

©

THE COMPLETE PALMIST

BY

INA OXFENFORD

Fellow and Honorary Secretary of the London Cheirological Society and author of "The New Cheirology"

AND

A. ALPHEUS

Secretary of the Astrological Society of England and America

COMPRISING ALSO THE
OPINIONS OF

Ed. Heron-Allen, Cheiro and Others

WITH DRAWINGS BY

I. M. FORBES-MARVIN

Fellow of the London Cheirological Society

AND THE AUTHORS

CHICAGO

M. A. DONOHUE & CO.

407-429 Dearborn St.

Phil 6051.7

Copyright 1902
M. A. DONOHUE & CO.

M. A. DONOHUE & CO., PRINTERS AND BINDERS, CHICAGO.

CONTENTS.

	Page
Chapter I. Two Branches of Palmistry; Cheirognomy and Cheiromancy — Terms used (names of Greek gods)—Names of fingers—The phalanges...	13
Chapter II. Types of Hands—The Elementary hand—Scientific types—The Conic hand — The Spatulate hand—The Square hand—The Mixed hand—Other types (Philosophic and Psychic or Exaggerated Conic)	18
Chapter III. The Fingers—General shape of the fingers—Large and small hands—The phalanges —Inclination of the fingers—Lines on the phalanges —The joints of the fingers—The nails—General characteristics of the fingers.	37
Chapter IV. The Thumb—First phalanx, Will—Second phalanx, Logic—Third phalanx, Love—The setting of the thumb.....	51
Chapter V. The Palm—Hair on the back of the hand—Color of the hands.....	57
Chapter VI. Cheirognomy of the Female hand..	64
Chapter VII. The Mounts—The Mount of Jupiter —The Mount of Saturn—The Mount of Apollo—The Mount of Mercury—The Mount of Mars—The Plain of Mars—The Mount of the Moon—The Mount of Venus—Summary—Lines on the mounts..	70
Chapter VIII. The Lines.....	98
Chapter IX. The Line of Life	105
Chapter X. The Heart Line.....	111
Chapter XI. The Line of Head.....	116
Chapter XII. The Fate Line or Line of Saturn..	127

	Page
Chapter XIII. The Line of Apollo.....	133
Chapter XIV. The Hepatica, or Health Line....	137
Chapter XV. The Marriage Line.....	140
Chapter XVI. Minor Lines—The Line of Mars— The Line of Intuition—The Ring of Saturn and the Girdle of Venus—The Bracelets—The Ring of Solomon.....	145
Chapter XVII. Various Signs—The Great Tri- angle and the Quadrangle—The Croix Mystique —Miscellaneous.....	149
Chapter XVIII. Time	157
Chapter XIX. Health, Travel, Professions— Right and left hands—Accidents—Memory.....	165
Chapter XX. Summary of Characteristics (an alphabetical table of qualities and their signs in the hand).....	178
Chapter XXI. Model Hand-Reading.....	186
Chapter XXII. Rules for Reading the Hands...	201
Chapter XXIII. Definitions.....	204
Chapter XXIV. Gastronomics.....	211

LIST OF ILLUSTRATIONS.

In order to render the illustrations of the lines, etc., as clear as possible, we have not endeavored in all cases to show the outlines of the mounts themselves, but have merely indicated by the symbols (\mathcal{U} \mathfrak{h} \circ \mathfrak{v} \mathfrak{f} \mathfrak{D} \mathfrak{Q}) their exact positions.

	Page
Fig. 1. The Elementary Hand	19
Fig. 2. The Conic Hand.....	21
Fig. 3. The Spatulate Hand.....	23
Fig. 4. The Square Hand.....	25
Fig. 5. The Mixed Hand.....	29
Fig. 6. The Philosophic Hand.	31
Fig. 7. Exaggerated Conic (Psychic).....	35
Figs. 8, 9, 10. Types of Nails	48
Fig. 11. Type of Thumb.....	51
Figs. 12, 13. Types of Thumbs.....	52
Fig. 14. The Mounts.. ..	71
Fig. 15. The Lines.....	99
Fig. 16. Broken Formations.....	101
Fig. 17. Various Signs.....	150
Fig. 18. Time Chart.....	158
Fig. 19. New Time Method.....	160
Fig. 20. The Model Hand (left)	187
Fig. 21. The Model Hand (right).....	191
Fig. 22. Curious Markings.....	197
Fig. 23. Map of the Hand	202
Fig. 24. Gladstone's Hand	212

PREFACE.

All who have used their eyes at all will have observed that hands vary as much as faces. We cannot make them assume conventional expressions—their verdict as to habits, tastes, and predilections is unflatteringly correct, either for warning or encouragement. The study and classification of these various characteristics is the basis of modern Cheirolgy, which only resembles the superstition of the fakirs in that it takes the hand for its subject.

It is not "Fatalism." The lines indicative of future events may be present, but they alter, combine, and fade.

It is not "Fortune-telling." The influences which mould the will and rule the life can certainly be read, but for other than romantic and sentimental purposes.

It is "Character-reading" of a minute and accurate kind, and while the ordinary observer sees only the result, the cheirolgist reads the

motive, and learns to judge more truly and leniently.

“What’s done we partly may compute,
But know not what’s resisted.”

Health, talents, capacity, may all be clearly shown, and while the power given by their knowledge is great, so also is the responsibility.

The student of palmistry must beware of arrogant assertion. The fact is, the best of us know comparatively little concerning the laws which govern human character and motive, and we must know something of these general subjects before we can predict particulars in a given hand. But nothing offers a better study of human nature than palmistry. To know human nature is to gain a power by which, in greater or less degree, we may master the world, and here is a definite science by which we may develop such power. If viewed with reservation and a serious scientific interest, no subject will better repay prolonged study than palmistry, not only because it is a key to character, but because it forces us to examine all other keys.

In the present volume every effort has been made to eliminate all that is mythical and un-

certain, all that partakes of superstition, and to bring together into a single volume all that is scientific. The books written by great professional palmists give their personal experience, but pass lightly over the opinions and experience of others. The present authors, who have been lifelong students, but not professional practitioners of the science, have endeavored to bring together in this volume everything that is of scientific value in the whole range of the literature of palmistry. Hence, this volume need not be supplemented by many others, but may be accepted as a complete guide to palmistry.

THE AUTHORS.

CHAPTER I.

Two Branches of Palmistry—Cheirognomy and Cheiromancy—Terms used (names of Greek gods)—Names of fingers—The Phalanges.

It is usual to divide the science of Cheirology into two principal sections: Cheirognomy, or the science of interpreting the characters and instincts of men from the outward formations and aspects of their hands; and Cheiromancy, or the science of reading the characters and instincts of men, their actions and habits, and the events of their past, present, and future lives, in the lines and formations of the palms of their hands.

The first of these branches is the modern and more scientific one. It is really the easiest to master and to practice, and though less interesting than the second is absolutely indispensable to a proper study of the lines of the palm. Master the subject of the general for-

mation of hands, and you are well on the way to a mastery of the art of reading palms.

TERMS USED.

The traditional names of the planets are used with such frequency in palmistry that their general significance should be familiar.

Jupiter (\mathcal{J}), the largest of the planets, was named after the Greek god known to the Romans as Jupiter. Jupiter was the king of the gods, a ruler, mighty and powerful over gods and men; yet he was kind, noble, and magnanimous.

Saturn (\mathcal{S}), the name of the second planet, was the name of a god of the earth, father of other gods. He is represented as a melancholy old man, with long finger-nails, dressed in old clothes, and fond of grubbing in the ground. His hair is long and uncut, his features thin and haggard, his head stooped; but in his lonely way he is very imaginative, and has a poetic fancy of the melancholy order.

Mars (\mathcal{M}) is the strong god of war. He is red—often red-headed—full-blooded, passionate, and active. He is the energetic god, and in astrology his planet (which shines with

a red light) is supposed to give a fiery temper, both in love and combat.

Venus (♀), the chief female deity and planet, is the goddess of love. She is full and round, gentle and beautiful, fond of music, dancing, and art. She admires the god Mars, though the reverse of active herself. She appreciates harmonious colors, and all forms of luxury. At times she is voluptuous in the extreme.

Apollo (☉) is the sun god. He is represented as a handsome young man, as perfectly beautiful as Venus, but thoroughly masculine, and never voluptuous. He, too, understands harmony of sound and color and beautiful lines. Like Jupiter, he is also noble and lofty in thought and purpose.

Mercury (☿) is the messenger of the gods. His planet circles the sun in shorter time than any other. He is always on the wing. He is the god of merchants sending ships to the ends of the earth, of all ready talkers, liars, and even thieves. He is indispensable to business success, and gives everything that is clever, smart, brisk, and up to the times; also oratory.

Luna, or the Moon (☾), is dreamy, poetic,

and sympathetic. She likes to be nursed by a strong arm. She understands the sufferings and struggles of all around her, cares for the sick, and will talk quietly by the hour in the faint twilight or before the evening fire. She is also a great traveler. She must wander, and in fits of depression she may even commit suicide.

NAMES OF THE FINGERS.

(See Fig. 14.)

The index finger is named for Jupiter;

The middle finger for Saturn;

The ring finger for Apollo;

The little finger for Mercury.

The large fleshy bunch under the thumb, in the palm of the hand, is called the Mount of Venus;

The large fleshy bunch on the other side of the hand (that is, the outer side of the palm), is called the Mount of Luna, or the Moon.

Mars is represented by the mount on the middle of the outer side of the hand, just below Luna, and above the mount at the base of the little finger, known as the Mount of Mercury. He also governs the triangular plain in the center of the palm.

This subject will be considered more fully under the head of "Mounts."

THE PHALANGES.

The space represented by each of the bones of the fingers and thumb are called phalanges. Each of the fingers has three phalanges, while the thumb has but two, the third extending down into the palm and forming a part of it.

CHAPTER II.

Types of Hands—The Elementary hand—Scientific types—The Conic hand—The Spatulate hand—The Square hand—The Mixed hand — Other types (Philosophic and Psychic, or Exaggerated Conic).

The hand is an epitome of the whole body, and before trying to read the palm it is necessary to form an opinion of the general character of the person whose hand you are examining.

THE ELEMENTARY HAND.

First, with the eye, or better by means of a ruler, measure the length of the fingers at the back, from the center of the knuckle of the longest finger to its tip; then measure the palm from the highest opening between any two fingers, and the first line running around the wrist, or the point where in your judgment the palm ends and the wrist begins.

The length of the fingers should be greater in all cases than the length of the palm, or at

any rate about the same. In the lower animals and the lower orders of men the palm is longer than the fingers, till the fingers become little more than toes, and the nails grow over the ends of the fingers like claws.



Fig. I Elementary

The Elementary hand (Fig. 1) has short fingers, the skin is coarse and often hard, though not always, and the palm thick and chubby. The thumb is short, thick, and usually

square at the end. Persons with such a hand have no control over their passions, and have little mind or capacity for education. They are brutes, and like brutes may commit murder in a drunken passion. Like brutes, too, they may be amiable, though never very appreciative of another, and may grow rich through their activity in the lower planes of life. Such men as the famous Barney Barnato are distinguished by elementary hands. The pure type of Elementary hand is rarely found in civilized countries, though something approaching it is not uncommon.

SCIENTIFIC TYPES.

Every one has noticed how differently are shaped the finger-tips of all persons of education and intellectual power. These differences have caused cheirologists to divide hands into classes, which represent corresponding types of character. The ancient teachers considered that there were seven of these classes, because they also reckoned seven planets and seven temperaments, etc. The modern palmists teach that there are three natural divisions, the Conical, Spatulate and Square; and two smaller

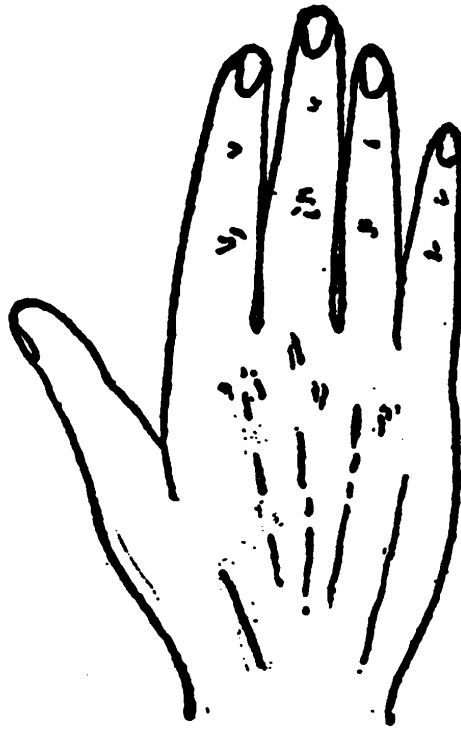


Fig. 2. Conic.

classes, contained within the three principal types, but with peculiarities of their own, the Extreme Pointed, and the Mixed Type.

“Pure types,” that is, fingers entirely conic, spatulate, or square, are seldom met with. We must master the simple types, however, and learn to combine their qualities when we find the types themselves combined in any particular hand.

The Conic Type represents Ideality.

The Spatulate represents Action.

The Square represents reason.

THE CONIC HAND.

The Conic hand (Fig. 2) has long elliptical nails, not very large, but delicate, and the whole hand corresponds. The fingers are long and tapering, the palm by no means thick, and the skin is usually smooth and clear. Subjects with conical-shaped tips to their fingers dream rather than act, especially if the hand generally be soft. Says Cheiro, “People with the Conic hand are often, in fact, designated ‘the children of impulse.’ There is a great variety in connection with this type, but it is more usually found as a full, soft hand, with pointed fingers



Fig. 3. Spatulate.

and rather long nails. Such a formation denotes an artistic, impulsive nature, but one in which love of luxury and indolence predominate."

Persons possessing this type of hand are usually brilliant, clever, and gifted as musicians or artists, especially if the ring finger, the finger of Apollo, be proportionately long. They often fail, however, because of lack of application and a willingness for hard work.

THE SPATULATE HAND.

The Spatulate hand (Fig. 3) has finger tips like a druggist's spatule, or ladle. The ends of their fingers seem abnormally developed by constant work on details. Persons possessing this type are the workers of the world. They carry out the ideas of the conical type. Heron-Allen says the thumb must always be large. "The great pronounced characteristics of this type are: action, movement, energy; and, of course, the harder or firmer the hand the more pronounced will these characteristics be. A man of this type is resolute, self-confident, and desirous of abundance rather than of sufficiency. In love he will be more constant and

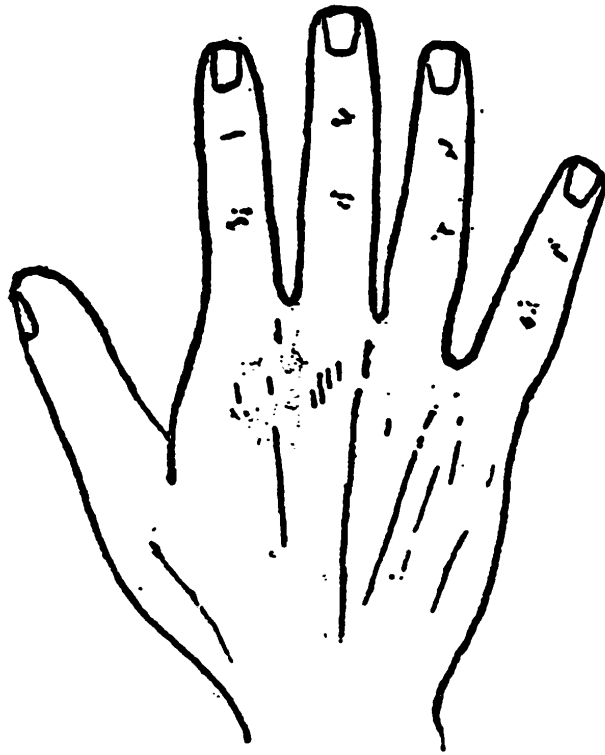


Fig. 4. Square.

faithful than the conic or pointed-handed subject, by reason of his want of inclination toward things romantic and poetic. With a small thumb the spatulate subject will try to do much, but will fail, through want of perseverance and uncertainty in his course of action." Persons of this class are fond of order and regularity, and are always doing something. They are strict and even tyrannical, but always just. If the palm be hard, they will work themselves; if soft, they make others do the work; but action of some sort is a necessity and they are restless when forced to be idle.

THE SQUARE HAND.

The Square hand (Fig. 4) has nails more or less square at the ends, and the finger-tips are nearly square. The hand itself is broad, and the palm is nearly square, especially at the wrist and at the base of the fingers. Usually the joints are rather large, especially the joints nearest the palm, the thumb with the root well developed, the palm itself of medium thickness, hollow, and rather firm. The whole hand is usually a very large one.

Such a hand is often known as the useful

hand, since it is so common in the useful walks of life. Carpenters and mechanics of all kinds, inventors, architects (especially builders of useful buildings), and in fact every one engaged in a strictly useful occupation that also requires intelligence and reasoning judgment, possess this hand.

Possessors of square hands (as may be seen by the knotted joints) are thinkers; they must have a reason for everything. They do not work so hard as those with spatulate finger-tips, but they will probably accomplish more. They have very little sympathy with the beautiful in any form, especially when it is not also useful, and despise persons with conic fingers. They are pre-eminently the world's scientists as opposed to the world's artists and poets. Says Cheiro, "They are sincere and true in promise, stanch in friendship, strong in principle, and honest in business. Their greatest fault is that they are inclined to reason by a twelve-inch rule, and disbelieve all they cannot understand." Says Heron-Allen, "The best musicians (composers and theorists) have always delicately squared fingers, with slightly developed joints and small thumbs." Perhaps this explains why the great

musica. composers are Germans. Singers and performers on violin and piano are more likely to have conic hands, with enough of the square type to give them perseverance in practice.

THE MIXED HAND.

The Mixed hand (Fig. 5) as a type is so called because it has distinct characteristics of several of the three elementary types we have just been considering. The nail on one finger may be square, that on another may be conic, and that on a third spatulate; there may be square nails and finger-tips on long, tapering fingers, or conic nails and tapering fingers on square palms. The Mixed hand must be judged first of all by the prevailing type. That is, if two or more of the fingers are spatulate, the type is mixed spatulate; if two or more are conical, it is mixed-conical; if two or more are square, it is mixed-square. Each finger should be read separately, and then the balance carefully adjusted.

Jupiter (index finger)	{	Conical gives	Perception, love of reading.
		Spatulate gives	Exaggerated action.
		Square gives	Love of truth.

Saturn (middle finger)	{	Conical gives	Frivolity.
		Spatulate gives	Activity.
		Square gives	Prudence.
Apollo (ring finger)	{	Conical gives	Artistic thought.
		Spatulate gives	Love of movement in art.
		Square gives	Truth in art.
Mercury (little finger)	{	Conical gives	Tact.
		Spatulate gives	Success in business.
		Square gives	Ability to teach.
Thumb	{	Conical gives	Weak will.
		Spatulate gives	Activity in will.
		Square gives	Dogmatism.

A pointed or conic Jupiter always gives the love of reading and perception, and modifies the sterner qualities of the other fingers. Thus the argumentativeness of the square fingers may be modified by the tact of a long-pointed Mercury; while a pointed hand with a square Saturn has the saving grace of prudence to correct its vagaries.

All palmists agree that the mixed hand is the most difficult to read, and at the same time it is the most common. Cheiro says of the mixed hand, "It is the hand of ideas, of versatility, and generally of changeability of purpose. A man with such a hand is adaptable to both people and circumstances, clever, but erratic in the application of his talents. He will be brilliant in conversation, be the subject

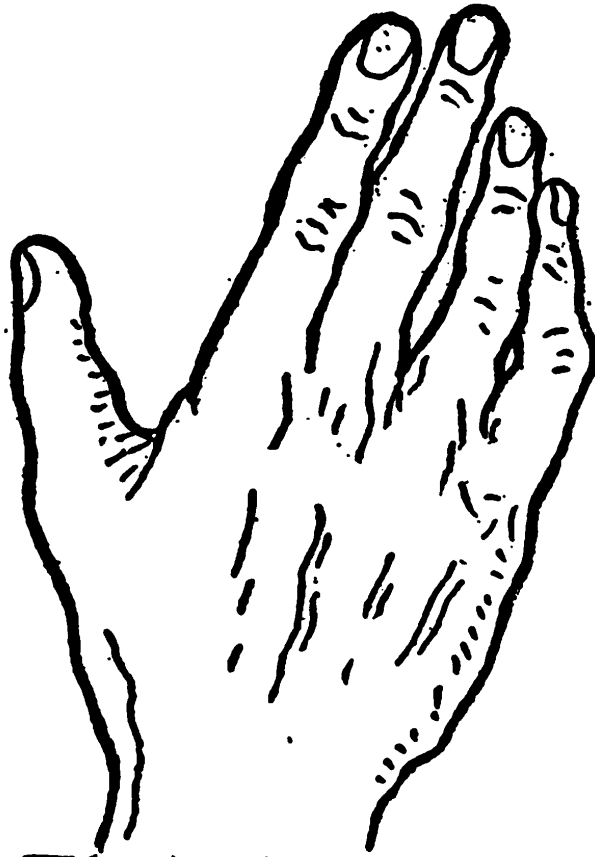


Fig. 6. Philosophic .

science, art or gossip. Such hands find their greatest scope in work requiring diplomacy and tact." Heron-Allen adds that "the only chance they (people with mixed hands) have of becoming really distinguished is to take the best talent they have and cultivate that one to the exclusion of the others; but they seldom have the strength of purpose to effect this."

OTHER TYPES.

The old palmists describe two other types, the Philosophic (Fig. 6) and the Psychic (Fig. 7), already spoken of as the Exaggerated Conic.

M. d'Arpentigny divides the Philosophic into two classes or sections; one that of the materialists, whose ideas are derived from external influences, and the other that of the idealists, whose ideas are evolved from their inner consciousness.

The distinguishing characteristic of these hands is the knotted joints of the fingers. The first joint, or that nearest the finger-tips, if well developed gives the idealistic class, or those whose reasoning and philosophy is concentrated on mental subjects; the second joint, or that

nearest the palm, if well developed gives the materialistic class, or those whose reasoning and philosophy is concentrated on physical and material matters.

The hand with knotted joints (in English countries) usually belongs to the college professor or scientist. Persons with such a hand glean wisdom, but seldom gather gold. They are students rather than workers. As a matter of fact, the knotted joints may belong to the conic, the square, or the spatulate type of hand, and so this is not properly a separate type. Moreover, in common life it is a type peculiar to Oriental nations, especially to India. It is seen in the Brahmans and other mystics, and was the hand of Cardinal Newman, Cardinal Manning and Tennyson. The hand is often found among the Jesuits, but very rarely among those of the Protestant religions. Cheiro says, "In character they are silent and secretive; they are deep thinkers, careful over little matters, even in the use of little words; they are proud with the pride of being different from others; they rarely forget an injury, but they are patient with the patience of power."

The Psychic or Exaggerated Conic hand is

still more rarely found. Heron-Allen describes it as the "most beautiful and delicate, but, alas! the most useless and impractical type of hand." This type of hand is very small and delicate, having a thin palm, fine fingers, long and delicately pointed, or with joints only just indicated by a very slight swelling. It has generally a pretty little thumb. To these subjects belong the domains of the beautiful ideal, the land of dreams, of Utopian ideas, and of artistic fervor; they have the delicacy and true instinct of art of the conic hand, but without its sensualism, its egotism, and its worldliness. The luxurious dreaming Orientals are almost exclusively of this type. Among them we find spiritualists, mediums, and many persons who prove the easy prey of impostors. In countries where such hands predominate and hold the reins of government, we find that rule is maintained by superstition, by priests, and by fetichism.

Such subjects are ruled by heart and by soul; their feelings are acute, their nerves highly strung, and they are easily fired with a wondrous enthusiasm. Theirs are the talents which produce the most inspired poetry. But in our

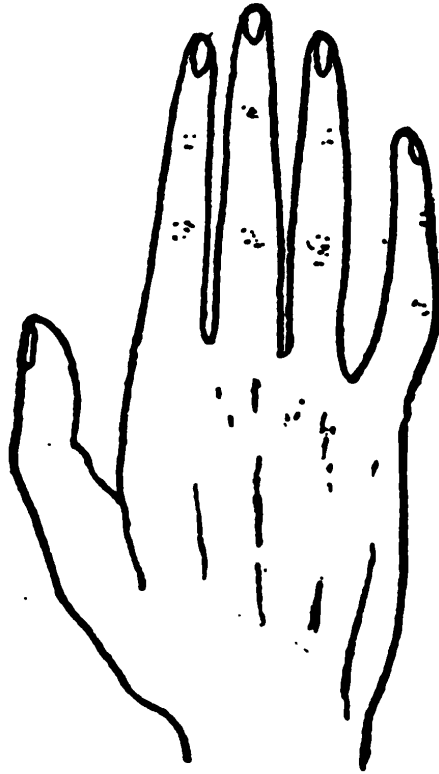


Fig. 7. Exaggerated Conic.

material Western world the possessors of such hands are invariably classed as failures. To their own hearts, however, their lives are anything but failures, in spite of the fact that suicide is not uncommon among them.

CHAPTER III.

**The Fingers—General shape of the fingers—
Large and small hands—The Phalanges—
Inclination of the fingers—Lines on the Pha-
langes—The Joints on the fingers—The nails
—General characteristics of the fingers.**

We have considered the types of nails and finger-tips under the head of Types of Hands. There are, however, many special points to be considered in connection with the fingers.

LENGTH OF FINGERS.

If the fingers looked at from the front (not measured from the back as previously described) appear to be short, the subject will be found to be impulsive, hasty, quick in thought and action, and inclined to regard the whole of a subject rather than trouble about details.

Long fingers love detail, and are constantly inclined to curiosity, worry, and fidgetiness.

A well balanced character will have the fingers and palm of equal length (or they will appear to be in good proportion). Such a

person will appreciate the wide sweep of the horizon, and yet note lovingly the daisies 'neath our feet.

GENERAL SHAPE OF FINGERS.

A finger is said to be "good" when it is straight, well developed, and in proportion to the other fingers; "bad" when it is too long or too short, twisted, crooked, or bent.

When the hand is held palm upward, and one finger appears to stand up, that is, said to be the dominant finger and will give the keynote of the character. The qualities indicated by the different fingers will thus vary in degree with the power of that finger, and must be judged accordingly. The following table gives the chief qualities to be deduced from each finger:

	JUPITER (index finger).		
<i>Good.</i>	<i>Too long.</i>	<i>Too short.</i>	
Love of rule.	Tyranny.	Dislike of Responsibility.	<i>Crooked.</i> Lack of honor.
	SATURN (middle finger).		
Prudence.	Morbidity.	Frivolity.	Hysteria.
	APOLLO (ring finger).		
Love of the beautiful.	Love of speculation (gaming).	No artistic sense.	False ideas of art.
	MERCURY (little finger).		
General capacity.	Craft.	No executive ability.	Wanting in business tact.

Fingers set evenly on a line above the mounts are said to indicate success. Such are those of Mr. Gladstone. (See cut at end of book.)

Any finger set below the others loses some of its power. Mercury low-set shows that circumstances are against the subject, and that life will be a struggle. If Apollo is set lower than Saturn, the artistic faculties will not receive their full cultivation. Saturn is seldom displaced.

LARGE AND SMALL HANDS.

A large hand indicates a love and appreciation of details and minutiae; a medium-sized hand denotes comprehension of details and power of grasping a whole; while very small hands betray always the instincts and appreciation of synthesis. The large-handed subject will have things small in themselves, but exquisitely finished, while the small-handed subject desires the massive, the grandiose, and the colossal. Artists in horology have always large hands, while the designers and builders of pyramids and colossal temples have always small hands. In Egyptian papyri and hieroglyphic inscriptions the smallness of the hands of the

persons represented always strikes one at first sight. In like manner persons with small hands always write large, while people with large hands always write (naturally) small.

THE PHALANGES.

The phalanges are the divisions of the fingers and thumb between the joints, and are reckoned downward from that containing the nail, as first, second, and third.

Desbarrolles calls these the three worlds. First, the ideal; second, the intellectual, and third, the material.

The first phalanx shows the type, and consequently the class to which the hand belongs.

Pointed—The subject imagines, but does not execute (Ideality.) (See Fig. 2 and Fig. 7.)

Spatulate—Practicality (Action). (Fig. 3.)

Square—Desire for reason in all things. (Fig. 4.)

In the case of the Mixed hand, the phalanges of the different fingers will vary, and one will modify the other. Thus a pointed first phalanx of Jupiter in an otherwise square hand gives perception of the ideal, which will a little mod-

ify the hardness of the square fingers. The following table will show these variations at a glance:

	JUPITER.	
<i>Conto.</i>	<i>Spatulate.</i>	<i>Square.</i>
Perception.	Lack of Perception.	Bluntness.
	SATURN.	
Frivolity.	Prudence.	Morbidness.
	APOLLO.	
Unpractical art.	Movement in art (drama).	Reality in art.
	MERCURY.	
Tact.	Business manage- ment.	Lack of tact.

The first phalanges long in proportion to the others show constructive ability (ideas in action).

The second phalanges long in proportion, show a desire for intellectual life.

The third phalanges long in proportion, and thick, show a desire for material pleasures. When these phalanges are especially thick, they show self-pleasing, greediness, love of eating and drinking, and, if very soft and full, a love of smoking.

If these phalanges are cut away at the sides, the subject is fastidious but not greedy. If they are flat and unremarkable, then the pleasures of the table have no attractions; the sub-

ject can "rough it" with enjoyment. A deep cut at the base of the third phalanx is said to indicate shyness.

The following table will show the effect of a long phalanx in any part of any finger :

JUPITER.

<i>First phal. long.</i> Superstition.	<i>Second phal. long.</i> Ambition.	<i>Third phal. long.</i> Desire to rule.
---	--	---

SATURN.

Melancholy.	Love of agriculture. Economy.
-------------	-------------------------------

APOLLO.

Love of art (sense of form—wide shows color sense).	Intellectual art.	(With long straight headline) Avarice.
---	-------------------	--

MERCURY.

Power of words (In excess, lying.)	Business capacity.	Love of display.
---------------------------------------	--------------------	------------------

INCLINATION OF THE FINGERS.

If all the fingers turn toward Saturn there will be an excess of melancholy in the life. The following table will show at a glance the various effects :

JUPITER.

Leaning toward thumb gives great desire for independence.
Leaning toward Saturn gives morbid pride.

SATURN.

Leaning toward Jupiter gives superstitious sadness.
Leaning toward Apollo gives less morbidity, more imagination.

APOLLO.

Leaning toward Saturn gives morbid vanity.
Leaning toward Mercury gives business art ("pot-boilers").

STRETCH OF THE FINGERS.

An extra large stretch

Between Jupiter and the thumb gives generosity.

Between Jupiter and Saturn gives independence of thought.

Between Saturn and Apollo gives independence of circumstances ("happy-go-lucky").

Between Apollo and Mercury gives independence of action—Bohemianism.

All the fingers falling easily and wide apart indicate unconventionality.

LINES ON THE PHALANGES.

Straight lines on the phalanges are good, showing success; transverse lines show obstacles.

A deep line running up the third and second phalanges of Jupiter, signifies some pet ambition—from the rest of the hand this may be easily demonstrated.

Transverse lines on the third phalanx are said to show money by inheritance.

A straight line running up Saturn shows military glory. Tradition connects this finger with mining operations, two parallel lines showing success.

A straight line up the finger of Apollo shows marked success. A half circle on the third phalanx shows misfortune.

Confused lines on the third phalanx of Mer-

cury show deception. A circle or half-circle on the second phalanx indicates a thief.

Three lines running straight up the finger show the tendency to be ever seeking for "mares' nests."

One line on Mercury shows scientific success.

A crooked line like a furrow crossing the lower phalanx shows astuteness—especially in self-defense.

Many small lines on all the phalanges show delicate health.

THE JOINTS OF THE FINGERS.

When the joints are so developed as to cause a perceptible bulge, they are said to be knotted. Fingers on which the joints cannot be readily seen are said to be smooth. Knotted fingers may have both joints developed, or only one.

The joints or knots are the distinguishing mark of the philosophic type of hand (Fig. 6). If the first joint (that nearest the nail) is developed it indicates a well-ordered mind, a mind that will find a reason for all its theories and all its actions. Nothing is taken for granted, nothing accepted without proof, in re-

ligion, in science, or in art. The subjects are in consequence often discontented and skeptical, ever seeking their ideals and never finding them in this world.

When the upper joints are well developed, a large amount of talent is invariably indicated; but we shall have to look to other parts of the hand to see with what success the talent is used.

The second joint, or that nearest the palm, is called the joint of material order. With a soft palm, the subject will like to see other people "tidying up"; with the hard, energetic palm, they will put things in their proper place themselves.

If both joints are well developed, the instincts of the subject will be symmetry, order and punctuality. There will be a strong inclination toward the sciences.

The development of the second joint only gives order in material and selfish matters, and makes merchants, calculators, and speculators.

With smooth fingers (that is, neither joint developed), proceedings and actions will be governed by inspiration and by impulse, by sentiment and by fancy rather than, as in the former case, by reasoning, knowledge, and analy-

sis, and whatever the type of the hand, if the fingers are smooth the first impression of the subject is always the correct one, and subsequent reflections will not help in arriving at a conclusion.

The development of the third joint, or knuckle, has not received much attention from palmists, but the members of the Cheirological Society of London call it the "knot of domestic order." It is often found in the hands of fussy housekeepers, who can never let well enough alone, and are always figgeting to have everything clean.

The presence of knots checks enthusiasm. Subjects having the first knot developed on Jupiter only are skeptical with regard to religious matters only.

THE NAILS.

The color of the nails shows whether the circulation is good or not. If they are dark, the circulation is bad. Sometimes they will be fairly purple. This is an indication of temporary ill-health.

Bright red nails indicate a hot temper, pink

nails a hasty temper, and white nails a calm temper. If the color lies in bands of pink and white, the temper is intermittent, and depends on the nerves and the state of health. Large nails feel more lasting anger than small ones. Short nails show mockery and criticism. "Almond" or "filbert" nails, if pink, are often peevish; if white, indifferent.

Flat nails show some tendency to paralysis.

Fluted nails (those with small ridges running from top to bottom) show back-ache and spinal trouble.

Ridges across the nails show an illness.

White specks show nervousness, or a temporary condition of nervous exhaustion, or slight illness.

Round nails are said to show a tendency to consumption. (This means roundness from side to side the whole length of the nail.)

A square base indicates a desire for revenge.

Soft rounded base indicates amiability.

Wedge-shaped base indicates quickness to take offense and feel slights. (Fig. 8.)

Very long nails much curved in any direction show a weak physical constitution and tendency to throat and lung trouble. (Fig. 9.)

Short nails curved and fluted would show merely throat trouble. (Fig. 10.)

Short and small nails in general show tendency toward heart disease, according to Cheiro. Large moons indicate a good circulation, small

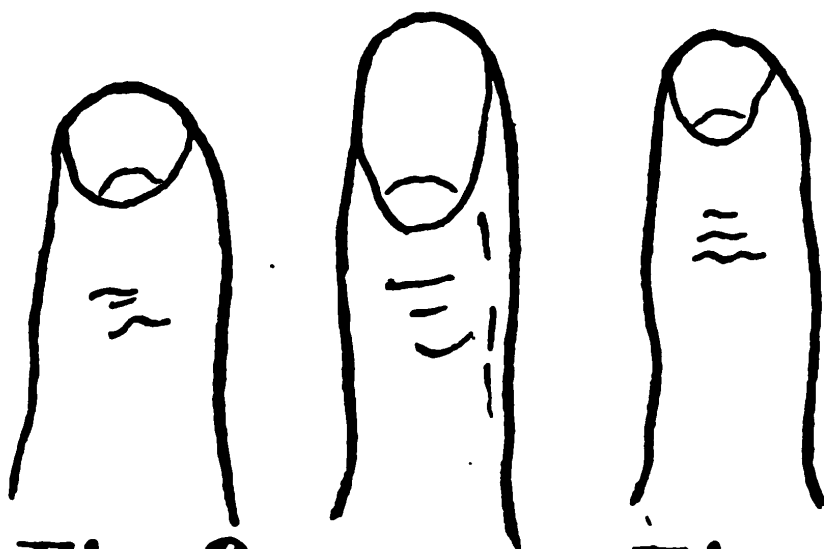


Fig. 8. Fig. 9. Fig. 10.

moons heart disease. Cheiro also says that short nails inclined to lift or curve up at the edges because they are so flat indicate serious nerve disease and paralysis, especially if they are patched with white and are brittle.

Cheiro also says long nails indicate calmness and resignation and their owners take things easily. Long nails show an artistic na-

ture and great ideality and a tendency to be visionary. Short-nailed persons, on the contrary, are extremely critical, inclined to logic, reason and facts. They are quicker, sharper and keener in judgment than the long-nailed people, and have a keener sense of humor and the ridiculous. If nails are broader than they are long they show a pugnacious disposition and a tendency to worry and meddle with other people's business.

GENERAL CHARACTERISTICS OF THE FINGERS.

If the fingers are thick they show love of ease and luxury.

If when the fingers are held together and the hand is looked at toward the light, spaces sufficient to let the light pass can be seen between the bases of the fingers, generosity is indicated; if the fingers fit tightly together avarice and extreme selfishness are to be read.

Twisted and badly formed fingers, with few lines in the palms, show a tyrannical and cruel, if not a murderous, disposition.

Hands which open and close very stiffly betray stubbornness.

People whose fingers have a tendency to turn

back, being supple and elastic, are generally sagacious and clever, though inclined to extravagance. They are always curious and inquisitive.

- If the little fleshy ball or pad be found on the face of the first phalanx it is a sign of sensitiveness and sensibility toward other people, and consequently tact (due to a fear of giving pain) and taste (the natural possession of sensitive people).

CHAPTER IV.

THE THUMB.

First Phalanx, Will; Second Phalanx, Logic;
Third Phalanx, Love—The Setting of the
Thumb.

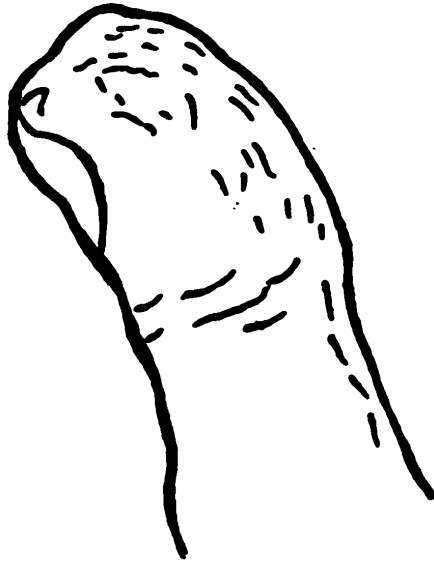


Fig. II.

The thumb is perhaps the most important single member of the many-fold hand. It gives the keynote of the whole character, and therefore merits a chapter by itself.

The three phalanges show respectively:

First (nail), will.

Second (middle), logic.

Third (part of palm), love.

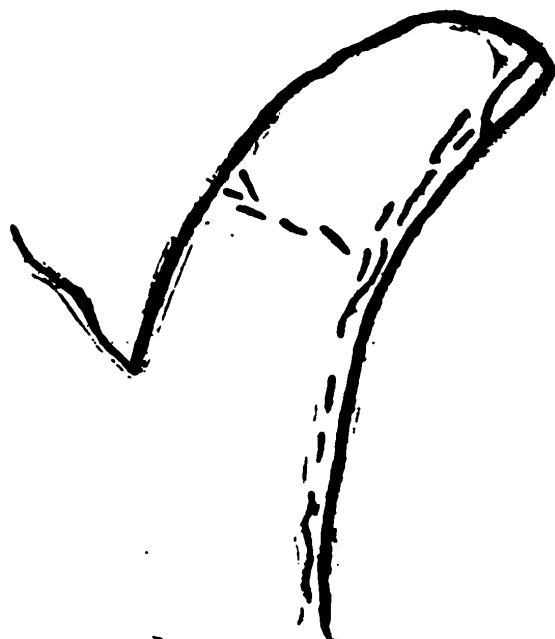


Fig. 12



Fig. 13

FIRST PHALANX—WILL.

If the first phalanx is long and firm to the touch, and spatulate, the will will be constant and little affected by the opinions of others. If the point is soft and tapering, even if very long, the power of the will is unused and the subject is swayed by others. If heavy, almost

clubbed (Fig. 11), we find unreasoning obstinacy. If the thumb is very supple and turns far back (Fig. 12) we read generosity, that in extreme cases goes to extravagance, even to complete lack of honor in the matter of spending money. Suppleness of the whole thumb is said to be a sign of dramatic talent. A depression in the center of the first phalanx shows susceptibility to flattery.

SECOND PHALANX—LOGIC.

If the second phalanx is long, strong and proportionately developed it shows the power of abstract reasoning, of seeing all sides of an argument. It checks enthusiasm, and with a small first phalanx gives indecision. Such people give good advice but do not follow it themselves. "Waisted" (Fig. 13), that is, cut away at the sides, there is the power to see only one side of the question, and it reduces all argument to a personal matter. Cheiro says, "The finer formation of the thumb being the indication of the greater development of the intellectual will, and the coarse formation that of the nature that will use more brute force in the accomplishment of an object, it follows that the waist-

like appearance, which is a portion of the finer development, indicates the tact born of mental power, whereas the fuller, coarser development indicates force in the carrying out of a purpose, in keeping with the characteristics of each nature."

THIRD PHALANX—LOVE.

The part of the third phalanx lying outside of the Mount of Venus, shows the power of the emotions. If combined with a heavy Mount of Venus we get sensuality. If this phalanx is long and clear, the passions are more ideal; if short and thick they are earthly. If the outer angle of the second joint is acute, a good ear for music is said to be indicated. The second joint is associated especially with time, the third with tune.

THE SETTING OF THE THUMB.

If the thumb is set very high and straight it shows lack of adaptability and care for money to the verge of meanness. If it is high set and the first phalanx turns back, the subject spends money on himself.

When all the phalanges of the thumb are well balanced, strong and long, constancy of

purpose is shown. A good, well-developed thumb can entirely redeem an otherwise bad hand, by bringing the modifying power of personal will to bear upon the inherited tendencies, making the idle energetic from conviction that labor brings the highest good, the self-indulgent temperate, because reason shows the healthful result of abstinence.

On the other hand, a weak, illogical thumb can render every talent otherwise shown in the hand useless. The small top phalanx and the small size of the whole member show the fickle, obstinate yet weak minded individual—lacking perseverance and absolutely unreliable. Nothing is brought to perfection, and the mind, swayed by the opinion of the last speaker, is incapable of sustained effort.

Small-thumbed people are governed more by the heart, large-thumbed by the head.

Says Cheiro: "When the first or nail phalanx is thick and heavy, with a short, flat nail, it is a sure indication of the ungovernable passion of the subject. All brutal natures have this clubbed formation."

Supple-jointed thumbs show moral irresponsibility. They are the impulsive children of

nature who do not stop to think whether a thing is right or wrong.

The thumb carried habitually turned under the fingers shows a sensitive disposition.

CHAPTER V.

THE PALM.

Hair on the Back of the Hand—Color of the Hands.

The size of the palm must be judged by comparison with the fingers. No special measurements can be given, but a little practice will soon teach the student the right proportions. It should be measured from the base of the second finger to the first line of the bracelet.

A narrow palm belongs to the conventional hand, with fingers set closely together. Its narrowness generally consists in the small development of the mounts of Mercury, Mars and the Moon; and we therefore find that people with these narrow palms lack cheerfulness, pluck and imagination. Sometimes the thumb is pressed closely toward the hand and makes it appear narrow. This limits the stretch and prevents spontaneous generosity.

A square palm gives love of fresh air—if

hard and flat a tendency toward outdoor sports.

A wide palm shows a good development of all the mounts.

When the palm is flat and lies on a level with the surrounding mounts, it shows that the Plain of Mars is developed, fighting and aggressive powers are used, and circumstances, however outwardly unfavorable, are forced in the end to yield.

Far different is the result of the hollow palm. With a lack of aggressiveness, drifting whither circumstances seem to lead, easily daunted, these characters need the sustaining moral force of a stronger nature to urge them to combat. Should a child's hand have this peculiarity he should never be snubbed, each effort should be encouraged and attempts made toward personal action should never be ridiculed. These hollow palms belong to sensitive minds, to whom a breath of ridicule is a poison wind, stunting all growth and retarding every effort.

The consistency of the palm is also a very important factor in delineating a hand. When firm, even if in appearance it is soft, it will show energy, but not aggressive activity—of mind rather than of body.

When hard, flat and firm we have the fighting animal, never yielding, always doing—resistless energy and restless mind.

When the palm is soft and flabby we find indolence and laziness, which is accentuated and united with a love of luxury in food and life. When the back of the hand is also fat and the third phalanx much developed these people will always like others to do their work for them; even thinking is frequently too much trouble.

When these fat hands and thick fingers have a palm which feels firm to the touch, then their energy will expend itself chiefly on the gratification of their own gastronomic faculties. "Dinner" will be the one thing to live for.

A thin palm, even when flat, denotes delicate health; a firm, not too large one, warm to the touch, hard, but not unduly so, good health; a thick, clumsy palm shows the preponderance of the animal instincts, brute force and egotism.

A thick palm is the characteristic of those for whom the alphabet consists of one letter—the capital "I"—while the flexible palm will

generally show an adaptable character, fond of variety and change.

Says Heron-Allen: "The soft hand has more poetry in its composition than the hard. Thus, an artist with hard hands will paint things real and actual rather than ideal, and his pictures will be more active and manly than those of a softer-handed artist, who will paint the images of his fancy, and whose works will show greater soul, greater diversity and more fantasy.

"Again, a spatulate subject with hard hands will engage in active exercise, athletics and the like, whilst the similar but softer-handed subject prefers to watch others engaged in active occupations.

"Again, people with soft hands have always a love of the marvelous, being more nervous, more impressionable, more imaginative than those with hard hands. A very soft hand has a still greater degree of fascination for the strange and uncanny, being rendered additionally superstitious by bodily laziness. The tendency is still more pronounced if the fingers are pointed."

He adds: "Soft hands are often more capable of tenderness and affection than true love;

but hard hands are generally the more capable of true love, though less prone to demonstrative tenderness and affection."

To be perfect, a hand should be firm without hardness, and elastic without being flabby; such a hand hardens only very slowly with age, whereas an already firm hand often becomes extremely hard. Smoothness and a gentle firmness of the hand in youth betoken delicacy of mind, while dryness and thinness betray rudeness and insensibility.

The wrinkles on the hand should also be noticed. A soft wrinkled hand shows impressionability and uprightness of soul, and a wrinkled hard hand is that of a person who is pugnacious, irritating and teasing, especially if the nails be short.

The back of the hand lined and wrinkled always indicates benevolence of mind and sensitiveness of soul.

The man with the firm, strong hands and the developed Mount of Venus is the man who will exert himself to amuse others with feats of grace and agility; who will romp with children and work hard to contribute his share to the general harmony.

HAIR ON THE BACK OF THE HAND.

A hand that is hairy on the back betokens inconstancy, whilst a quite hairless and smooth hand denotes folly and presumption. A slight hairiness gives prudence and a love of luxury to a man; but a hairy hand on a woman always denotes cruelty.

Hair upon the thumb (according to *Sieur de Peruchio*) denotes ingenuity; on the third and lower phalanges of the fingers only, it betrays affectation, and on all the phalanges a quick temper and choleric disposition. Complete absence of hair upon the hands betokens effeminacy and cowardice.

COLOR OF THE HANDS.

If the hands are continually white, never changing color (or only very slightly) under the influences of heat and cold, they denote egotism, selfishness and a want of sympathy with the joys and sorrows of others.

Redness of the skin denotes sanguinity and hopefulness of temperament! yellowness denotes biliousness of disposition; blackness, mel-

ancholy, and pallor, a phlegmatic spirit. Darkness of tint is always preferable to paleness, which betrays effeminacy, the best color being a decided and wholesome rosiness, which betokens a bright and just disposition.

CHAPTER VI.

CHEIROGNOMY OF THE FEMALE HAND.

Though all that has been said in the preceding pages applies equally to the hands of men and of women, the cheirologist must at the same time take into consideration the vast differences which exist between the sexes, and which, in fact, constitute the base of the relative positions in which they stand to one another.

The physical energy of the man absolutely requires the passive, instinctive tact of the woman to make his energy of any use to him. Thus the woman originates an idea, but the man carries out its active principles. The man will create what the woman has imagined. The idea of the woman is generally rough, undefined and vague; by its passage through the man's brain it becomes clear, defined and practicable. A man cannot acquire a woman's tact and instinctive intelligence without losing much of his virile power, and in like manner a woman

and power of the man without losing much of her natural and instinctive talent. If men would be content to be guided in matters of principle by clever women, and women would allow themselves to be governed in matters of practice by men, the mutual advantage would be incalculable. Women argue with the heart, men with the head. Their sentiments and ideas are generally truer than man's careful reasonings, and they meet his reflection and comprehension with their subtle intuition and power of analysis.

The square and spatulate types of hands will be found much less often in women than in men, while the knotted, or philosophic, type is almost never found in a woman's hand. When a woman does have knotty fingers she is less impressionable, less imaginative, less tasteful, less fantastic and more reasonable.

With a large thumb a woman will be sensible and cautious in affairs of the heart. Love is with her a "goodly estate" and not a passion. She will be more likely to make a marriage of convenience than if her thumb be small. She will be sagacious, easy of conquest, or else un- cannot educate her mind to develop the energy

approachable. There is no medium, for she will never descend to coquetry or jealousy.

If a woman have a small thumb she will be more capricious, more of a coquette, more prone to jealousy, more fascinating and more seductive than if she have a large thumb. With her love is a passion, an emotion powerful and fervid. She will demand an undivided fidelity, and a sentimental, romantic form of adoration.

Women who live only an objectless, butterfly life of pleasure, love and luxury, have small conic hands, soft and rather thick.

Wide spaces between the fingers when held together indicate female curiosity in high degree; closely fitting fingers, as in the case of men, indicate stinginess and selfishness.

Women with spatulate fingers and a small thumb are warm friends, affectionate and impulsive, unreserved and active, fond of exercise, of animals, and witnessing feats of skill and strength. Their needlework is useful and complete rather than artistic and showy, and they like to manage and make much of children, whether their own or other people's.

With square fingers and a small thumb we get punctuality, order and arrangement in

household affairs, a menage well regulated and neatly appointed, and a highly developed instinct of real life and of the things which make it tolerable. Square fingered women require courtesy, order, and regulation in affairs of the heart; they like men to be distinguished without being eccentric, spirited without being wild, quiet, self-confident and self-contained, untinged by jealousy or inconstancy. They are particularly careful of social observances, and fly from anything extraordinary, or worse still, vulgar! If, however, the squareness is too pronounced, we find a fussy, disciplinarian disposition, eminently respectable, but horribly irritating to live with.

With a large thumb and square or spatulate fingers we find the tyrannical, worrying woman, impatient of control, loud-voiced and abusive of power when it is entrusted to her.

A little, rosy, soft, smooth hand, thin but not bony, and with little joints slightly developed, indicates a vivacious and sparkling little woman. To win her you must be bright, clever, witty, spontaneous, amusing in affairs of the grand passion; you must be quick and spark-

ling, rather than romantic and sentimental, as you must be with the conic-fingered woman.

With the conic-fingered you must be ardent, timid in manner, yet self-assured, humble; explaining, excusing, justifying all things. Such women are generally indolent, fantastic and strongly inclined to sensuality.

With slight, smooth, pointed fingers, a small thumb and a narrow palm, we find in the subject the highest romanticism and ideality as regards affairs of the world (for which they are eminently unsuited) and of the heart (in which their ideal is never attained).

Pleasure is with them more a matter of heart and soul than of physical emotion; they combine fervor and indolence, and they have the utmost disregard for the conventionalities and realities of life; they are more prone to excessive piety and superstitious worship than to real devotion. Genius is a thing with them infinitely superior to common sense, and from the height of their radiant idealism they look down upon all intelligences which are less sublime than theirs.

The above are but hints for the reading of

the hand of a woman. To be successful in it a man must have been a student of feminine nature, and a woman must comprehend and be eminently fair to her own sex.

.

CHAPTER VII.

The Mounts—The Mount of Jupiter—The Mount of Saturn—The Mount of Apollo—The Mount of Mercury—The Mount of Mars—The Plain of Mars—The Mount of the Moon—The Mount of Venus—Summary—Lines on the Mounts.

The study of the mounts forms the connecting link between Cheirognomy, or the general study of the hand, and Cheiromancy, or the study of the lines on the palm. Some palmists class them under one division, others under the other.

There are seven mounts, which are in reality slightly raised portions of the palm. They are indicated in Fig. 14 by the astrological symbols of the planets, as follows:

- Mount of Jupiter, at base of index finger, symbol ♃
- Mount of Saturn, at base of middle finger, symbol ♄
- Mount of Apollo, at base of ring finger, symbol ☉
- Mount of Mercury, at base of little finger, symbol ☿
- Mount of Venus, at base of the thumb, symbol ♀
- Mount of the Moon, on side of hand opposite thumb, symbol ☾
- Mount of Mars, between Mount of Mercury and that of the Moon, symbol ♂
- Second Mount of Mars, influenced by Jupiter, under thumb, below Venus.

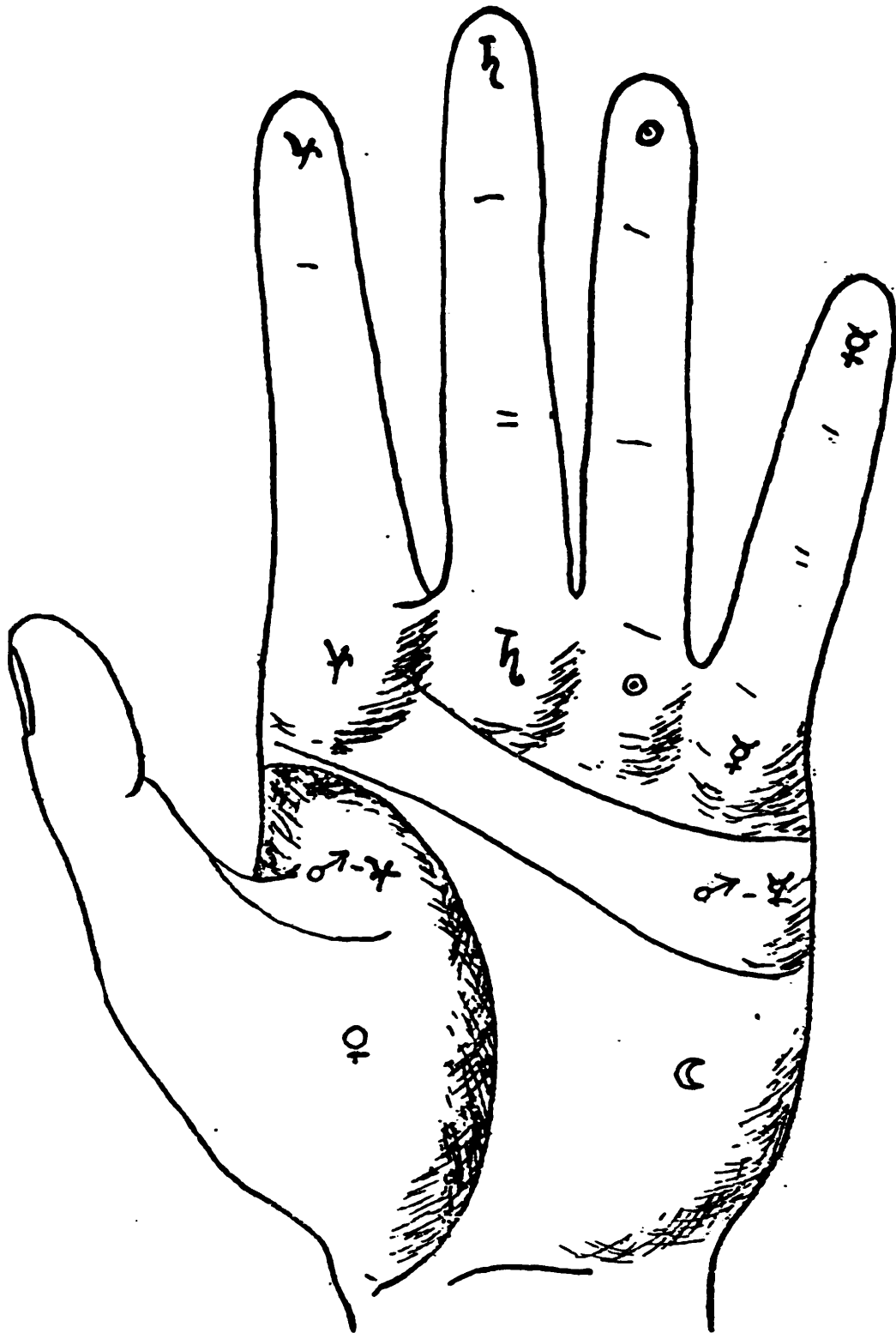


Fig. 14. The Mounts.

On a firm hand you will not see any marked rise when a mount is really very well developed. On the contrary, if it is wanting or badly developed, a hollow will be found. On a soft hand the mounts will be more prominent, but will have no more significance than the lesser development on a hard hand. Thus it is manifest from the start that the type of hand must be taken into consideration in judging either mounts or lines. A hand may be callous, however, from hard work, and still the mounts will be unaffected.

The mounts will sometimes be found directly at the base of the fingers with which they are connected; but again they may lean much toward some other mount. A mount is said to be "good" when it is evenly developed, well-placed and firm when gently pressed. Then the quality belonging to it has been cultivated. It is said to be "unfavorable" when it encroaches—that is, is overdeveloped and usurps another's position—is soft, or absent. Then the qualities indicated are either in excess, unused or wanting.

If the upper mounts are higher in proportion to the lower, it signifies predominance of the intellectual over the animal nature (just as in

the case of long fingers, which will usually be found in connection with well-developed upper mounts). Should the lower mounts, or those on the wrist side of the palm, be in excess, then passion rules the life.

If all the mounts are flat it indicates practically an unemotional character, but they must be judged by gently pressing the sides of the hand together.

The mount which is highest in the hand will give the keynote to the character of the subject, and will be the first thing sought for; and when the characteristics are thus pronounced by the development of a particular mount, the lesser development of another mount will indicate that the characteristics of the lesser will influence those of the greater, modifying, and in a manner perfecting those of the reigning development.

If a subject have no particularly prominent mount in his hand, that is, all mounts are equal, you will find a singular regularity of mind and harmony of existence to be his lot.

A mount may, instead of being high, be broad and full, or it may be covered with little lines. These conditions of the mount give it

the same effect as if it were highly developed, and it must be remarked that if a mount is much covered by lines it will betray an excess and overabundance of the qualities of the mount. Excess of a mount does not give force, but fever to its quality, producing monomanias, especially if the thumb and the line of the head are weak.

One line upon a mount just emphasizes it enough to be a fortunate sign upon it; two lines show uncertainty in the operation of the qualities, especially if they are crossed; and three, except in some rare cases, give misfortune arising from the qualities of the mount, unless they be even, straight and parallel. But it must be noted that in hands of the long, thin, narrow type many lines may be found without having the results here indicated, while on a broad, hard, thick hand one line may have the same effect as two on an average hand.

Lines placed crosswise upon a mount always denote obstacles, and seriously interfere with the goodness of other main lines which end upon the mount, as in the cases of the mounts and lines of Saturn or of Apollo, unless the ascending line is deeper than the cross line, in

which case the evil indications of the cross lines will be destroyed.

In judging a mount always consider the lines upon it, as well as its development. The one may counterbalance the other.

Finally, the influence of the mount which is principally developed may be either good or bad. This may be arrived at by inspecting the formation of the tips of the fingers, the consistency of the hand and the development of the thumb. Thus, pointed fingers reveal an intuition, a lofty idealism of the quality. Square fingers will look at the reasonable aspects of character and spatulate will cultivate the material qualities of the mount—for example, Jupiter developed will indicate, with pointed fingers, religion; with square fingers, pride; with spatulate fingers, tyranny. Apollo developed will indicate, with pointed fingers, love of glory; with square fingers, realism in art; and with spatulate fingers, love of wealth and luxury. And so on with the other mounts.

THE MOUNT OF JUPITER.

The predominance of this mount in a hand denotes a genuine and reverential feeling of re-

ligion, a worthy and high ambition, honor, gaiety and a love of nature. It also indicates a love of display, of ceremony, and of pomp, and is, consequently, generally developed in the hands of public entertainers of any sort.

An excessive development of the mount will give arrogance, tyranny, ostentation, and, with pointed fingers, superstition.

If the mount is absent (that is, replaced by a cavity), the subject is prone to idleness and egotism, irreligious feelings, want of dignity, and a license which degenerates into vulgarity.

The development of this mount gives to the square hand a great love of regularity and established authority. To long, smooth fingers it imparts a love of luxury, especially if the fingers are large at the third phalanx. This mount ought always to be accompanied by a smooth, elastic, firm hand, not too hard, with a well-developed first phalanx of the thumb (will).

If to the good indications of this mount a favorably developed finger or Mount of Saturn be added, the success in life and good fortune of the subject is certain, Saturn denoting fatality, whether for good or evil.

A single line upon the mount denotes success. Many confused lines betray a constant, unsuccessful struggle for greatness, and if these lines are crossed they denote unchastity, no matter the sex of the subject.

A cross upon the mount denotes a happy marriage, and if a star be found there as well as the cross it indicates a brilliant and advantageous alliance.

A spot upon the mount indicates a fall from position and loss of honor or credit.

A long thumb and development of the first joint in the fingers will give to this mount free thought and irreverence in religion. If besides these we find pointed fingers and what is called the "Croix Mystique," you will find ecstasy in matters religious, tending even to fanaticism.

If the mount be displaced and leans toward Saturn it gives a serious tone and demeanor, and a desire for science, theology or classical scholarship.

Combined with a good development of the Mount of Apollo it indicates good fortune and wealth; with Mount of Mercury, love of exact science and philosophy. Such subjects (Mercury and Jupiter) make the most successful

doctors. To a bad hand this combination gives egotism, fanaticism, charlatanry and immorality. Combined with Mars it gives audacity and the talent of strategy, and makes the subject self-confident and fond of celebrity, verging in a bad hand into insolence, dissipation and inconstancy. Combined with a good Mount of the Moon it makes the subject honorable, placid, and just. With a good Mount of Venus it gives the social, gay, sincere, generous friend; but with a bad hand this may become effeminacy, caprice and love of debauch.

MOUNT OF SATURN.

This mount is never very high. If it is at all prominent it denotes a character in which prudence and natural caution are combined with a fatality for good or evil. Such subjects are always sensitive and particular about little things, even when the fingers are short. The mount also denotes a tendency to occult science. Such subjects are inclined to be morbid and melancholy. They are timid, and love solitude, and a quiet life in which there is neither great good fortune nor great ill fortune. They like serious music better than gay melody, and take

naturally to pursuits of agriculture, horticulture, or mineralogy, having a natural penchant for anything connected with the earth.

Excessive development gives taciturnity, sadness, remorse and asceticism. They also may have an intense fear and horror of death, and a morbid tendency toward and curiosity concerning suicide. Other features of the hand may modify this, especially a well developed Mount of Venus.

The typical Saturnian hand has long, bony fingers. A bad Saturnian hand gives rough skin and thick wrist.

If the mount is absent a depressed, unfortunate, vegetable form of existence is indicated.

A single line on the mount indicates good fortune and success; a succession of little lines placed ladderwise across the mount and extending over to the Mount of Jupiter indicates an easy and steady progression to high honor. Many confused small lines indicate ill luck.

A spot on the mount indicates an evil fatality, the cause of which must be sought for on the lines of Head or Fate.

If a branch (not the end) rises from the Heart Line on to the Mount of Saturn, it de-

notes worry and anxiety; but if it is clean and single it will denote wealth as a result of the anxiety.

No bad result is to be expected if the mount leans toward Jupiter; but a leaning toward Apollo betokens a fatality which must be striven against.

A cross on Saturn indicates sterility.

United with a good Mount of Jupiter, a well developed Saturn will give gentleness, patience and respect (in a good hand), or hysteria and want of taste in a bad hand. Combined with a well developed Mercury, it gives love of antiquarian research, love of science as a hobby, talent for medicine, and a subject forever classifying. The combination usually results in happiness. In a bad hand the combination would indicate perfidy, perjury, revenge, theft, want of filial affection and charlatanry.

With a strong development of Mars, a strong Mount of Saturn indicates aggressiveness, bitterness of humor, a false superiority, insolence, immodesty and cynicism. Combined with a good Mount of Venus it gives piety, charity, self-control, with a tendency to jealousy and love of display. With a bad hand this

combination betrays curiosity and frivolity, and with Saturn predominating, even pride, envy, and debauchery. With a well developed Mount of the Moon, Saturn gives a love of and talent for the occult; and, curiously enough, the subjects are usually frightfully ugly.

THE MOUNT OF APOLLO.

A hand in which this mount is developed is essentially that of a subject whose prevailing tastes and instincts are artistic, and it always gives to its possessor a greater or less degree of success, glory, celebrity and brilliancy of fortune, denoting, as it does, genius, intelligence, tolerance and wealth, the characteristics of the type being self-confidence, beauty, grace and tolerance of all things, since all things are looked on merely as objects of art.

Such subjects are often great inventors. Their chief failings are a quick (though not lasting) temper, and a certain incapacity for close friendships, though they are generally benevolent and generous. Proud and eloquent on matters of art, they love everything which is brilliant, such as jewelry and the more ornamental forms of worship. They make stern and unrelenting

judges, and their love is more affectionate than sensual.

These Apollonian subjects love to shine before the world, and not to be cynosures of a small circle, though they hate the idea of ostentation or undeserved glory. In marriage they are often unlucky, for their ideal is too high.

The normal development of a hand bearing this type shows smooth fingers, with the tips mixed or slightly squared, the palm of an equal length with the fingers, a well-marked phalanx of logic, and either one very deep or three strong lines upon the mount.

If this mount is developed to excess it denotes a love of wealth and extravagance, instincts of luxury, fatuity, envy and curiosity, a quick, unreasoning temper and a strong tendency to sophistry. Such subjects are boastful, vain, and thinking themselves highly superior to other men. In many cases they are superior, for among them will be found poets, painters and musicians, but their talents are too obtrusive to be attractive. This excess is accompanied, usually, by twisted fingers, a grille on the mount, or a long phalanx of will and a short phalanx of logic.

If the mount is absent in both hands it indicates a dull, unenlightened life, entirely without any appreciation of art or beauty.

A single line upon the mount indicates fortune and glory, two lines indicate considerable talent, but probability of failure and confused lines a tendency to lean toward the scientific aspects of art.

If the mount is developed, but with no line upon it, it shows a love of the beautiful, but not necessarily any talent for producing works of art.

A spot indicates a grave danger of loss of reputation or caste.

When Apollo and Mercury are both well developed we find a character in which justice, firmness, perspicacity, love of scientific research, combined with clearness of diction and eloquence, are salient features. Combined with a good Mount of the Moon, it gives imagination and light-heartedness; with Venus, amiability and a desire to please.

MOUNT OF MERCURY.

A well developed Mount of Mercury partly indicated by the fact that the fingers are set

across the hand in a straight line, the little finger no lower than the rest, indicates eloquence, spirit, a capacity for commerce, speculation, industry and invention, agility and promptitude in thought and action.

As to eloquence, the type of finger-tips will indicate its character. With a well-developed Mount of Mercury and pointed fingers, we get brilliant oratory; with square fingers, clearness and reason in expounding; with spatulate fingers, force and vehemence in argument and dogma; with long fingers, details and parenthesis; with short fingers, brevity and conciseness.

A good Mount of Mercury makes good athletes, spontaneous in expedient, sharp in practice and with a great capacity for serious study. There may be envy, though usually combined with amiability.

These subjects are great matchmakers, frequently marry very young, choosing equally young persons as helpmates.

The normal hand which accompanies this is as follows: Long, smooth fingers, hard, slightly spatulated (athletics), or very soft with mixed tips (thought); the finger of Mercury long and sometimes pointed; the high mount

cut by a deep line, and the philosophic joint developed.

If developed to excess Mercury makes thieves and cunning, treacherous, and ignorant persons. These hands usually have long, twisted fingers, more or less turned back, soft hands, and confused markings on the mount, with long phalanx of will.

A single line on the mount indicates modesty and moderation, and often a stroke of good fortune. A crossed line extending upon the Mount of Apollo betrays the charlatan. Many mixed lines upon the mount indicate astuteness and aptitude for science. If the lines take the form of little flecks and dashes, it is a sure indication of a babbling, chattering disposition.

Lines on the percussion, or side of the hand, indicate liasons or serious affairs of the heart if horizontal, each line denoting a separate affair, a single deep line denoting one strong and lasting affection. Islands on these lines indicate unchastity or marriage to relatives, and an island on the line of Saturn or Fate indicates unfaithfulness to husband or wife.

A grille on the Mount of Mercury indicates violent death.

If there is a long line of Apollo, the commercial instincts given by Mercury will take the form of speculation. If the mount lean toward Apollo it indicates science and eloquence; if toward the percussion, commerce and industry. If a line connects it with the Mount of Venus, happiness and good fortune is indicated. Combined with a good Mount of Venus we have wit, humor, gaiety, love of beauty, often piety, and easy and sympathetic eloquence. In a bad hand this gives meddlesomeness, inconstancy and want of perseverance. A favorable combination with Saturn is always good; if Mercury indicates business success, Saturn directs it toward land and building investments. The Mount of Mercury is, however, not often combined with the other mounts.

MOUNT OF MARS.

The Mount of Mars is not an easy subject to discuss. It consists of three separate divisions; first, the mount proper on the percussion of the hand between the Head and Heart lines, or between Mercury and the Moon; the center of the palm of the hand comprehended in the triangle formed by the lines of Heart, Health and

Life, and known as the Plain of Mars; and the second Mount of Mars, situated within the Life Line under the Mount of Venus toward Jupiter. It will therefore be seen that Mars rules a belt across the middle of the hand from under the thumb to the percussion. The percussion side of Mars indicates resistance, endurance and stubborn courage. As the belt moves toward the thumb it indicates aggression, activity, pluck, fighting qualities, first in relation to the usual affairs of life, in business, and then in the social world, and in the seeking of honors and position. The development between Jupiter and Venus the present writer believes to indicate mental activity and energy. It must be admitted, however, that students of cheirology differ widely on this subject, a fact which indicates lack of observation upon the matter.

The following remarks apply to the Mount of Mars on the percussion—the chief division of the Mars influence.

Well developed and not covered by lines or rays, it gives calmness and resignation which to a considerable extent will overcome the bad effects of a small thumb. Such a person will keep his temper, will be magnanimous, gener-

ous, loud of voice and hot blooded, his passions carrying him even to sensuality unless counteracted by a strong phalanx of logic.

Mars has a natural attraction toward Venus. Fighting men are also particularly given to love, and cut a large figure in the eyes of women, since admiration is mutual.

The hands to which these martial mounts belong are usually hard, the fingers large, especially at the third phalanx, the will long, and the logic small, the hollow of the hand rayed and lined. If the mount spread into the palm, or is covered by a mass of lines, it indicates fury, injustice of mind, insolence, violence, cruelty, insult and defiance of manner. A network of lines on the Plain of Mars indicates obstacles in the way of real good fortune, due to over-aggressiveness.

Absence of the mount denotes cowardice and feebleness of character.

Combined with a well-developed Mount of the Moon, Mars indicates a love of navigation, or on a bad hand folly. Combined with Venus it indicates love of music, dancing and jealousy in love.

THE PLAIN OF MARS.

The Plain of Mars is the space lying in the center of the hand and bounded by the lines of Heart, Life and Health. It shows the aggressiveness of the subject. If very high and hard, great combativeness is shown. If hollow, submission, either to circumstances or health. This hollow is observed by Cheiro to incline more to one line than to another, and he gives the following readings:

A hollow under the Line of Life, domestic troubles.

Under the Line of Fate, disappointment in business.

Under the Line of Apollo, failure in art and position.

A failure in the top of the Quadrangle under the Heart Line shows disappointment in "the dearest affections."

Care must be taken to distinguish between a really hollow palm and a palm that appears so by reason of the height of the mounts surrounding it.

MOUNT OF THE MOON.

The attributes of this mount (the side of the

palm extending from the wrist half way to the base of the little finger) when found predominant in a hand are imagination, melancholy, chastity, poetry of soul, and a love of mystery, solitude, and silence, with a tendency to reverie and imagination. It also is connected with harmony in music, as Venus gives melody.

Such subjects are capricious, changeable, and inclined to be idle. They may have prophetic dreams and presentiments; they are fond of travel; are mystics in religion, and given to romance in art and literature. They lack self-confidence and powers of conversation, while eloquence is usually quite wanting. They are much given to capricious marriages.

These hands are usually small and soft, with short, smooth and pointed fingers, and a short phalanx of logic. To be at its best, the mount should be most developed toward the wrist, as development toward Mars or the center of the palm indicates ill health.

The mount developed with a hard hand often denotes a dangerous activity of the imagination; with spatulate fingers it makes schemers. An excessive development produces irritability, discontent, sadness, superstition, fanaticism and

error, with liability to headaches and morbidity. If the mount is absent it denotes want of all imagination. Many lines upon the mount indicate visions and prophetic dreams; this is also the result of a line from the Mount of Mercury to the Mount of the Moon.

Lines on the percussion, extending horizontally, indicate voyages, and a star upon one of these a dangerous ending to a voyage. A star on the mount connected by a line with the Line of Life indicates hysteria or incipient insanity. The mount much crossed indicates much worry.

An equal development of the Moon and Mercury denotes subtlety, and intuition in the deeper sciences, bringing (with other favorable signs) success and celebrity. Combined with a good Mount of Venus, it gives curiosity and a romantic, fantastic view of affairs of the heart. In a bad hand it gives caprice, eccentricity and unnatural instincts.

MOUNT OF VENUS.

The Mount of Venus includes the large muscle at the base of the thumb, and covers more space than any other mount. Nearly all hands have some prominence here. If the hand is

quite flat the mount may be said to be wanting; when large it forms a decided prominence over nearly the whole space included within the Line of Life.

Its attributes are possession of, and admiration for, beauty, grace, melody in music, dancing, gallantry, tenderness and benevolence, with a constant desire to please and to be appreciated. It is found to be well developed in all singers, as it may be called pre-eminently the Mount of Melody. It indicates the peculiarly feminine forms of beauty, the masculine being indicated by Jupiter.

When well developed this mount makes lovers of pleasure, applause, poetry and music. It makes men to some extent effeminate; but it softens the malignities of other mounts which are bad.

The type of hand in which this mount is usually found well developed is fat, dimpled, with smooth fingers rather short, and short thumb. The bad type is accompanied by an extremely soft hand, pointed fingers and many crossbar lines on the mount. An excess of the mount will indicate license, vanity, flirtation and levity. The absence of the mount indicates

coldness and dullness in matters of art, making the other passions dry and selfish. If completely devoid of lines (more lines are to be found on this mount than on any other) it indicates coldness and in many cases short life. A great number of lines indicate the heat of passion and warmth of temperament. Two or three deep lines are said to indicate ingratitude. A worn-out libertine usually has this mount flat but much rayed and the Girdle of Venus clearly traced.

A line from the middle of the mount to the base of the hand rising into the middle of the mount is a sign of good luck.

Islands on lines of the mount indicate lost opportunities for marriages. Lines from the phalanx of logic on to the mount are said to indicate marriages. Little moons on the mount are said to indicate adultery.

SUMMARY.

The above remarks have been taken for the most part from Heron-Allen. The following table shows the experience of the authors of this book :

	MOUNT OF JUPITER.	
<i>Good.</i>	<i>Excess.</i>	<i>Wanting.</i>
Pride and self-respect.	Conceit.	Lack of self-respect.
	MOUNT OF SATURN.	
Love of solitude and agriculture.	Morbidness.	Frivolity.
	MOUNT OF APOLLO.	
Mercy and talent.	Mercy without justice, gambling.	Cruelty, dullness.
	MOUNT OF MERCURY.	
Buoyancy, cheerfulness, talkativeness.	Chattering, indifference to feelings of others.	No sense of humor.
	MOUNT OF MARS.	
Power of endurance.	Stolidity.	Cowardice.
	MOUNT OF THE MOON.	
Imagination and originality.	Eccentricity.	No imagination.
	MOUNT OF VENUS.	
Affection.	Sensuality.	Coldness.

Jupiter is called the "social mount," and gives kindness to animals. Mars indicates reserve.

LINES ON THE MOUNTS.

Jupiter. Lines crossing the mount from Venus to Saturn, family misfortunes.

Lines crossing branches of the Heart Line on the mount, misfortune in love.

Lines rising from the Life Line toward Jupiter indicate changes for the better.

A line from the Fate Line or Line of Fortune turning toward Jupiter indicates change for the better in social position or money.

A triangle on the mount shows ambitious diplomacy.

Saturn. Many crossed lines forming a star, ill health and trouble at close of life.

One deep line, forming the end of the Fate Line, indicates a peaceful and monotonous ending.

A line across the Fate Line on the mount shows unavoidable misfortune.

A triangle is said to show a taste for black magic.

Apollo. One deep line running as the finger runs shows one career; two lines, various interests.

A forked line shows conflicting careers.

A line across the mount from base of Saturn, unavoidable money loss.

A line rising from Venus and crossing the Apollo Line on the mount, shows loss of money from some member of the family late in life.

A triangle is said to show science in art.

Mercury. A deeply marked line running as does the finger shows scientific tastes.

Several lines, medical science; in the hand of women, they show the nurse.

A line across the mount toward Apollo would show loss through theft.

A triangle, craft in politics.

Mars (percussion). Lines across the percussion show enemies, which may be judged by the length and depth. Small cross lines are said to show scandal. If the lines cross the Hepatica, Apollo, or Fate lines, they show interference which affects health, money or career. If the lines extend to Venus it is relatives who are malignant.

Mars (under thumb). A deep groove across the mount toward the Life Line indicates dread of physical pain, though when the other Mount of Mars is high pain is borne well.

Lines from base of thumb across toward Jupiter show family influence.

Lines crossing the mount toward the Fate Line show worries from members of the family. If they touch the Head Line, mental troubles; if the Heart Line, deep sorrow.

Luna. Lines upward rising from the Ras-

cettes across Luna toward Mars show long voyages.

Lines crossing transversely, various travels. If deeply marked, pleasant; crossed, broken or islanded, generally unpleasant; with squares, dangers escaped.

Innumerable lines crossing Luna show nervous complaints and neuralgia.

A triangle is said to show mysticism.

A straight line from the percussion to Venus shows intemperance; ending with a dot, delirium tremens.

Venus. Lines crossing from the base of the thumb to the Life Line show the people with whom you have had principally to deal. A triangle is said to show calculation in love.

CHAPTER VIII.

THE LINES.

In the preceding consideration of the mounts reference has been made to some extent to the lines. Let us now describe and illustrate them all.

The following is the key to Fig. 15.

- 1—1 The Heart Line.
- 2—2 The Head Line.
- 3—3 The Life Line.
- 4—4 The Fate Line.
- 5—5 The Apollo Line.
- 6—6 The Hepatica or Health Line.
- 7—7 The Intuition Line.
- 8—8 Influence Lines.
- 3—9 Influence Line.
- 9—9 Line of Mars.
- 10, 10, 10, 10, Branches from the Heart Line.
- 11—11 Enemies.
- 12—12 Very long voyages.
- 13—13 Love affairs. Marriage Line.
- 14 Widowhood.
- 15 Girdle of Venus.
- 16—16 Influence Line.
- a First phalanx.
- b Second phalanx.
- c Third phalanx.
- d First phalanx of thumb.
- e Second phalanx of thumb.
- f Third phalanx of thumb.
- g First angle.
- h Second angle.

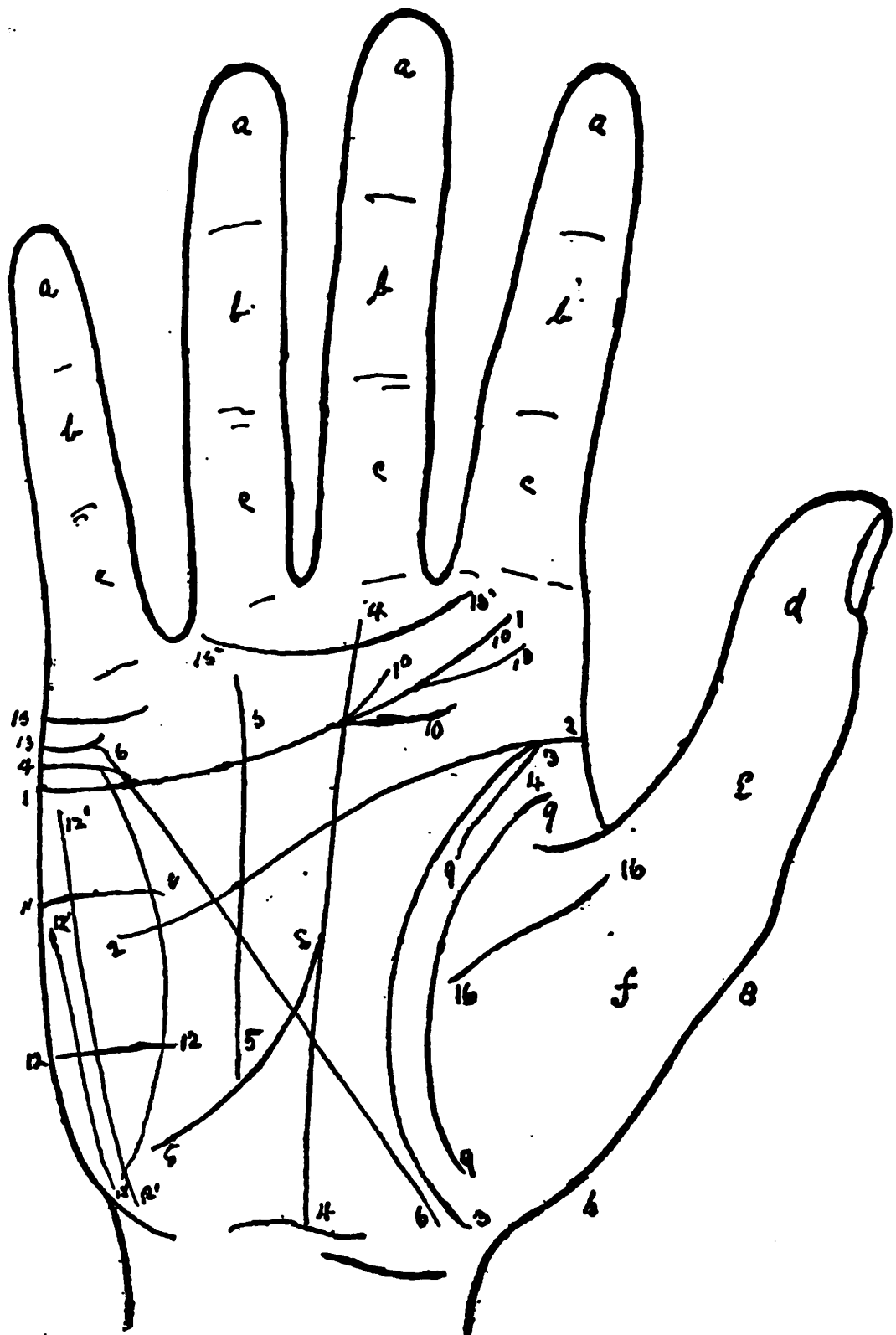


Fig. 15. The Lines.

In Fig. 16 we have the following special formations :

- A Lines with tasselled terminations.
- B Chained lines.
- C Capillary lines.
- D Wavy lines.
- E An island.
- F Triangles.
- G Squares.
- H A star.
- I Circles and half circles.
- K Grilles.

The same may be seen in Fig. 17.

The lines in a hand should be clear and apparent. They should be neat and well colored (not broad and pale), free from branches, breaks, inequalities or modifications of any sort. A broad, pale line always signifies excess.

Pale lines signify a phlegmatic or lymphatic temperament, with a strong tendency toward effeminacy. Women nearly always have pale lines. When they are found in a man they indicate a person easily put out, but as easily calmed; they are generally liberal and subject to strong enthusiasms, which are of short duration.

Red lines indicate a sanguine temperament, making the subjects gay, pleasant in manner and honest.

Yellow lines denote biliousness and feeble-

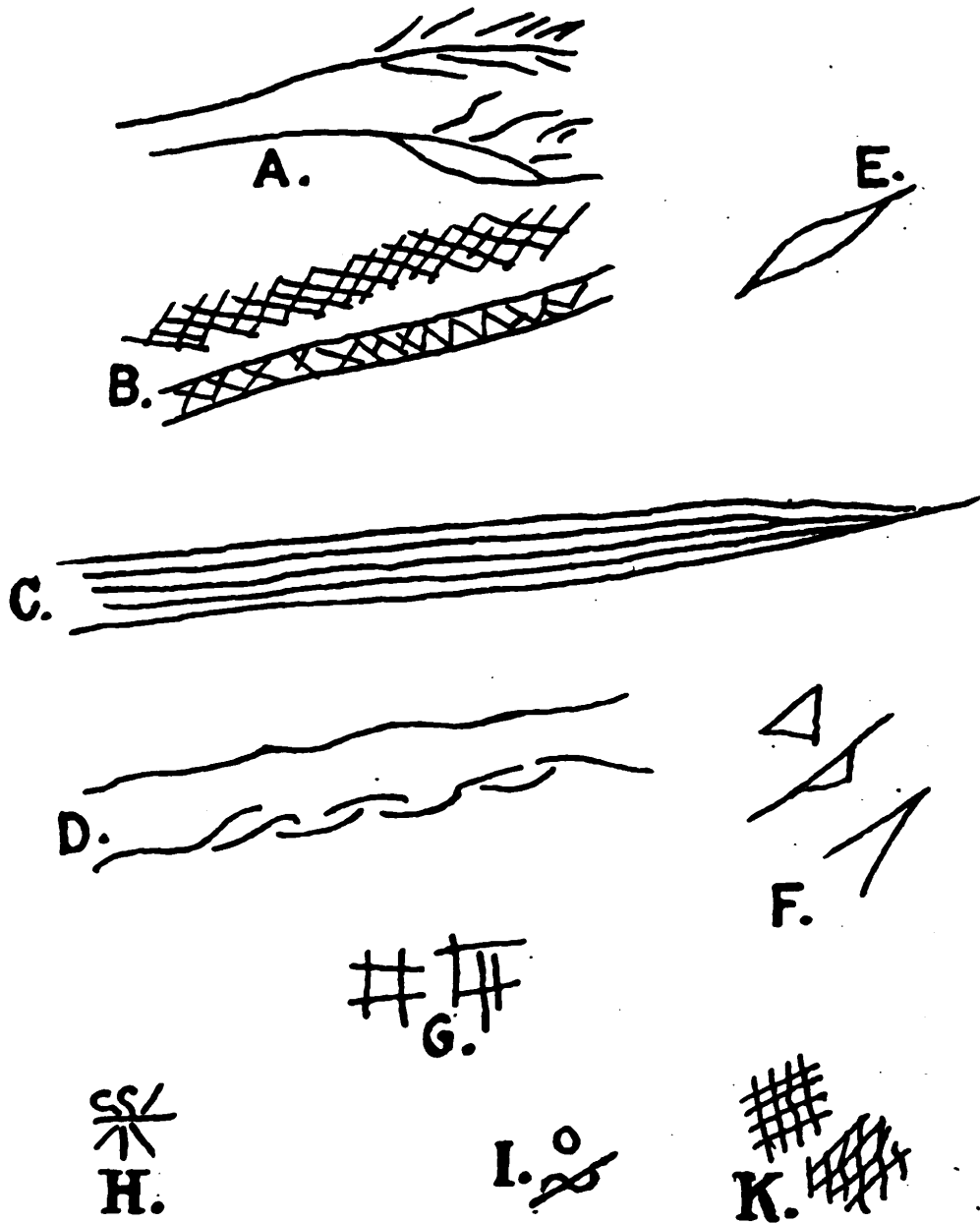


Fig. 16. Broken Formations

ness of the liver ; such subjects are quick-tempered, prompt in action, generally ambitious, vigilant, vindictive and proud.

Livid lines, with a tendency toward blackishness, betray a melancholy and often revengeful disposition. Such subjects are grave and cunning, affable but haughty, and these indications are more certain if the fingers are long and the thumb is broad.

Black spots upon a line indicate nervous diseases, whilst livid holes betray the presence of an organic affection of the part corresponding with the line.

The principal lines are sometimes accompanied their entire length by fainter lines lying by their sides. These are called sister lines, and strengthen the lines, bridging over any breaks or the like ; but if both the line and its sister are broken, a catastrophe is certain.

A network of small lines over the hand crossing one another in all directions betrays a highly nervous, irritable temperament, worry and dissatisfaction with life and all its surroundings. Frequently these lines will appear during a period of illness and then disappear.

A fork at the end of any line excepting the

Life Line is good, as it broadens its influence without carrying the line too far; but to some extent it indicates a double nature.

If the fork becomes a tassel, as shown in A, Fig. 16, the effect is weakness, as it means the power of the line is broken and scattered.

All branches rising from a line toward the fingers increase its good indication, whereas all lines descending toward the wrist accentuate its bad qualities. Thus, rising branches from the Line of Heart indicate affection and devotion; from the Line of Head cleverness and intelligence; from the Line of Saturn, good luck, etc.

A chained formation (B, Fig. 16) indicates obstacles, struggles and a varied, sometimes conflicting, experience.

A break or a wavy formation (D, Fig. 16) signifies ill luck. Breaks may be either a simple cessation of the line or bars across it. They are always a bad sign.

When a line, instead of being single and clear is composed of a number of little capillary lines (C, Fig. 16), which here and there or, at the ends unite to form a single line, it betrays obstacles and ill success, in the same way as chained lines.

It must be remembered that lines may enlarge, diminish and even disappear. To some extent these variations may be seen by comparing the right and left hands, the left showing the original and natural development, the right showing what has been wrought by time and circumstances. It shows, also, how very cautious the palmist must be in making assertions as to any characteristic or event.

Again, in reading the lines a single indication must never be accepted as final, especially if it is a bad one. To make any indication certain, corroborating signs must be sought for in both hands, and the absence of corroboration in one hand will contradict, or at any rate greatly modify, any evil sign in the other. A single sign only affords a presumption of the tendency or event which it indicates, and the cause of the danger must be found in the aspect of the mounts and other lines of the palm, or the development and formation of the whole hand. In the same way the indication of prudence in the second joint of the thumb will go far toward modifying any evil prognostic which may be found in the palm.

CHAPTER IX.

THE LINE OF LIFE.

The Line of Life starts under the Mount of Jupiter, or the base of the index finger, and circles the base of the thumb or the Mount of Venus. It should be clear, even and unbroken, neither too red nor too pale, too broad nor too thin.

The Line of Life indicates the physical constitution, family affairs and time. On it will be found marks of an illness, and finally death itself. All important events affecting the manner of living will also be found indicated in connection with it.

A break signifies illness, the nature of which must be determined elsewhere in the hand. If the line is broken in both hands, death may be looked for. The line frayed and weak shows a period of delicacy. A short line does not necessarily show a short life. If the other lines are strong the life may continue, but care should be taken at the period at which the line stops. A

small inner line patching the Life Line where it stops or is broken shows strength of constitution and recuperative power that will help the subject over the illness indicated.

A thick red line betrays violence and brutality of mind. If at any point the line is thin or broken and a spot terminates this thinness, sudden death is indicated. If the thickness is varying throughout it indicates a fickle and capricious temper.

When the line starts from the base of the Mount of Jupiter instead of the side of the hand it indicates a lifelong ambition.

When the line is closely connected with the Line of the Head at its beginning it indicates caution, sensitiveness about self and freedom from rash enterprises. If there is a space between the Head and Life Lines we will find energy and independence in entering upon enterprises. If the space between the two is very wide we will find extreme rashness. With an unusually long and good Line of Head the rashness may not bring misfortune, and with other good indications it may mean luck in daring undertakings. If there is any weakness anywhere rashness in that field will be fatal.

It is an unfortunate sign to find the lines of Head, Life and Heart all joined together. Such a combination indicates a vital defect of temperament, and the likelihood of disaster due to lack of perception or realization of dangers.

Should the Line of Life branch half way along its course and send one arm to the base of the Mount of Luna, it is said to indicate death in a foreign land. In any case it is the sign of a restless disposition, and one which is sure to bring travel, especially in a firm, well-formed hand. If the hand is otherwise good, the travel will bring success. If the hand is soft and flabby the restlessness will find its outlet in dissipation. A sloping Line of Head usually accompanies such a formation, and in extreme cases leads to suicide.

Hair lines dropping from the Line of Life indicate weakness at the time at which they appear.

All lines rising from the Line of Life are favorable indications. A line rising to the Mount of Jupiter indicates success in some important ambition, or in social relations. A line rising to Saturn indicates wealth and worldly prosperity due to determined personal effort. A line

rising to the Mount of Apollo indicates some artistic or speculative success. A line to the Mount of Mercury indicates success in business or science. Exactly what the success will be in each case must be determined by the shape and general formation of the hand.

An island indicates an illness that will be safely passed over. A square indicates preservation from illness or death.

Lines rising to the Mount of Venus and running across, or to, or near the Line of Life indicate interference from some one. Each line corresponds to the influence of some person. A line rising from the Mount of Mars (within the circle of the Life Line) to the Line of Life indicates in a woman's hand an early attachment which may cause much unhappiness. If this influence line is forked and sends out rays the trouble will recur at intervals. Such a line also indicates that the man who influences a woman is of a fiery and passionate nature. If the line travel by the side of the Line of Life, it indicates that the man is of a gentler nature and that he will be greatly influenced by the woman in turn. If the influence line thus described move gradually away from the Line of

Life into the Mount of Venus it means that the influence will gradually fade until it disappears altogether. But when the ray line runs into an island it indicates scandal and disgrace at the end. When the line gradually fades out it usually implies that the attachment will be dissolved by failing health or death.

When one of these influence lines joins another line running across the Line of Life toward the side of the hand it indicates that some other person will interfere, and hatred and jealousy resulting, the person will cause an injury at the point at which the cross line touches any of the important lines, especially the Line of Life.

These influence lines are especially important in considering marriage.

Any lines running across the Line of Life from the Mount of Venus into the hand denote worries and troubles. A line across to a star in the triangle in the center of the palm indicates loss of money. If the line is continued to the Head Line, loss of reason as a result is indicated, or at any rate danger to the mental faculties. If such a cross line cuts the Line of Apollo it indicates loss of money early in life

through disaster to parents. If it starts in a star it shows death of a parent. If a cross line terminates in a star upon the Head Line or Mount of Mars it shows that an illness resulted from the worry caused. If the line goes straight to the Heart Line it indicates unhappiness in a love affair. If an island appears on the line the results are likely to be shameful. A fork at the point where the cross line cuts the Life Line indicates an unhappy marriage or a divorce. A line from the Mount of Venus just cutting the Life Line indicates marriage at the time at which the line crosses.

Ray lines running from any mount or line to the Line of Life and just crossing it indicate an illness of the nature indicated by the mount or line from which they come.

If the Line of Life curves far out into the hand it indicates great vitality and a long life. If it lies very close to the Mount of Venus it is said to indicate sterility, especially if the lines of Health and Head are joined by a star.

For indications of time upon the Line of Life, see the special chapter upon that subject.

CHAPTER X.

THE HEART LINE.

This line lies beneath the upper mounts. It rises on the percussion, near the Mount of Mercury, and extends toward the Mount of Jupiter. Many palmists describe it as arising on the other side of the hand near Jupiter, and extending to the percussion; but evidently the markings on the Mercury end relate to early life.

If not too thick or red; but well and evenly traced, the Heart Line indicates an affectionate disposition, with an equable temper and good health. Branches are good signs.

If it terminates on the Mount of Jupiter at the base of the index finger, ideal and extremely romantic love is indicated. One branch only so terminating indicates love for one person only.

If the line terminates on the center of the mount the love is not so romantic and lofty, but worthy and noble.

Terminating between the fingers of Jupiter and Saturn it indicates calm, practical affection.

On the Mount of Saturn, or just under the middle finger, selfish, sensual attachment.

If the line is chained in its formation it indicates an inveterate flirt, and unless the rest of the hand is strong indicates palpitation of the heart.

Bright red in color, the line indicates violence in affairs of the heart. A pale, broad line indicates a cold-blooded roué, if not a condition of heart utterly blasé.

If the line lies close to the Line of Head it betrays evil instincts, avarice, envy, hypocrisy. The best position for it is as near to the fingers as possible.

If the line is very thin and runs directly across the hand, it indicates cruelty even to murderous instincts.

If the line stops suddenly and very abruptly under the Mount of Saturn it foreshadows sudden death and usually a short life.

If the line is large and united with a high Mount of the Moon and the Girdle of Venus, unreasoning jealousy is shown.

If the Line of Heart is absent, or so united with the Line of the Head that the two cannot be distinguished, it is an unfailing sign of

treachery, hypocrisy and the worst instincts, even to murder, and there is grave danger of sudden early death.

A number of small lines cutting the Heart Line indicate misfortune of the heart, or weakness of the physical organ. So also with breaks.

The Line of Heart dividing into three branches on the Mount of Jupiter indicates riches and good luck. It is a most fortunate sign. Any forking of the line which sends a branch to Jupiter is good; but when the fork sends one ray to Jupiter and one to the Mount of Saturn it shows errors and failures in the search for success, and fanaticism in religion.

If the line is bare under the Mount of Jupiter it indicates poverty; near the percussion it indicates sterility. Entire bareness of the line (that is, absence of all branches throughout the length of the entire line) indicates a hard, dry, unaffectionate nature and few or no friends; hence, lack of social success.

If the line touch the base of the finger of Jupiter, ill success in all undertakings is indicated, due to over enthusiasm and excessive devotion to unworthy persons and objects.

Constancy is not shown on the Heart Line.

For this we must examine the first phalanx of the thumb. If this is large and the Heart Line long and clear it makes a true, unwavering friend.

If the Heart Line approach the Head and Life lines, disappointment and unhappiness are indicated.

A mark like a deep scar across the Heart Line is said to indicate apoplexy. Red spots or deep holes indicate wounds to the body or to the affections. A point indicates a grief of the heart, due to a person of the character of the mount under which it is found.

If the line curl round the first finger it is said to indicate a wonderful gift for the occult.

If the line is joined to the Line of Head under Saturn or Jupiter danger to life is indicated. If the line turns down to the Head Line it shows a miserable marriage or a deep grief of the heart.

A ray from the Line of Life crossing the Heart Line to the Mount of Saturn, greatly increases (in a woman's hand) the dangers of maternity.

Lines from the Quadrangle to the Heart Line

denote aptitude for science and versatility, which often culminates in uselessness.

A curve from the Mount of the Moon stopping abruptly at the Line of Heart denotes murderous tendencies and instincts.

Fine lines rising from the Head Line to the Heart denote those who influence our thoughts in matters of the heart. If one of these lines is crossed it indicates that the affection has brought trouble.

The Line of Heart may fade out almost entirely because of terrible disappointments in affection, and then the life will become cold and indifferent.

CHAPTER XI.

THE LINE OF HEAD.

The Line of Head runs from the beginning of the Life Line under the index finger across the hand of the percussion. It indicates the mental capacity of the subject, and diseases and injuries of the head and brain.

It may start from three different points :

1. The center of the Mount of Jupiter, either touching the Line of Life or being separated from it ;
2. The beginning of the Line of Life, below the Mount of Jupiter ;
3. The Mount of Mars, inside the Line of Life.

The best position is from the Mount of Jupiter, touching the Line of Life or very nearly touching it, straight across the hand, but sloping gently toward the Mount of Luna. If the line is clear, even, and sharply cut, it indicates boundless ambition combined with a powerful mind, daring ideas cautiously managed and

usually successful, and great self-control—hence control over others.

If the line start from the Mount of Jupiter but with a wide separation from the Line of Life, caution is usually lacking, and unless the thumb is pronounced the subject will be rash even to foolhardiness, and reckless in all his theories and enterprises. In any case he will be masterful and independent, though probably precocious and talented.

If the Line of Head rises within the Line of Life, it indicates extreme caution, even to worrying and fretting, and constant change of ideas. The connection with Mars also makes the subject constantly at war with his neighbors. On whatever side they are, he will be on the other, but ready to change the next day. This sensitive, nervous, irritable disposition is manifestly unfavorable.

When the line runs straight across the hand, almost parallel with the line of the fingers, and is well cut and long, it indicates a concentration of the mind on one thing, viz., acquisition of money. Without the stretch between Jupiter and the thumb it would give avarice.

A line sloping gently toward the upper end of

the Mount of the Moon gives an intellectual love of the beautiful. If it runs completely downward toward the center of Luna, the intellect and imagination will produce eccentricity and "mooniness."

If the line is very short and deep, the subject will study a few things exhaustively. All his power will be concentrated on a small area; but if the line stop somewhat abruptly under the Mount of Saturn, it indicates early death.

A long line, especially if forked, shows interest in many things.

A double Head Line shows that the intellect is exercised in two special ways; probably the subject leads two lives, has two careers.

A small fork shows diplomacy, a large one craft. Should the upper fork turn toward Mercury, it shows the power of making the most of one's knowledge.

When the line is long and sloping, and the second and third fingers are nearly equal, there will be a strong tendency to gambling in money matters.

When the line is chained it denotes a want of fixity of ideas; if islanded, a tendency to overwork and headaches.

If at the start it hugs the Line of Life closely for some distance it shows slow development hindered by home surroundings; or, should the Fate Line start early and clear, a struggle against circumstances, early responsibility under difficulties.

If much divided from the Life Line, recklessness of health as well as recklessness in other directions.

Sometimes the Head and Heart Lines are united, which shows an incessant struggle between feeling and calculation, and makes the subject more aggressive.

Memory depends on the depth of the line, not on its length. With fingers long and a long Head Line, trivial details will assume undue importance.

If the line extends across the Mount of Mars, and there curves slightly upward, it indicates great power of money making, but a hard task-master, as Cheiro expresses it, "the Pharaoh who expects his work-people to make bricks without straw."

Usually a short straight line extending to the middle of the hand shows a nature thor-

oughly material, utterly lacking in imaginative faculties.

When the line is broken shortly under Saturn, it signifies death from some sudden fatality.

If the Head Line is so high on the hand as to be very near the Heart Line, the head will completely rule the heart, provided the Head Line is the stronger; but if the Heart Line predominates, the reverse will be true.

If a branch is shot out toward the Mount of Luna, it shows a leaning to the mystic and occult; toward Mercury, business ability or scientific research; toward Apollo, publicity and notoriety; toward Saturn, religion, lofty music, and reflectiveness; toward Jupiter, pride and ambition.

If a branch rises and joins the Heart Line, it shows some great affection that for a time will completely rule the life.

If the line end with an island clearly defined, some brain disease or accident is indicated from which the subject will not recover.

If a branch from the Head Line run to a star on the Mount of Jupiter, it indicates wonderful success in all things.

A square on the line indicates preservation from accident or other injury to the head.

A good Line of Head, united with a strong development of Mars, or a good thumb, may so dominate the life as to offset many other bad signs in the hand. Energy and determination will triumph over many obstacles.

If the line becomes thin at any point, it indicates a nervous illness, neuralgia, or the like at the time at which the thinness appears.

If separated from the Line of Life and short, it shows carelessness, jealousy, and frequently bad eyesight. If the separation is connected by branches and ramifications, it indicates evil temper and capriciousness; connected by a cross it indicates domestic trouble.

If the line turn up toward the Heart Line and actually touch it, it is a prognostic of early death. If it cuts through the Heart Line and ends on the Mount of Saturn, it foreshadows death from a wound to the head. A Line of Head much broken will rob a long phalanx of will of much of its power.

If the Line of Head is forked at the end, one fork going straight across the hand and the other toward the center of the Mount of the

Moon, it indicates a capability of making a practical use of poetic inspirations. A good Line of Apollo gives great talent to a forked Line of Head. If one fork touches the Heart Line, while the other runs to Luna, it indicates that a great affection will cause a sacrifice of all things, and if the Fate Line stops short at the Heart Line, it also indicates that this affection has brought ruin.

Cut by a multitude of little lines, the Line of Head indicates a short life, with many illnesses and headaches. If the little cross lines are confined to the middle of the Line of Head, it is a sign of dishonesty.

A cross in the middle of the line is a sign of near approaching death or mortal wound if the line is also broken at this point.

Red points are said to indicate wounds, white ones discoveries in science or inventions, black points ailments, according to the mount most developed. Thus, with Saturn, toothache; with Venus, deafness; with Apollo, diseases of the eye, especially if a star appear at the junction of the finger of Apollo and the palm. These points are often connected with similar spots on the Line of Life by rays or lines, which en-

able us to pronounce with certainty the ages at which the subject has suffered from these ailments.

A knotting up of the line betrays an impulse to murder, which if the knot is pale is past, but which if the knot is red is to come.

Capillary lines on the Head Line are a sign of a well-ordered mind and a good disposition.

A star upon the line is usually a sign of a very bad wound, bringing danger of folly with it.

It must be noted that the meaning of the Line of Head depends largely upon the type of hand. A broad, square or spatulate hand will have a practical Head Line; but a subject with long, conic fingers will usually have a line sloping to the Mount of Luna. If it happens that the position of the line is not in accord with the type of hand, the significance is then very great.

On an elementary hand, the Line of Head should be short, straight and heavy. If it slopes toward Luna it will show a strange superstitious tendency, and dread of mysterious forces.

A square hand requires a straight Line of Head extending well across the hand. If it

slopes toward Luna it indicates a writer, artist, or musician who has a most practical basis for his imagination; whereas on a conic hand this would be purely intuitional and inspirational.

A spatulate hand requires a gently sloping Line of Head. If on the contrary the line is perfectly straight, the imagination does not get its proper scope, and the nature will be restless and dissatisfied.

The philosophic hand requires a Line of Head closely connected with the Line of Life, and sloping well toward Luna. It is also long. If such a hand has a straight Line of Head, it indicates a critical, cynical nature. Human nature will be the subject's study, but only to analyze and pull to pieces. Such a hand had Carlyle.

On the conic hand the Line of Head should slope gradually to the center of Luna. This makes Bohemians and worshipers of beauty for its own sake; it creates sentiment and romance and extreme ideality. Such persons have a well developed artistic sense, but often without power to give it expression. If, on the other hand, the Head Line is straight, it gives these artistic people power to realize their ideals and

make them practical. It will also make the artist successful in a business way.

If the line is unnaturally sloping or straight in the right hand, while that required by the type in the left hand, it shows the development brought about by circumstances.

Insanity may in many cases be judged from the Head Line with great certainty. If the Head Line is abnormally sloping, even turning toward the Mount of Venus, great mental weakness is shown, and under a strain insanity will result. This is especially true if the hand is square, spatulate, or philosophic. An unusually high Mount of Saturn adds melancholy and moroseness, which will increase until the mental balance is completely lost. A narrow island on a sloping Line of Head denotes temporary insanity due to brain fever or the like. An idiot will be found to have a small thumb, and in many cases a sloping Line of Head, filled with islands.

A very sloping Line of Head is usually connected with suicide; but murderous propensities are shown by the Line of Head rising and taking the place of the Heart Line. If these two lines meet under Saturn, the criminal is

likely to pay the penalty of his crimes before twenty-five, according to Cheiro; between Saturn and Apollo, before thirty-five; under Apollo, before forty-five.

CHAPTER XII.

THE FATE LINE, OR LINE OF SATURN.

This is the line which runs straight up the palm of the hand, usually to or toward the Mount of Saturn.

This line is usually spoken of as the Line of Fortune or Luck. It is in reality the Line of Fatality, a line that is invariably found long and well developed in a conic or philosophic type of hand, but which may be absent altogether from a broad, thick, short hand, or the square type of hand.

The type of hand must always be taken into consideration in connection with the study of this line. On the square hand, which is hard and firm, a very short line will mean as much as a very long and deeply grooved one on a conic or philosophic hand. While it may show vicissitudes of life, and great good fortune or evil fortune, it may show only a superstitious belief in fate, with the influence of such a belief upon the life. It will also show those events

which seem fated and unavoidable, even crimes. The following remarks apply to the average hand:

A deep-grooved line shows a monotonous career; a wavering line, uncertainty; and the absence of the line for a short space, after which it reappears, indicates a period of much trouble and worry or uncertainty. We read changes in the career in the line in the right hand, religious changes in the left hand.

If the line starts from the bracelets or wrist, it shows early responsibility. If the Head Line is much united with the Life Line in the same hand, it will indicate that the subject felt responsibility, but was hampered by circumstances.

If the line start from the Mount of Venus, the career has been decided by the family.

If the Fate Line starts between Luna and Venus, and then mingles with the Life Line for some distance, it shows the control of others during that period. College life, apprenticeship, etc., may be read when this is found on both hands. The left (only) will show that health interfered with the career of the subject. The right (only), family affairs.

If the Fate Line start from the Mount of the Moon, it shows that the course of life has been influenced by some one else. If in the left hand only, this influence would be purely mental, causing the subject to take up some career. In the right hand only, the subject will be placed in a situation by some one outside the family, and will have little choice in the matter; in both hands, influence and inclination work together. In a woman's hand, this is often the date of an early marriage.

If the Line of Fate start from the Plain of Mars, or the triangle, it indicates struggle and success late in life.

If the Fate Line does not begin until the Head Line, it indicates uncertainty and trouble until about 34 or 35, after which the career is settled.

If the line runs toward Saturn and is deeply grooved and even, it shows a quiet life.

Toward Jupiter, change for the better in social position.

Toward Apollo, success in money or art, according to the type of hand.

Toward Mercury, success in business life.

If the line stops short on the Head Line, it

is said to show that a mistake of judgment spoils the career; on the Heart Line, the affections spoil the career.

A line forked at the beginning shows the strong influence of another person outside the home circle, and is often the sign of adoption.

When the line is much crossed and broken at the commencement, and the lines of Life and Health show fair health, we may read unhappy childhood, sometimes ill treatment.

A double Line of Fate shows two careers, and is seen on the hands of those who take up some hobby in addition to their business.

In the right hand only, this shows the strong influence of another person.

Changes in the career are shown by breaks in the line in both hands. If the break is decided, and there is a long voyage line, life abroad may be read.

Small faint lines lying by the side of the Fate Line, indicate outside interests.

Branches going upward from a long straight line show a steady progress from poverty to riches. Twisted at the base and straight at the top, it indicates early misfortune, followed by

good luck. Split and twisted, the line indicates ill-health from an abuse of pleasure.

A broken and ragged line indicates inconsistency of fortune and changeability. A well traced Line of Fate always gives a long life. If it ends in a star on the Mount of Saturn, it foreshadows great misfortune, following great good luck. In a good hand this sign generally means that the misfortune is caused by the fault of others, generally of one's relations.

For the Line of Fate to be lucky, there must be explanatory points in the hand for the luck to come from, and to find these is one of the most important tasks of the palmist.

If the Fate Line is cut by a line from the Mount of Venus, it is said to denote conjugal misery.

If the line is absent from the hand, it denotes an insignificant life, which takes things as they come, meeting with neither particularly good nor particularly bad fortune.

A star at the base of the line denotes a loss of fortune, brought by the parents of the subject in early life; if there is also a star on the Mount of Venus, the cause is the death of one of the parents.

An island betrays, almost invariably, conjugal infidelity; a star accompanying the island betokens a great misfortune arising from the infidelity. At the base of the line an island indicates a mystery connected with the birth. The same may be shown by an island at the base of the Life Line. In a really good hand, an island in the Fate Line shows a hopeless, untold passion; with a star or cross on the Mount of Jupiter the island will show that the passion has been for a celebrated or exalted person.

If the line run into the finger of Saturn, it is not a good sign, as it shows that everything will go too far.

CHAPTER XIII.

THE LINE OF APOLLO.

The Line of Apollo is a line running straight toward the ring finger. The Line of Fate may run toward the Mount of Apollo, but it does so by curving, while the Apollo line runs straight. This line must also be distinguished from the Hepatica or Health Line which runs toward the Mount of Mercury and lies outside the Apollo Line.

This line, otherwise called the Line of Briliancy, is associated with the figure which one cuts in the world by reason of what is done. More than any other line it indicates riches and worldly success. But what the success will be depends on the type of hand and other indications.

The type of hand must in all cases be taken into consideration. A Line of Apollo on a philosophic or extremely pointed hand will mean little, whereas a very short or slightly developed Apollo Line on a square hand will indicate great success.

The line especially indicates the accumulation and spending of money. If the Mounts of Jupiter and Mercury are well developed, riches are almost certain. If the hand is artistic, with a sloping Head Line, we must read artistic success, with good pecuniary reward.

The line may rise from the Life Line, the Mount of the Moon, the Plain of Mars, the Head Line, or the Heart Line.

Rising from the Life Line and extending well toward the Mount of Apollo, it indicates a nature given to worship of the beautiful.

Rising from the Fate Line, it increases any good indication that may be found in the Fate Line. For the Fate Line to show special wealth or success, the Apollo Line should be present.

When it rises from the Mount of the Moon, it indicates that success comes largely from the caprice and influence of others, and that the subject is largely influenced by persons with whom he comes in contact.

Rising from the Plain of Mars, it indicates success after difficulty.

From the Head Line, it indicates that the success is well merited, and due to the subject's own talents and efforts. But success will not come till the second half of life.

Rising from the Heart Line, it denotes merely taste for art and display; possibly some distinction very late in life.

If the ring finger be as long as the middle finger a long Line of Apollo shows a tendency to gamble in everything.

When combined with a straight Head Line, this line always gives desire for riches, position and social influence; with a sloping Head Line, the indications are toward artistic talent and ambition.

Many lines on the Line of Apollo show scattering of talent.

A star on the line indicates brilliant and lasting success. It is one of the best signs that can be found.

An island on the line means loss of position for a time, due to the malicious machinations of enemies.

A hollow hand counteracts all good indications of this line.

The absence of the line on an otherwise artistic and talented hand, is a tolerably sure indication that appreciation will never reward the most strenuous efforts during life.

If the Apollo Line is cut by a line coming

from Saturn, poverty will stand in the way of complete success; a similar cross line from Mercury signifies that inconstancy and changeableness will interfere with success.

A black spot near the junction of this line with the Line of Heart signifies danger of blindness.

Doubling the line shows increase of wealth.

Lines running in and doubling the line, denote legacies. If such a line comes from Luna, the legacies will be expected; if higher up (toward the fingers), unexpected; if from Venus, family property.

A line rising from the Fate Line and touching the Apollo Line indicates partnership.

A line from Mars running into the line and breaking it, signifies loss of money through an enemy.

A line from Venus, crossing the Fate Line to Apollo, and breaking the latter, shows loss of money through the family.

If the line turn toward Mercury, it indicates that money will be made in business.

Both hands should be studied carefully and compared before any decided statement is made.

CHAPTER XIV.

THE HEPATICA, OR HEALTH LINE.

This line runs approximately from the root of the Fate Line to the Mount of Mercury, along the base of the Mount of Luna. It is often entirely absent, and that denotes a strong constitution.

This line is said to indicate the condition of the digestive organs and the general health of the subject.

Long, clearly traced, and well colored and proportioned, the line denotes good health, gaiety, a clear conscience and success in life. Nevertheless, the entire absence of the line is still better.

If the line cuts the Line of Life after crossing the hand, it indicates death at the period shown on the Life Line. For best effect, the line should lie as straight down the hand as possible.

If the line is broken, it shows bad digestion; twisted, biliousness; red, tendency to fever; red

near the Head Line, severe headaches ; red near the Heart Line, active heart disease.

A pale white line shows chronic indigestion.

Red spots on the line show coming fever.

Small lines crossing it show weakness and debility, often neuralgia.

If the line is thick and blunt, it is a sign of sickness in old age.

If it is very straight and thin, it is a sign of rigidity in spirit and manner.

If the line is very red throughout its length, it indicates brutal pride.

A twisted and wavy line is often a sign of dishonesty, but confirmation should be sought in other parts of the hand.

If the line is forked so as to form a triangle with the Head Line, it gives love of honors and power, and always shows a marvelous aptitude for occult science.

A coming sickness marks itself on this line by a little deep cross line ; a past sickness is marked on the Life or Head Lines, and merely leaves a gap on the Health Line.

If the line is traced down and across the Mount of the Moon, it is a sure sign of caprice

and of change in the course of the life of the subject.

A long island at the bottom of the line (near the wrist) denotes a somnambulist, it is said.

A sister line to the Hepatica indicates strong and unprincipled avarice, says Heron-Allen.

When the line is heavily marked between the Head and Heart Lines, and is not found elsewhere it is said to threaten brain fever.

CHAPTER XV.

THE MARRIAGE LINE.

What are called the Marriage Lines are the short lines on the percussion of the hand running up on to the Mount of Mercury parallel with the base of the fingers (13-13, Fig. 15). The actual performance of the marriage ceremony is not shown on the hand, and these lines denote affairs of the heart which may or may not result in marriage; but the one that is deepest and longest is usually the affair that results in marriage. The others are mere flirtations or partial affections. But the subject of marriage must be judged by taking into account also the influence lines from the Mounts of Venus or the Moon which cross the Fate Line. We must also look for signs on the Life and Fate Lines themselves.

The lines on Mercury may rise on the side of the hand, or run only across the front of the mount.

The age of marriage may be judged by the position of the line with regard to the Heart Line. If the longest and deepest line, selected as the Line of Marriage, lies close to the Heart Line the marriage will take place before twenty-one; if half-way up, before thirty; three-quarters of the way up, thirty to thirty-five. The age may be determined still more exactly on the Life or Fate Lines.

If a good line run up and join the Line of Fate on the side of Luna, the marriage is usually a wealthy one. If, however, the line curves from the Mount of Luna to the Fate Line, the marriage will be one of caprice. Should this influence line be stronger than the Line of Fate, the married partner will dominate the life. The best sign is an influence line lying close to the Fate Line and running evenly with it.

If the Marriage Line on Mercury drop toward the Heart Line, it shows that the marriage partner will die first.

Fine hair lines dropping from the Marriage Line show illness of the partner. If the line droops in a long curve, it shows that death will result from gradual decline of health.

An island in the line denotes separation for a time.

If the line is forked toward the palm, divorce is indicated, and this is the more certain if a line connect it with the Mount of Mars.

If the line is marked in any way, it is a sign of unhappiness in marriage. A break indicates a break in the married life.

A line running from the Marriage Line to the Mount of Apollo indicates marriage to a person of distinction; but if this line cuts the Apollo Line, the person on whose hand it appears will lose position through marriage.

A fine line running by the side of the marriage line tells of some after-marriage affection.

Divorce is also indicated by a line running across the hand from the Marriage Line to Venus, when the Marriage Line itself droops toward the Heart Line. A square on this long line across to Venus, inside the Life Line, indicates legal proceedings.

A line running down the Mount of Venus and touching the Life Line, indicates intended marriage at that time. The depth of the line shows the influence of the person, the distance, the propinquity. Should the line be forked, it

shows interference; islanded, illness. Should the line of influence end in a star, it would indicate violent death as the end of the affection.

Second marriage is sometimes shown by a change or break in the Fate Line, with the new line rising toward Jupiter (especially on the hands of women).

CHILDREN.

Children are indicated by the fine lines rising from the end of the marriage line straight up toward the finger. Sometimes these lines are so fine that they can hardly be made out. In considering children, however, other features of the hand must be taken into account. For instance, a flat Mount of Venus is not propitious to many or healthy children.

If the little lines are straight and deep, they indicate healthy children, usually boys. Girls are said to be marked by slanting lines.

If the lines are long and run into the finger of Mercury, the child will have a successful career. If the line is short, it indicates that the parent will feel little interest in the child, or perhaps the child will be separated from the parent at an early age.

If the little lines have stars, crosses, or squares they indicate dangers, accidents and escapes, as on other lines. An island at the end of a line shows death. Islands in the course of a line show ill health of the child.

When one line is longer than the rest, it indicates that one child will be more favored than the rest.

The numbers run from the outside in toward the palm. The marks may often be found on a man's hand, if he is fond of children; but they should be looked for more especially on the woman's hand, where they will appear to best advantage.

CHAPTER XVI.

Minor Lines—The Line of Mars—The Line of Intuition—The Ring of Saturn and the Girdle of Venus—The Bracelets—The Ring of Solomon.

The Lines of Life, Head, Heart and Fate are seldom absent from any hand, and usually either the Apollo Line or the Health Line will be found, though either or both are not infrequently absent. There are several other lines of more or less importance which are seen more or less frequently.

THE LINE OF MARS.

In some hands we see a sister line to the Line of Life, lying just inside the Life Line. This is called the Line of Mars. It is so called because most often seen on the hands of great soldiers. It indicates great vitality and tenacity of life, and acts in all respects as a sister line to the Line of Life, repairing its breaks, and otherwise strengthening it.

This line on a broad or square hand denotes an excess of heat and vital energy, and so leads to quarrels and a craving for excitement. If a line pass from it to Luna, it tells of a terrible tendency toward intemperance. It always gives brutishness to a coarse hand. De Peruchio says its ending always coincides with a love affair.

On a long, narrow hand, this line shows a nervous vitality which carries the possessor over many illnesses and misfortune. It preserves life when a break in the Line of Life would otherwise mean death.

THE LINE OF INTUITION.

This line is a curve forming an arc toward the Plain of Mars, and connecting the Mount of Mercury with the Mount of the Moon.

This line is not often found on the square or broad type of hand, but appears more frequently on the conic or philosophic hand, especially the exaggerated conic.

When present it denotes an almost supernatural sensitiveness that makes thought readers, strange dreamers, hypnotists, mesmerists, etc. If Luna is high, mesmeric power is usual. An island near the beginning of the line is

said to denote second sight. If the line appear in the left hand only, it shows an inherited power that is not used.

THE RING OF SATURN AND THE GIRDLE OF VENUS.

These are two circular lines just under the fingers, curving toward the palm of the hand, which are little understood and frequently confused. They appear most often on extreme-pointed hands, and both marks are associated with highly sensitive, intellectual natures.

The Girdle of Venus does not indicate sensuality, unless sometimes on the broad hand. It circles both the mounts of Saturn and Apollo, extending even to the Marriage Lines on Mercury. It denotes an extremely high-strung, nervous temperament, and seems to cut off the sunshine of life, preventing the realization of the ideal. It nearly always indicates a disappointment in friendship or love, and if it start from a Marriage Line, it indicates disappointment and failure in the married life. It gives a restless, unhappy disposition, always seeking and never finding the ideal.

The Ring of Saturn properly speaking circles

half around the Mount of Saturn only, and invariably cuts off good fortune. People who have this line always have big ideas and broad and sweeping plans, but are never able to realize them.

THE BRACELETS.

These are the lines circling the wrists. There are normally three of them, and each is said to indicate from twenty-five to thirty years of life; the presence of all three clearly traced, a ripe old age.

A great variety of indications have been ascribed to these lines, but Cheiro states that he pays little attention to them. He says, however, that if the upper bracelet arches up into the palm, he has found it a sign of weak internal organs, for instance, in the bearing of children. On the other hand, if the three bracelets are clear and well defined they indicate robust health.

THE RING OF SOLOMON.

This is a ring about the Mount of Jupiter, sometimes joined by the Heart Line or otherwise. It signifies the master of the occult, an adept in the hidden sciences.

CHAPTER XVII.

Various Signs—The Great Triangle and the Quadrangle—The Croix Mystique—Miscellaneous.

The star, cross, circle, island, etc., have already been indicated and their effect described in connection with the various mounts and lines. In Fig. 17 we have additional illustrations, to which we give the following key :

1. Triangle.
2. Frayed, broken and islanded Heart Line.
3. Great disappointment in love.
4. Intercepted legacy.
5. Forked Head Line with island.
6. Fate Line with transverse island.
7. Sister line to Fate Line.
8. Influence lines. 8a. Broken engagement. 8b. Marred by enemies. 8c. Happy friendship.
9. Change for the better.
10. Broken Life Line mended.
11. Venus influence lines.
12. Preservation.

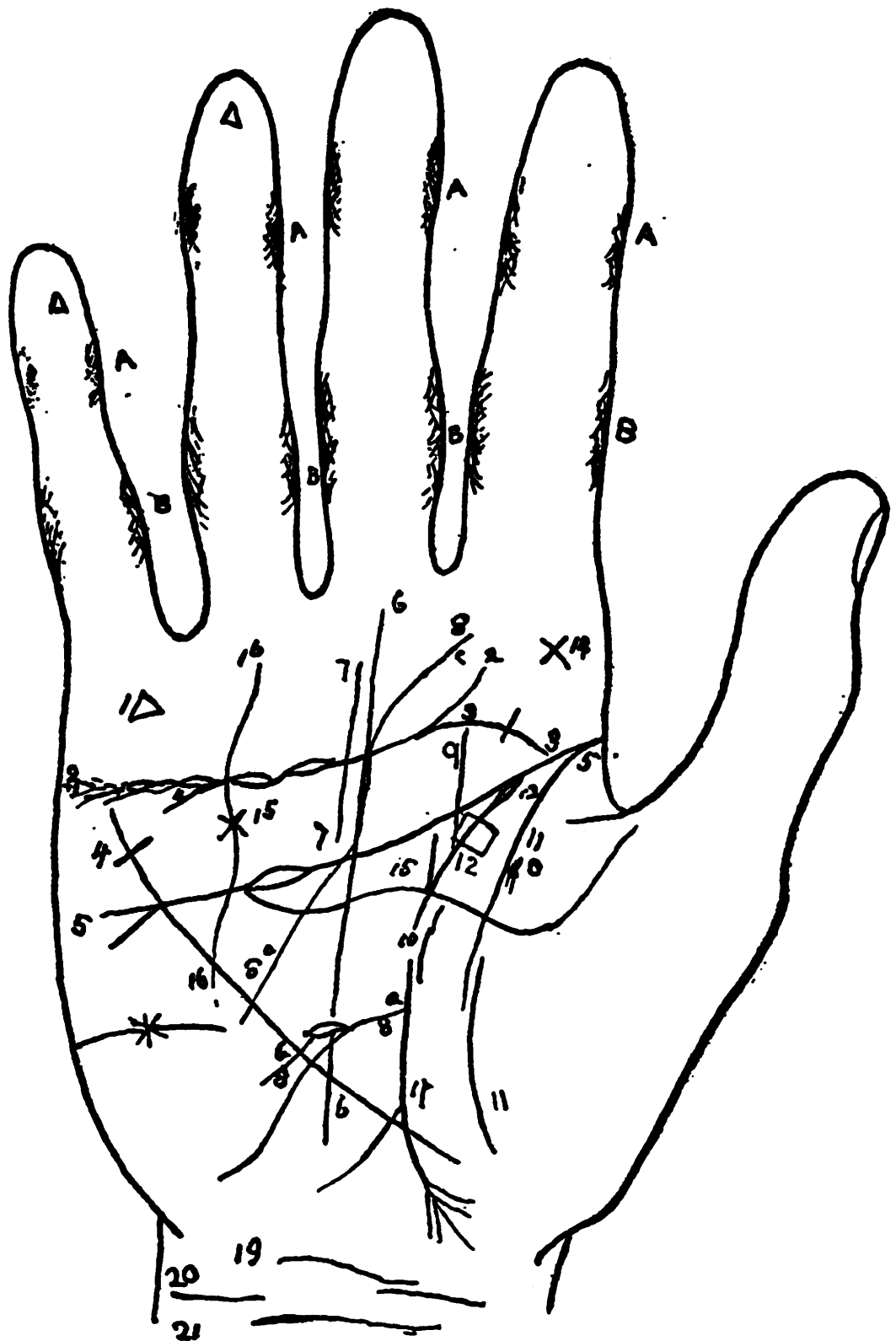


Fig. 17. Various Signs.

13. Early loss of sight.
14. Gratified ambition.
15. Star on Apollo Line.
16. Waving Apollo Line showing fluctuating money.
17. Divided Life Line showing illness.
18. Trouble through relation.
- 19, 20, 21. Lines in the Rascette or bracelets.
 - A. First knot.
 - B. Second knot.

THE GREAT TRIANGLE AND THE QUADRANGLE.

The Great Triangle is the part of the Plain of Mars embraced by the Lines of Life, Head and Health, and some aspects of this portion of the hand have already been considered under the head of "Plain of Mars." But we must also consider the triangle as a triangle. When it is large and includes the whole inner portion of the palm, it denotes breadth of view and generosity of spirit. The subject considers the good of the whole rather than the good of the individual, least of all self. If the lines are clear and strong, these characteristics are increased. But if the lines are crooked or broken

and wavy, and the space inclosed by them small, timidity, even cowardice, and general littleness of spirit are indicated. Should the Apollo Line instead of the Health Line form one side, narrowness of view, together with intense individuality, is shown. These characteristics adapt their possessor to attain worldly success in a marked degree, though somewhat at the expense of personal character.

A very sharp or acute upper angle, between the lines of Head and Life, shows delicacy and refinement of nature; a blunt or obtuse angle, dullness and a matter-of-fact intellect, by no means sensitive.

When very obtuse it indicates a hasty temper as well as want of tact. The subject will be in constant trouble with the world around.

If the middle angle (between Head and Health) is clear and well-defined, it denotes vivacity and good health. If very acute, it makes the subject nervous, with uncertain health. When very obtuse, it denotes dullness of intellect.

A very acute lower angle between the Health and Life Lines signifies littleness of spirit and feebleness of character; an obtuse angle denotes

a strong nature. When formed by the Apollo Line meeting the Life Line, it indicates a strongly individual but narrow character when acute; but if obtuse, more breadth and generosity are shown.

The Quadrangle is the name applied to the space between the Head and Heart Lines. It should be wide and straight, and free from branch lines from Head or Heart. It then denotes an even, powerful intellect, and loyalty to friends. In general the space represents a person's attitude toward the world about him. If very narrow, it shows bigotry in religion and morals. The religious bigot always has this space very narrow. If the space is very wide, the free views of the subject will injure his position in the world. If the space narrows in the center, it indicates prejudice. If unusually wide under the Mount of Apollo, it shows carelessness of reputation; if very narrow here, an excessive regard for the opinion of others. If wide under Jupiter, and narrowing toward the other end, it denotes that the subject will grow more and more narrow as time goes on, changing from breadth of spirit to extreme narrowness. If the whole space is very wide, it

shows carelessness to the point of imprudence. When smooth and free from lines, it denotes a calm temper; when very full of lines, restlessness and irritability. A star in the space is a good sign, indicating success of the nature of the mount under which it is found.

“LA CROIX MYSTIQUE.”

The “Croix Mystique” is a cross usually found in the center of the Quadrangle, though it may occur at other parts of this space. It may be formed by the Fate Line and a cross line from the Head to the Heart. In general it denotes mysticism and superstition. If it touches the Fate Line, love of the occult will influence the whole career.

MISCELLANEOUS.

A star indicates a shock. On the Mount of Jupiter beneath the finger, family trouble and disgrace; at the extreme edge of the mount toward the back of the hand, fire dangers; on the phalanges, happy fatality.

A star on Saturn signifies danger of paralysis; on Apollo, loss of money (according to some); on Mercury, treachery or “being taken

in"; on Mars (percussion), great personal danger; on a line on Mars (Venus), misfortune or death to the person for whom the line stands; on Luna apart from lines, illness; on Venus (on lines), danger and misfortune to friends; on the Apollo line; loss of money; on the Plain of Mars, accidents.

Squares are always a sign of preservation. If very clear and distinct inside Life Line, imprisonment.

Circles are of rare occurrence and their meaning is obscure. On the Life Line they mean a failure of sight.

Islands are always bad. On the Heart Line, if the organ is strong, an island signifies a disgraceful connection; if the line is poor, heart disease.

A small round island shows broken limbs. On the Fate Line, when connected with an influence line, it shows a bar to matrimony. Where unconnected, health is to blame.

Islands on the Apollo Line show loss of money.

Transverse islands anywhere show interference of enemies.

An island on an influence line indicates un-

happiness, due to general ill-health on the part of the person influencing. An island on a percussion (Marriage) line, shows love affair with a cousin or other near relative.

Crosses must be distinguished from crossed lines, and are generally small and apart from the lines. A cross on Jupiter signifies gratified ambition; under Saturn, between Head and Heart Line, love of occult (same as "croix mystique").

Chains are most frequent round the base of the phalanx of logic, at the end of the Heart Line, and at the commencement of the Head and Life lines. A chain around the phalanx of logic shows procrastination; Heart Line, heart complaint (if very marked); Head Line, bronchial delicacy; Life Line, delicate childhood.

Red and white spots usually indicate nothing more than accidents of some sort.

Triangles are signs of aptitude.

The zodiacal signs of the mounts are sometimes found traced on the mounts, in which case the significance of the mounts is intensified.

CHAPTER XVIII.

TIME.

Nearly all writers on palmistry give one or more systems for calculating time on the Life and Fate lines, with charts on which years are marked. In Fig. 18 we reproduce the best of these. But any chart is obviously unreliable as applied to all hands, as the length and general shape of the hands, the location of the lines, etc. make each one a problem in itself.

The writers of this book have given considerable study to this most interesting point, and while the conclusions have been by no means definite, or the experiments satisfactory in their results, still we believe that the following directions will be of more practical value than any that have yet appeared.

As has been said, each hand furnishes its own problem. The student should therefore make a chart of each hand, and on it mark thereon the dates which will hold good

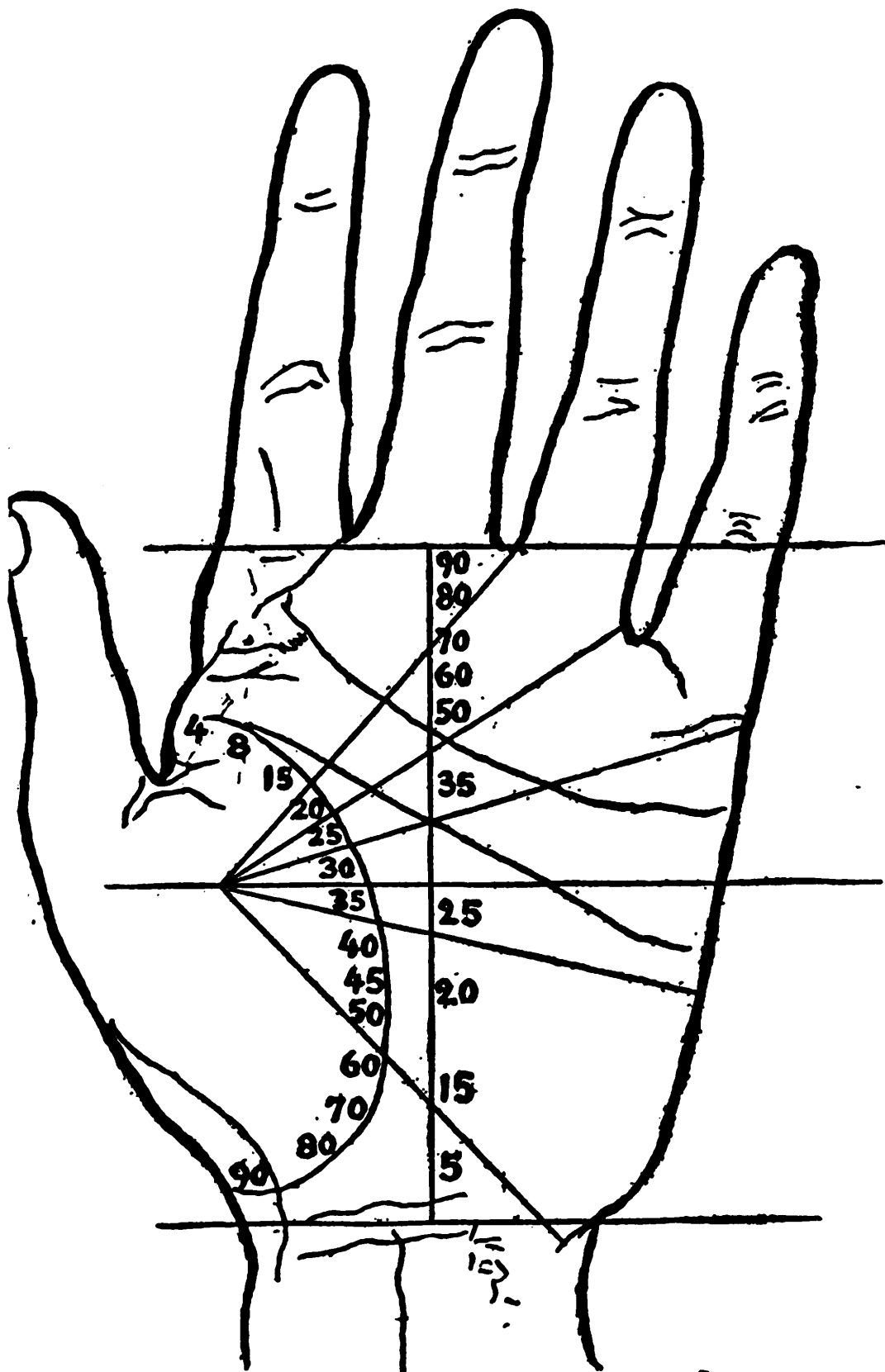


Fig.18. Time Chart.

for that hand. He must also be able to verify his chart.

In Fig. 19 we show how such a chart may be made. Lay the hand flat on a sheet of paper and trace its outline. Then trace the chief lines accurately. The hand may be easily and very satisfactorily printed by inking it and pressing it on a sheet of white laid over a thick, firm pad of some kind. Printer's ink, of course, must be used, and care must be taken to keep the ink out of the lines. When the hand has been printed the lines will appear white. While the hand is pressed on the paper in printing, the outline of the hand and fingers may be traced with a pencil. Such a print of the hand is valuable for many purposes. The ink is best put on with a rubber roller.

When the diagram is complete, find the center of the Mount of Venus, or rather the space enclosed by the Line of Life. Then draw a line to the outside of the hand just at the base of the little finger. If the hand is normal, this line will cut the Fate and Head lines where they cross. If the Head Line crosses the Fate Line above or below this point, its position indicates some irregularity of mental character. Then

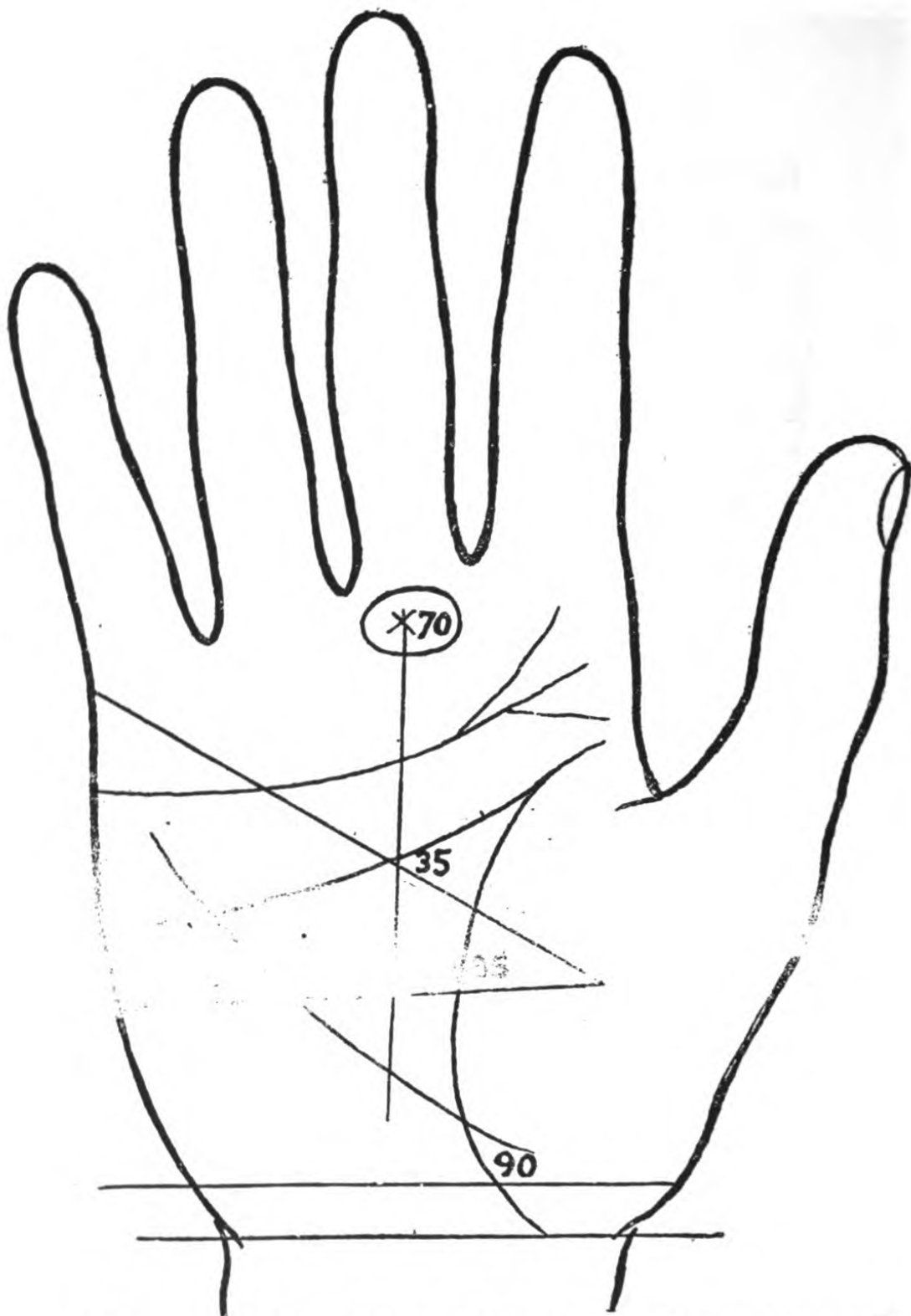


Fig. 19 New Time Method.

draw a line straight out to the side of the hand, and a line across the base of the palm where it seems to end, or from the lowest point of the thumb.

The point where the cross line cuts the Head and Fate lines at their junction may be assumed to be thirty-five years marked on the Fate Line. But if the Fate Line is displaced, either to right or left, this cross line will not meet it at the proper point; but you can judge the proportionate distance on the Fate Line. At the same time the Head Line may lie higher or lower. If the Fate Line is placed in about the middle of the palm, the cross line will cut it at about the age of thirty-five, and we have a means of judging accurately the position of the Head Line.

The fact is, thirty-five is rather more than half way up the Fate Line from the base of the hand, counting from the line drawn across from the lower joint of the thumb. In early life, the lines seem to grow faster than later in life.

A point may be marked in the center of the Mount of Saturn, which may be assumed to be seventy. Life beyond seventy is marked on

the line between the center of the mount and the base of the finger.

The line across the hand from the lower joint of the thumb may be assumed to mark the beginning of life. To find half the years between one and thirty-five, take that proportion of the distance from the beginning to thirty-five which the thirty-five point is of the whole distance to seventy. If it is two-thirds, the age of seventeen and a half will be two-thirds of the distance from the beginning to thirty-five. And so on.

This may seem vague, but each student must work out the details by experience and his own judgment. Exact instructions cannot be given.

Usually the point on the Life Line where the slanting cross line cuts it is about thirty, and where the horizontal line drawn from the center of Venus cuts the Life Line is forty; but the most accurate method is to take a point nearly half way from the line drawn across the hand at its base and the side of the hand where the Life Line begins. If the line run over the side under the thumb, that part of it may be disregarded. The lower end of the Life Line may be marked 90. This must be near the base

of the hand, even if the thumb joint is higher up.

Usually the Fate Line or the Life Line will be well developed. The one best developed will show the events of the life most clearly. On a long hand, this will usually be the Fate Line; on a broad hand, the Life Line. Most dependence should be placed on the line that is best marked.

After having divided up the Line of Life in the same proportionate manner indicated for the Fate Line, according to the student's best judgment, verification must be sought. On the line most deeply traced there will usually be found a deeper grooving, or marks of various kinds in that part of the line which indicates past life (especially on the right hand). By inquiring the age of the subject at the time of reading, a pretty definite point may be fixed upon, and this will enable the student to correct the time chart. Or important events may be clearly marked by crosses, islands, or the like, and the dates of these will also help to correct the chart.

The student should remember that events of past life are marked most reliably on the

right hand, if the subject is right-handed, though on the left if that hand is most used, Future events may be studied on the left hand.

CHAPTER XIX.

Health, Travel, Professions—Right and Left Hands—Accidents—Difference in Right and Left.

Before considering any of the events of life, we should give brief attention to the differences between the two hands, since in these differences not a little is to be read. Many writers on palmistry make a grave error in saying that either hand may be referred to indifferently, the left by preference. Both hands should be considered from the first, and they should be compared with the utmost care. This is one of the most difficult points of scientific palmistry, and should be investigated with great care.

In general, the left hand shows hereditary tastes, constitution and disposition; the right hand, the changes wrought by the individual's own life and actions.

The lines in the left hand show mental life; in the right hand, the facts of the case.

An influence line found only in the left hand

will show an affection felt only by the subject and not returned. In the right hand only, the reverse will be the case.

Mounts hard in the left hand and soft in the right, show that qualities naturally good have been neglected, and vice versa.

Occasionally the lengths of the fingers differ, and must be noticed. On one occasion the finger of Jupiter was half an inch shorter in the right hand than in the left, and noting two chances of improvement (two lines rising from the Life Line toward Jupiter) stopped by the Head Line showing mistakes in judgment, the present writer gave as a reading, taking the two signs, "a loss of two good opportunities through a dislike to responsibility," which turned out to be correct.

The changes in constitution and health can also be very correctly estimated, in the power of will, energy, and other characteristics.

HEALTH.

A healthy hand can be easily recognized by the firm, smooth texture of the skin—cool without flabbiness—clear, pale-colored lines, and nails free from spots or ridges. The various

complaints have now nearly all been placed, but occasionally variations make us diffident in laying down a hard and fast rule.

The signs mentioned below have all been verified in the hospitals and elsewhere.

Few lines, good health; many small lines, nerves; wide, pale lines, anaemia; very red lines, general tendency to fever.

Scarlet fever is shown by a small square on the Life Line at the proper date, with a cross upright inside.

Typhoid fever, by a small square on Life Line inside, with St. Andrew's Cross inside; sometimes a blue dent.

Rheumatism, by a satin skin, and fine lines crossing downward at the commencement of the Heart Line.

Jaundice is accompanied by yellow skin and lines.

Consumption is shown by a damp skin, curved nails, the Line of Head beneath Jupiter islanded for lung trouble, Heart Line frayed at the end where disease affects it. Often the Life Line is long, showing that if care is taken the mischief may be prevented.

Bronchial diseases, and all diseases or deli-

cacy connected with the breathing, may be discerned by islands on the Head Line beneath the Mount of Jupiter. Throat delicacy is shown by arching of the Heart Line beneath the finger of Saturn.

Hereditary illness is shown by islands on the Life Line.

Brain disease is indicated by breaks or frayings on the Head Line.

Heart disease is shown by breaks, islands, frayings, blurs, or the lines piled all above each other in blocks, on the Heart Line, the line starting from the Head Line.

Accidents to the limbs are shown by small islands on the Head Line, generally toward the percussion.

Sunstroke is shown by an island on the Head Line under the finger of Apollo.

Accidents generally are shown by stars on the Plain of Mars.

Any sign surrounded by a square shows that danger is escaped.

Internal illness is shown by islands on the Hepatica.

Stars on any line show a shock.

A blue dent is one of the signs of influenza.

Troubles with the sight are shown by circles or dots on the Life Line.

Deafness is shown by dots on the Head Line under Jupiter.

A smooth, satin skin shows a tendency to rheumatism; a dry skin, tendency to fever; a much-lined hand, great nervous debility and irritability; absence of lines, an unimpressionable, healthy subject.

A very white skin, unaffected by heat or cold, indicates coldness of disposition; with a thick palm, egotism and selfishness. A mottled skin shows good health. Should the color of the skin of the palm vary, with a white center surrounded by red, it indicates delicacy. A soft skin shows refinement and sensitiveness to outward conditions, such as weather, etc.

Care must be taken not to confuse the condition of the skin with the consistency of the palm.

TRAVEL AND ACCIDENTS.

Journeys are shown by the deep lines on the Mount of Luna and by little hair lines leaving the Line of Life, but traveling by its side.

The most serious change in residence is

shown by a line running from the Life Line to the base of the Mount of Luna. This would signify life in a foreign country, or some great change in place of residence. More important changes are nearly always told by lines from the Life Line. The success of the journey must be read on the Line of Fate.

A small cross at the end of a journey line shows disappointment; a square, danger from the journey happily escaped; an island, loss from the journey.

The lines on the Mount of Luna also show travel, but of a more ephemeral character. The lines may ascend from the bracelet up the hand, or run at right angles across the hand (short percussion lines). The long lines up the hand are the most important.

A line crossing the hand and touching the Mount of Jupiter portends a long journey that will give power and position. When the line runs to Saturn, the journey will be governed by a fatality of some kind, not necessarily bad. A line running to the Mount of Apollo promises riches and celebrity as a result of the journey; to Mercury, unexpected wealth.

Of course the longer of the horizontal lines

on Luna show longer journeys, and if one cuts the Line of Fate, the journey will be important. If the line ascend and travel with the Fate Line, the results will be fortunate.

If any line droops toward the wrist, the indication is unfortunate; but lines rising upward, however little, are always fortunate. When two travel lines cross one another, they indicate a repetition of the journey. A square always shows protection from accident or misfortune. If a travel line end in a spot, island, or break on the Head Line, it threatens some injury to the head, or some illness involving the head as a result of the journey.

ACCIDENTS.

Serious disasters or accidents are marked not only on travel lines, as already stated, but on the lines of Head and Life.

A line running from an island on the Mount of Saturn so as to cut the Life Line portends almost certain death; at any rate, a very serious danger. A small cross at the end inside the Line of Life gives hope of a narrow escape. If the island is found low down on Saturn, Cheiro says the danger will be from horses or

other animals, as in a runaway. Any straight line from the Mount of Saturn cutting the Line of Life portends some kind of danger. Such a line cutting the Head Line indicates hurt to the head, or a great fright or shock.

PROFESSION.

The choice of a profession is a very serious subject, and requires the most thorough study of the character. It should be the last thing to receive attention in reading a hand, and only persons with unusual knowledge of human nature will be able to speak definitely. The following notes are offered as mere suggestions and hints:

The Church—(two denominations are selected as types)—Episcopal: Long fingers and an artistic hand; knot of criticism on finger of Jupiter; good Head Line; good Heart Line; finger of Mercury well placed, first phalanx long, and fingers generally conventional; Luna developed toward the wrist, and Venus toward the music angle. Methodist: Broad, wide, thick palm, heavy fingers, especially Jupiter and Mercury; Quadrangle high; Venus and Luna developed.

The Army—Short, thick, flat palm, hard; Plain of Mars high, Mount of Mars well developed; Jupiter long and strong for command; fingers conventional for obedience.

The Navy—In addition to the above, Luna should be high and hard.

The Law—Long, straight thumb; logic developed; forked Head Line long; good finger of Mercury. For jury pleading, in addition to the above, the fingers should have wide stretch, showing independence, and the Plain and two Mounts of Mars should be high. For corporation counsel, in addition, a long phalanx of logic, and a good first phalanx of Mercury. A judge should have a large hand, long, knotted fingers, a very long and straight finger of Jupiter, and a long first phalanx of Mercury.

Medicine—A good Head Line and science-marks on Mercury. A good finger of Mercury is necessary to draw and hold patients.

Literature—A long first phalanx of Mercury, a well developed finger of Jupiter, a good Head Line, and a good Mount of Luna.

Smooth hands avoid all dirty work.

Carpenters should have long first phalanges, showing constructive ability.

Shoemakers usually have large hands, with the knots developed, and a long first phalanx of Mercury, showing that their profession often develops love of talking and argument. Desbarolles gives to millers a long finger of Jupiter. Tailors should have long fingers for nice detail, and a long first phalanx of Apollo for style.

A good master will have the finger of Jupiter well developed, and a good, long, strong thumb. If the finger is developed and the thumb weak, there will be the desire to rule, but not the power.

If the Plain of Mars is high the aggressive power will be much increased, but the love of competition may overrule prudence, unless the Saturn finger is well developed. The motive for rule when the capacity (long, straight Jupiter) is present, may be either ambition for money, when the Head Line will be straight, or social ambition, when the cross on the second phalanx of Jupiter will be marked in addition, or literary or artistic ambition according to the type of the hand. The method of ruling may be either a very strong thumb, which will give the power of personal will; a long

straight Head Line, showing calculation; a forked Head Line, with a long first phalanx of Mercury, showing rule by diplomacy; or with characteristic nails, the rule may be by bad temper, or by fear of consequences, producing arrogance if the hand tend in that direction.

Business requires the delicately squared type of hand, and a good, long finger of Mercury and Mount of Mercury, with a well developed Head Line straight across the hand, and a high Plain of Mars.

A development of the finger and Mount of Saturn are favorable for any business involving lands, even real estate and building.

The stage usually requires a soft, conic hand, with many travel lines on a high Mount of Luna, and a more or less sloping Head Line. The development of the Apollo Line and the Apollo finger will give celebrity and money reward. Knotted fingers are fatal to the stage.

Musicians (composers) should, in addition, have delicately squared fingers, and the angles of the lower joints of the thumb acute.

MEMORY.

Memory is the power of the mind to retain impressions, to store facts, and to recall them to mind. Its utility depends on the power of concentration—that faculty of bringing all the power of the mind to bear upon one subject at a time.

This is largely a matter of education, and can be cultivated by practice. The kind of memory must be judged by the type of hand; its power by the depth or otherwise of the Head Line. Long fingers and a long, shallow Head Line will give a retentive memory for trivial details, but more important matters will be forgotten.

With short fingers and a shallow line, however long, the subject will be heedless and uncalculating.

With long fingers and medium Head Line, the memory will be selective. Some details will impress themselves, but others will be forgotten.

With short fingers, a short, deep line, and the third phalanx developed, the memory will be extremely retentive in any matter of personal comfort, the cuisine. etc.

Knotted, long fingers, and a good Line of Head will give the analytic memory which retains impressions by systematic classification.

CHAPTER XX.

Summary of Characteristics. (An Alphabetically Arranged Table of Qualities and Their Signs in the Hand).

The following summary of qualities or characteristics and their signs will be found of great utility in answering questions easily and quickly:

Acquisitiveness: Fingers curved inward, Head Line long and straight, and no stretch between first finger and thumb.

Adaptability: A flexible thumb, especially at first joint; flexible palm and fingers; sloping Head Line.

Anger: Red nails (square bases show revenge), low mounts of Mars (they give control when developed), and short Head Line.

Art: For painting, long fingers for detail, short for effects; large hands; Mount of the Moon well developed for imagination and originality; Mercury high for the imitative quality; first phalanx of Apollo long and wide for form

and color; Mount of Apollo high for animal painting. For sculpture, rather small hands, long fingers (knots no objection), the first phalanx of all the fingers long for deftness in detail, Apollo finger dominant for distinction in form, and mounts of Luna and Mercury high for originality and imitativeness. For the drama, long fingers, Mercury dominant; long, deep, sloping Head Line; turned back thumb; good mounts of Mercury and Luna; Saturn mount and finger dominant for tragedy; percussion (Mars and Mercury) developed for comedy.

(These combinations would give the ideal artist.)

Ambition: Long, strong and straight finger of Jupiter; high mount, and cross on second phalanx for social ambition; first phalanx of Apollo finger wide and long in addition gives artistic ambition; a long and dominant Mercury finger, good thumb and straight Head Line turns the ambition to business; good first phalanx of Mercury and forked Head Line turns the ambition to diplomacy. Success in the ambition is shown on the Apollo and Fate Lines.

Analysis: Long, knotted fingers for investigation; short nails for criticism; good Head Line for capacity; well developed second phalanx of thumb for logic.

Benevolence: Good Heart Line, well placed for affection; Mount of Venus for emotion; Luna for sympathy; thumb for constancy; stretch between first finger and thumb for generosity.

Bohemianism: Long, widely separated fingers, flexible palm, sloping Head Line, short turned back thumb, and well developed Luna.

Calculation: Long, knotted fingers; long, straight Head Line; long finger of Mercury (squared).

Caprice: Short first phalanx of thumb, sloping Head Line, short fingers, soft hand.

Concentration: Long, deep, straight Head Line, long fingers, long and strong thumb.

Conventionality: Straight, stiff fingers set close together, stiff palm, straight thumb.

Construction: Long first phalanges of all fingers, spatulated, good Head Line and mounts of Mercury and Moon.

Courage: Both mounts of Mars high and hard, Plain of Mars high, Saturn low, and

Luna not very high. This gives extreme courage of an almost brutal type. A good Mount of Mars on the percussion will alone give passive courage.

Courtesy: Medium palm and fingers flexible, Plain of Mars not too high, and mounts of Jupiter, Luna and Mercury well developed.

Craft: Long finger of Mercury (dominant), long forked Head Line, and strong thumb.

Deceit: Long finger of Mercury, forked and sloping Head Line, and high Mount of Luna. Liars with poor Head Line for memory and little imagination from low Luna, are successful in their deceit.

Devotion: For religious devotion, subject should have long, pointed finger of Jupiter, pointed thumb, Luna developed toward wrist, sloping Head Line and soft palm, high mounts of Saturn and Venus.

Eccentricity: Long, very sloping Head Line and Mount of Luna highly developed, sometimes with excrescences.

Egotism: Thick, white, firm palm, high Mount of Jupiter, low Luna and Mercury.

Energy: Hard, firm palm, well developed Plain of Mars.

Enmity: Lines on Mars denote enemies; short nails square at base; high mounts on Saturn and Luna.

Economy: Short, straight Head Line, stiff thumb, long knotted fingers.

Eloquence: Long fingers of Mercury and Jupiter, long Head Line, and high mounts of Luna and Mercury.

Fatalism: Heavy finger and Mount of Saturn, soft, hollow palm, sloping Head Line, and thumb turned outward.

Firmness: Long, equally balanced thumb, straight Head Line, knotted fingers that are fairly long.

Foolishness: Weak first phalanx of thumb, sloping Head Line, soft hand.

Gratitude: Long Head Line, good thumb, good Heart Line, high mounts of Venus and Luna.

Heroism: A good Heart Line and high mounts of Mars, Luna and Venus.

Honesty: Straight finger of Jupiter, good Head Line and good thumb.

Idiocy: Broken Head and Heart Lines,

twisted fingers, turned in thumb, and a hand altogether badly developed.

Idleness: Soft, fat palm, with no knuckles visible.

Impulse: Sloping Head Line, short fingers, small thumb.

Justice: Long, straight finger of Jupiter, long and strong thumb, and long Head Line.

Love: Platonic love is given by a good Heart Line, strong thumb, and small lines running parallel with Fate Line; friendship is given by a good Heart Line, high mounts of Luna and Venus, and lines inside Life Line; passionate love is indicated by high mounts of Luna and Venus and many encroaching influence lines, with a weak thumb (allowing the love to rule the life).

Madness: Heart Line broken; Head Line broken and drooping to Luna; high mounts of Saturn and Luna. If Mercury is absent and there are stars on Mars, the madness will be homicidal.

Melancholy: Long, heavy finger and Mount of Saturn, no Mount of Mercury, and a development of Luna toward the wrist (generally long, knotted fingers).

Method: Both knots, long fingers and thumb, and long Head Line.

Narrow-mindedness: Quadrangle very narrow, Head Line straight, fingers and thumb conventional.

Occultism: Long, smooth fingers, Luna developed toward wrist, Line of Intuition present, and the *croix mystique* in quadrangle.

Order: Long, knotted fingers; straight Head Line.

Perception: The first phalanx of all the fingers cushioned, the Line of Intuition present, and Mount of Luna developed.

Practicability: Long Head Line, hard hand, medium palm and fingers, good thumb.

Pride: Long finger of Jupiter, especially third phalanx, long and high Mount of Jupiter. If Mount of Jupiter leans toward Venus, we have family pride.

Prudence: Long, straight Head Line, evenly developed and strong thumb, finger of Saturn well but not too well developed.

Reason: Long Head Line, long second phalanx of thumb, medium palm and fingers.

Religion: Straight finger of Jupiter pointed, good Head and Heart Lines, long first phalanx

of Mercury finger giving eloquence, straight and well developed thumb. (This analysis applies to clergymen.)

Reverence: Long, smooth finger of Jupiter and sloping Head Line.

Sociability: Developed Mount of Jupiter, Mount of Mercury and medium palm and fingers.

Tact: Long, pointed first phalanx of Mercury, and forked Head Line.

Timidity: Depression at base of third phalanx, depression of Mars on percussion, hollow palm.

Vanity: High Mount of Jupiter sloping toward the base of the finger.

Wit: Mount of Mercury and finger well developed, first phalanx long for repartee; Mars under Mercury well developed, and Head Line sloping.

CHAPTER XXI.

A MODEL HAND-READING.

This pair of hands is expressly chosen as showing ordinary features of interest. (Miss R. Darling, drawings made from casts).

Type. Conic, with finger of Saturn in the right hand slightly spatulate. Subject generally prefers theory to practice.

Length of Palm, etc. Palm well developed, firm, and of medium size. Fingers medium and well placed, showing a well balanced character. She will plan large schemes and carry them out in detail, but is not unduly fussy. The palm of the original is hollow in the left hand, but flatter in right, showing that the subject has become more aggressive and does not so easily yield to circumstances.

Thumb. Its length from the lower angle to the tip is remarkable, giving constancy, as it unites logic and force of will to the affections. The second phalanx is long and evenly developed. She can therefore see all round a ques-

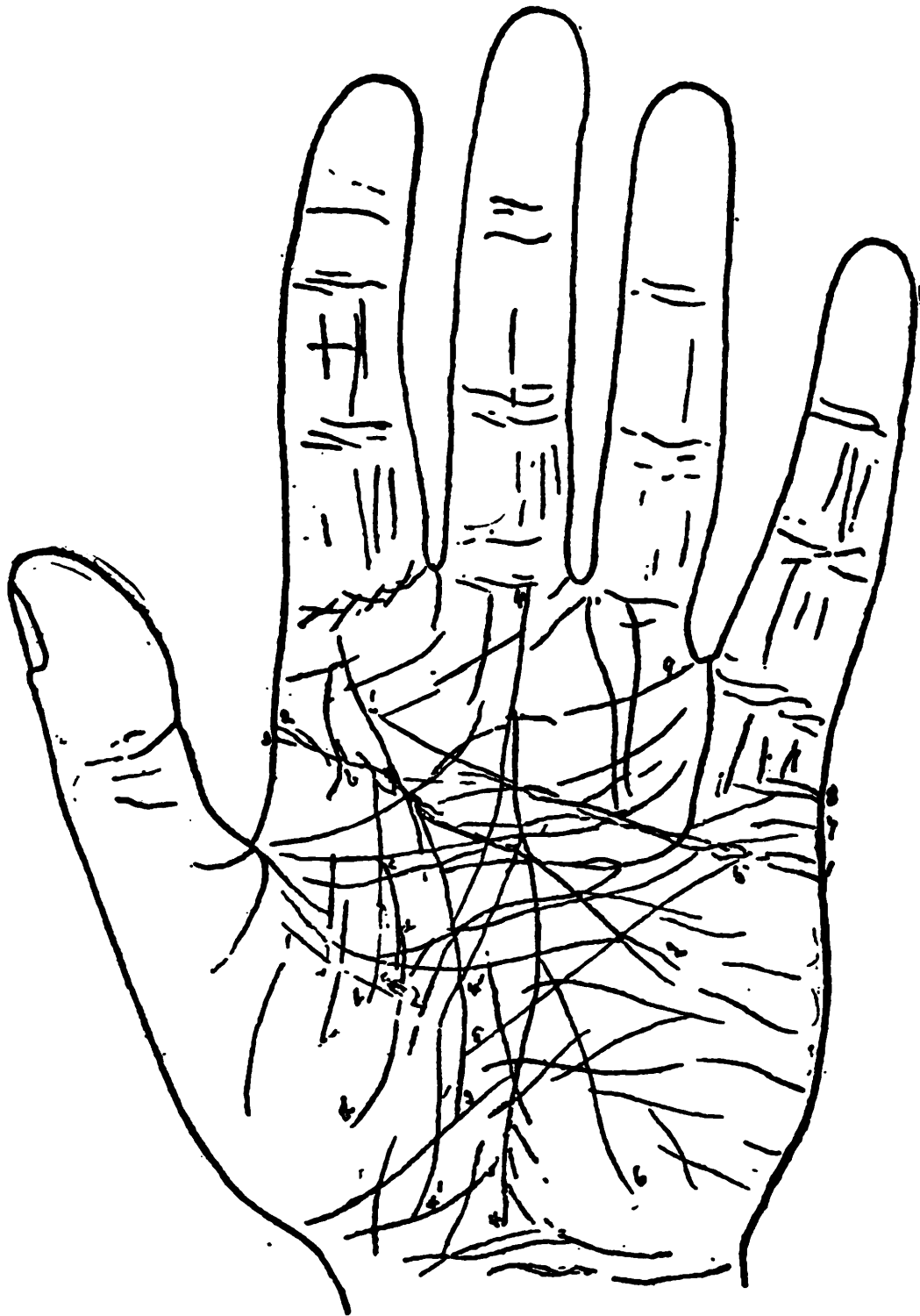


Fig. 20. The Model Hand.

(LEFT.)

.187

tion, and argue without enthusiasm or animosity.

The first phalanx heavy and developed toward logic, showing that where her reason is convinced her will is absolutely firm. The nail is a small one, and shows criticism. Toward the middle the phalanx is slightly depressed, showing that she is susceptible to flattery, but the little protuberance above the nail shows that she is little influenced by others, and can be extremely obstinate.

The stretch is marked in the subject, although it does not appear much in the drawing; as a rule she prefers spending to saving.

Nails. Rather short and pink, indicating a critical, quick temper; but as Mars is high and Head Line good, much control is shown.

The first phalanges are all long, showing constructive faculties. The second are long, showing intellectual tastes. The third are long but flat, showing indifference to material pleasure.

Fingers. Jupiter. Inclining toward Saturn on the left, straight on the right hand, it indicates a little morbid pride which has been overcome to a great extent. The finger is straight

in the right hand and the phalanges generally developed. It is set lower in the left hand than in the right, showing that early circumstances were against her using her powers of command.

She is accustomed to and likes management of people. (Long Jupiter and long pointed first phalanx of Mercury show tact.) The first phalanx is long and pointed, which gives reverence; but the presence of the knot of philosophy will make her more critical than trustful.

The small cross on the second phalanx of the left hand shows social ambition; in the right it is present, but there are difficulties in its attainment.

Jupiter is heavier in the right than in the left, showing that she is fonder of power than she was, and has been accustomed to exercise it.

Saturn. It is comparatively a thin finger, long and spatulate. First phalanx gives prudence. There is little sadness and no morbidity. The lines on the phalanx show delicacy, and are too confused to have any special meaning. She is not fond of the country (second

phalanx thin), and probably likes flowers for decorative purposes.

Apollo. Long, straight, and well set shows the artistic talent in the hand. The first phalanx is long, showing love of form, and fairly wide, showing appreciation of color, but not excessively so. The third phalanx is straight, long, and comparatively heavy, so that she will like artistic surroundings. The finger is slightly inclined toward Saturn, showing that circumstances have prevented her from developing this talent to the utmost. The lines on the phalanges of the finger are again too confused to be significant.

Mercury. In the left hand it still inclined toward Saturn, and is low-set, showing that the force of circumstances is against the full development.

In the right hand this is overcome—the finger is noticeably more level and straighter. The first phalanx is long, giving power of words, and pointed, showing tact and good management of people. This combination with the development of Jupiter finger will make her write—she will endeavor to rule by power of words. The four distinct lines on the second

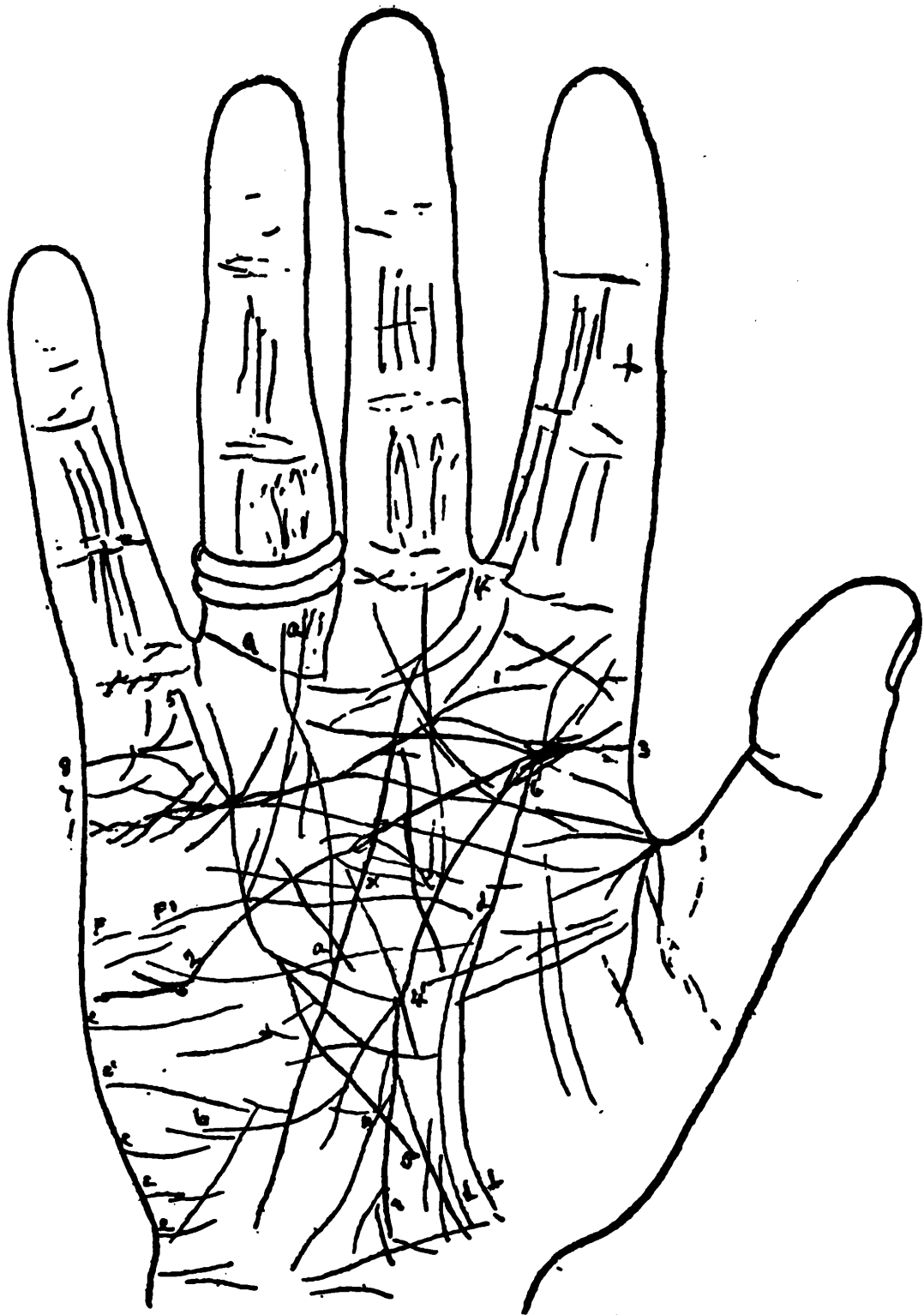


Fig. 21. The Model Hand.

(RIGHT).

191

phalanx may show schemes in which she is especially interested.

The third phalanx is unremarkable, but shows many crossed lines, which by some palmists are taken to mean unsuccessful plans.

The Mounts. (These cannot be shown in the drawings.)

Jupiter high above the Heart Line (left) and high above the Head (right) show pride in affection has been replaced by pride in intellect.

Saturn absent in the left, slightly developed in the right, shows more apprehensiveness.

Apollo long and full in both hands indicates much mercy.

Mercury thin and soft in left, firm in right, shows that she is more cheerful than she was and more philosophical.

Mars (under Mercury) fairly developed in both hands shows that courage has increased.

Mars (under Jupiter) harder in right than left, more endurance.

Luna high and hard in both hands, imagination practically used.

Venus singularly flat in both hands, but developed toward the angle of music, intense feel-

ing for the beautiful in sound, not sensuality.

Lines 1-1. The Heart Line placed low indicates no jealousy. No branches at the beginning are a sign of loveless early life. As the line rises more toward the finger in the right than in the left, it shows affection has become more ideal. Line frayed at end shows delicacy of heart at the close of life, and as this is in both hands, it is probably hereditary. The small lines in the right hand, dropping from the line, show disappointment in friendships. They are not long enough for love affairs. With such a good thumb, the subject, though slow to make friends, is true to those she has.

Lines 2-2. The Head Line, frayed and much joined with the Life Line until nearly 23; although precocious (Fate Line marked very early), she was allowed very little liberty.

A strong early influence is shown from the Venus side. The subject was adopted by an aunt who educated her, but she was much repressed, and the full development of her talents prevented until 23. (Line of Life and Head part at this age, and Fate Line in left hand shows change at same age.) The Head

Line shows good intellectual capacity and memory, more concentration, and a love of the imaginative from the downward tendency.

In both hands it is forked at the end, showing from the difference in the size an increase in diplomacy. The small island in the center shows great worry and overwork caused by an enemy, since there is a line from Mars touching the island.

Lines 3-3. The Line of Life is very different in the two hands. Both are alike in showing early delicacy of the throat, which has been to a great extent overcome; but while the line in the left ends with a fork about 49, the right is much better, and ends about twenty years later, showing that although the hereditary period is marked by the former, the subject herself will probably live to be old. The line being clearer in the right than in the left shows that the constitution has improved.

Lines 4-4 (4'4'-4'). The Fate Line is involved and consequently difficult to read. The line marked 4' starts early in both hands, but becomes mixed with the Life Line, from which it subsequently emerges about 25 (marked on the Fate). The other line, marked 4, shows

the career of the subject independent of her family, and leading eventually (in right hand to Jupiter) to a quiet life (left hand to Saturn) —probably a good position in the country. The parting of the line at 25 (4') is also noticeable for an influence line rising rather high on Luna in the right hand, but in the left this line (5) rises lower and shows a distinct love affair, apparently connected with some one abroad, the line in the right hand starting from a voyage line. The drooping of the lower percussion line on to the Heart, and the continuance without a break in the right hand of the career line, shows that this marriage did not take place. This influence line in the left hand has to do with her *own* career, and consequently touches that line only; but in the right hand it marks a period where the influences which had kept her back ceased, owing to the greater strength of this new influence. She, however, continues to take an interest in former associations, as the line 4' in the left continues to be marked until above the Head Line, when it ceases altogether, or merges into the career line. The long lines which cross it at

intervals of about two years from Venus toward the Heart Line show family troubles.

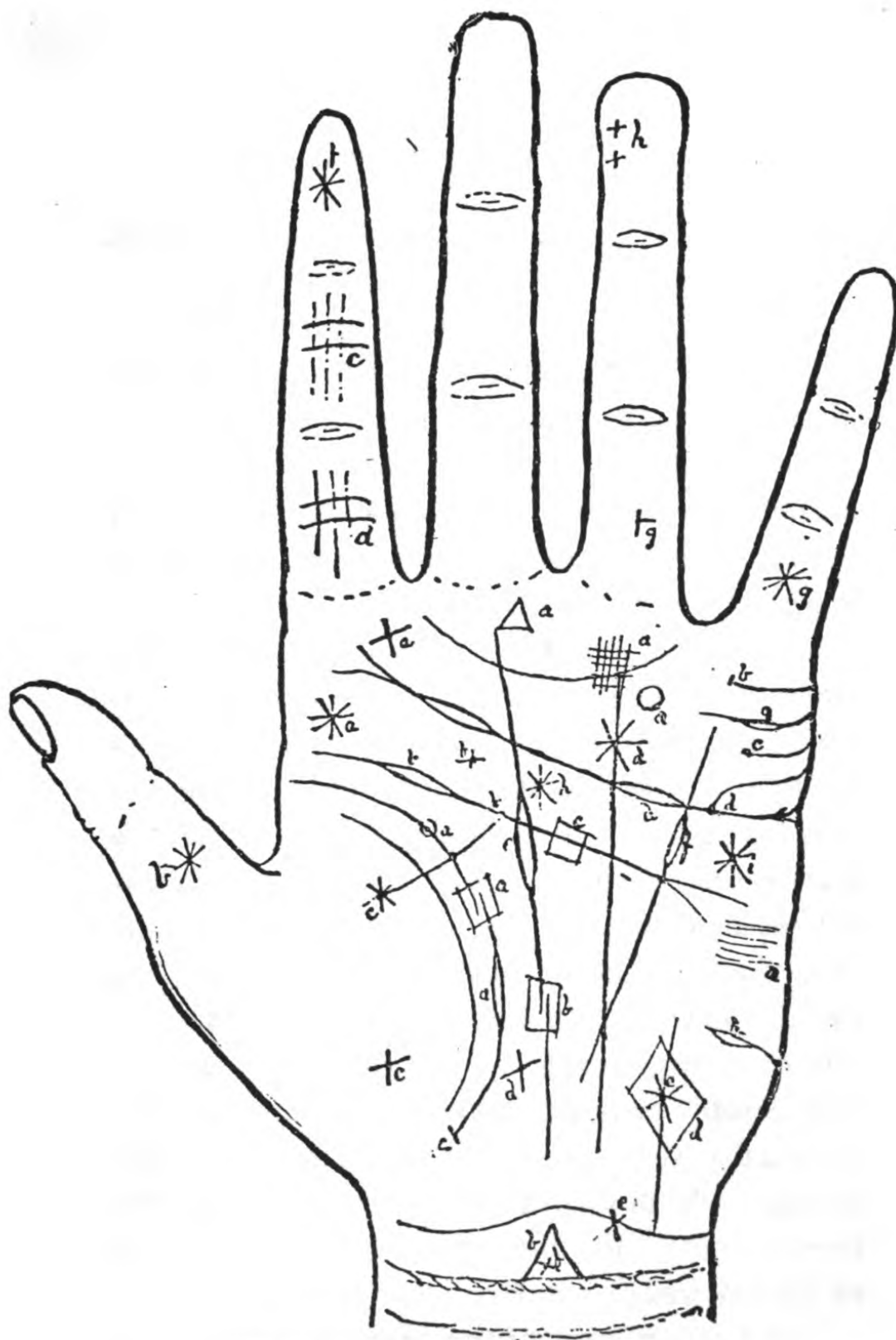
The broken ring of Saturn (9) and the second percussion line (8) all show that the subject will be unhappy in her love affairs.

A little above the Head Line the Fate Line doubles, showing a fresh interest or pursuit undertaken which continues up to the Heart Line, and changes its character after 46.

Lines 5-5. The Hepatica is straighter in the left hand than in the right, showing that the subject has inherited a good constitution, and her illnesses are generally the result of neglect or accident—not violent, as there are neither stars nor squares.

The very singular curved line from the Life to between the fingers of Apollo and Mercury in the left hand, islanded beneath the line of Apollo, indicates that some great loss or disappointment connected with money will affect her health. The money will probably be lost through mischief-making, as the island is transverse.

The 'Apollo, a-a. It begins to grow, but faintly, about 27 in the right hand, showing that the subject began to make money for her-



Curious Markings.

197

self at that age. There is uncertainty about money from one source, as the line nearest the Fate in the right hand shows breaks and fluctuations, and ceases altogether after a great deal of trouble a little above the Heart Line about 52. The money from another source, more probably a legacy, runs into Apollo exactly where the break occurs, and toward the end of life the prospect brightens altogether.

Other Lines. Next to the principal lines in depth and importance in this drawing comes the Mars (Jupiter) Venus influence line which starts downward along the mount, touching the Life Line at 17, the date where the influence first began. This on the left hand is remarkable, because of the lines falling from it—the first often marks the marriage of the influence, not the subject. In this case the first influence line dropping, marked c-c, does not affect the friendship, but the second, d-d, does, and eventually stops it on the subject's side (left hand), although it still continues on the friend's part (the line in the right continuing to be marked).

The lines crossing from Venus to the Heart Line show various troubles and worries con-

nected with the family, dated from where they cross the Fate Line.

The transverse lines on Luna (e-e-e) show travels neither very long nor very numerous, and generally uneventful—e' (right) is the exception. Here the travels were more extensive, and showed various periods of residence in different places (a tour).

(F) shows the enmity of various people, which does not become active except in one case, marked F', where the adverse influence starts from the base of a transverse island, showing that the enmity of that person touched the money, fate, and health of the subject. The island shows at its two points marked x-x the periods when this evil influence was especially marked and destructive.

The line crossing the Mount of Jupiter shows interference with the first love affairs.

The other lines on the Mount of Venus show other friends.

A brief outline of the story of the subject will complete this sketch.

The chief talent possessed by the subject is the application of music to drama.

It will be already seen how the power of

words shown in the long first phalanx of Mercury, when taken in connection with the power of organization and social tact, will probably lead more to stage management than to a theatrical career for herself.

The development of Venus and the angles will give her musical taste, and the good, strong thumb and love of perfection will lead her to make the most of any talent.

She is remarkable for her originality, and has organized flower plays for children which have been very successful, the words of the libretto and the arrangement of the dances being her especial work. There is much vocal talent, but as her throat is not very strong it has not been cultivated to the fullest extent.

CHAPTER XXII.

RULES FOR READING THE HANDS.

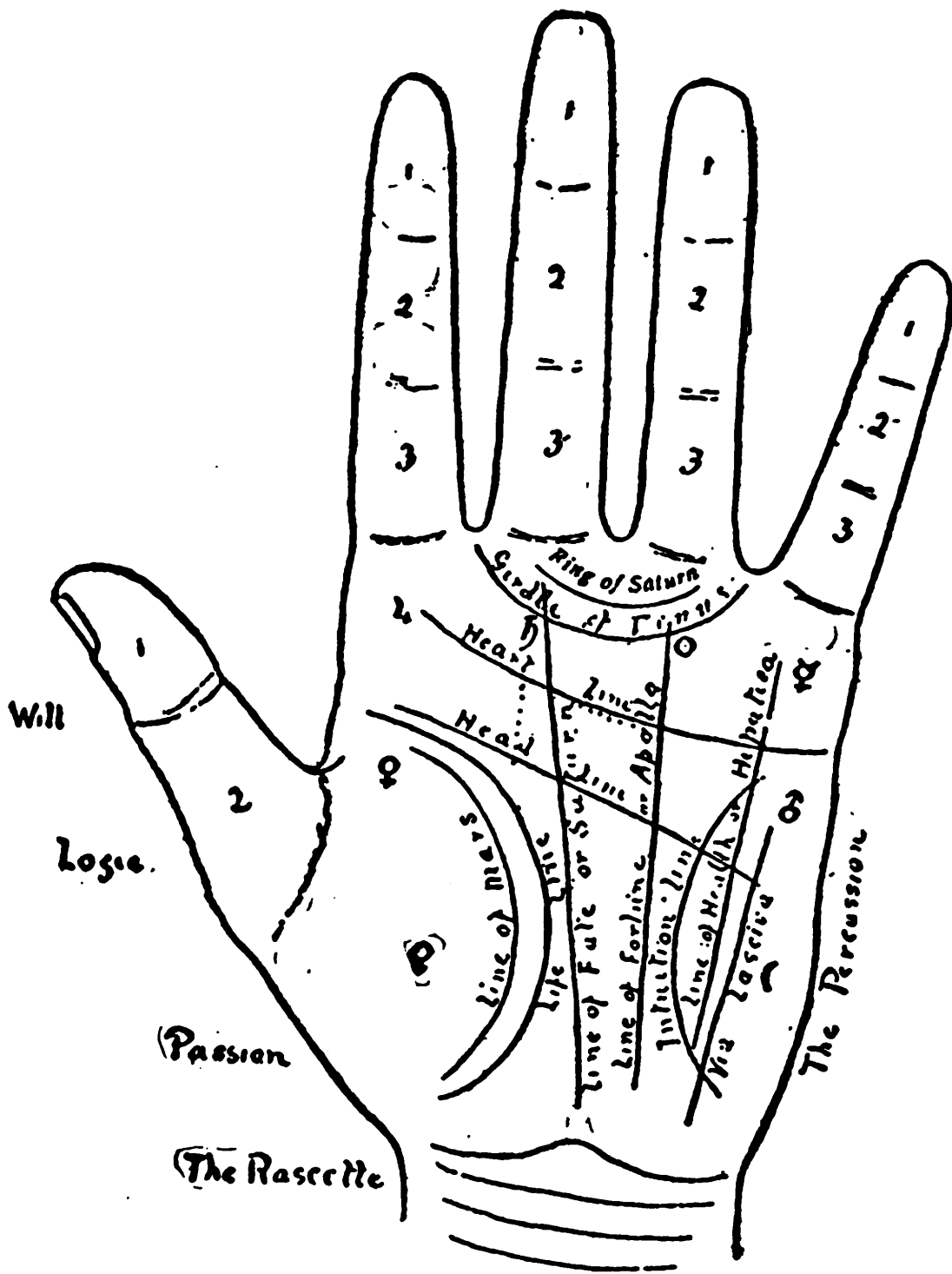
I. Do not touch the hand of the subject, because its natural position gives the key to the character.

II. Look at the back of the hand for the type; measure the palm and fingers. Note whether the former is square, hard or soft, wide or narrow, thin or thick; and whether the latter are long or short, smooth or knotted, thin or thick.

III. Take each finger separately, commencing with the thumb, look at the length of the different phalanges, and the difference in the two hands.

IV. To determine the temper, look at the size, shape, color, and condition of the nails, and then note the consistency of the Mount of Mars, the thumb, and the Head Line for control.

V. Take each mount separately, and very lightly touch it, to determine how far the qualities have been used or not. Note the difference



MAP OF THE HAND.

- 1 The First Phalanges.
- 2 The Second Phalanges.
- 3 The Third Phalanges.
- ♃ The Mount of Jupiter.
- ♄ The Mount of Saturn.
- ♂ The Mount of Mars.
- ♁ The Mount of Mercury.
- ♂ The Mount of Mars.

- ☾ The Mount of Luna (the-Moon).
- ♀ The Upper and Lower Mounts of Venus.
- The Plain of Mars is within Dotted Lines.
- The Quadrangle is the Space between the Head and Heart Lines.

as to position, height, etc., in the two hands, and the combinations.

VI. Begin with the Heart Line—carefully noting at the time the Mounts of Venus and Mars, the Head Line and the thumb, to discover whether the intellect, the will, or the emotions rule the life. Look at the depth, branches, breaks, etc., but do not mention illness until the question of health arises.

VII. Take next the Head Line. Note the difference in the two hands—its direction, depth, length, and any peculiarity, but reserve your opinion until the final summing up.

VIII. The Life Line and the Hepatica you may take together, and corroborate other kinds of health shown in the texture of the skin, the color of the lines, and the nails.

Now take—

IX. The Fate Line.

X. The Influence Lines.

XI. The Apollo Line, and

XII. Smaller lines and signs; and

XIII. Finally sum up the whole.

CHAPTER XXIII.

DEFINITIONS.

The following definitions are confined solely to the expressions used in the book. See also Chapter XVII ("Curious Markings").

AGGRESSION.—Fighting capacity.

AGRICULTURE.—Love of the Soil.

ANGLES.—The points of the line on the outside of the thumb downward.

APOLLO.O.—The third finger and the mount at its base.

APPREHENSION.—Fear of consequences.

ARGUMENT.—Contest by words.

ART.—The beautiful expressed in color, sound or form.

ASTUTENESS.—Acute self-interest.

AVARICE.—Desire of gain for its own sake.

BAR-LINES.—Short lines crossing the principal lines. The term is sometimes applied when, by the union of Heart and Head Lines, one line crosses the hand.

BENEVOLENCE.—Desire to benefit mankind in general.

BOHEMIANISM.—A dislike to conventionality and the usual social forms.

BRACELET.—See “Rascettes.”

BUOYANCY.—Elasticity of mind; power to rise above circumstances.

CALCULATION.—Using means to an end.

CAPACITY.—Ability to carry out ideas.

CAPRICE.—Following impulse and not reason.

CHAINS.—A series of loops on a line.

CIRCLES.—Round islands.

COLDNESS.—Lack of sympathy.

COMBATIVENESS.—A disposition or propensity to fight.

CONCEIT.—Undue appreciation of one's own abilities.

CONCENTRATION.—The power of steady application of the mind.

CONIC.—See Figs. 2 and 7.

CONSTANCY.—Stability in affection.

CONSTRUCTION.—The power to make (idea in action).

CONTROL.—The power of repression.

CONVENTIONALITY.—Conformity to the usages of society.

CRAFT.—Subtlety.

CRITICISM.—The power of analysis.

CROIX MYSTIQUE.—The cross beneath Saturn, between the Lines of Head and Heart.

CROSS.—Two lines intersecting at right angles. The same sign in position of the letter X. These must not be confused with crossed long lines, but are separate small signs.

CURIOSITY.—Excessive interest in the affairs of others.

DETAIL.—Attention to small matters.

DIPLOMACY.—Sagacity and subtlety in management of people.

DOMINANT FINGER.—The strongest finger in the hand.

EMOTION.—The Power of showing the feelings; passion; demonstration.

ENDURANCE.—Sustained courage.

ENERGY.—Endless capacity for work.

FATALISM.—Belief in inevitable necessity and over-ruling fate.

FOOLISHNESS.—Want of stability; easily led.

FORM.—Appreciation of the conformation of objects.

- FORTUNE.**—Money gained.
- GIRDLE OF VENUS.**—(See Chapter XVI.)
- GRILLE.**—Small, crossed lines.
- HAIR-LINES.**—Faint lines under the skin.
- HEROISM.**—Selfishness in action.
- HONOR.**—Nobility of mind; sense of truth and justice.
- IDEALITY.**—The power of conception of ideas.
- IMITATION.**—Mimicry; the power of copying ideas.
- IMPRACTICABLE.**—Incapable of putting ideas into action.
- IMPRESSIONABLE.**—Susceptible to passing influences.
- INFLUENCE.**—The effect of one mind upon another (not necessarily of the opposite sex).
- INTUITION.**—Sixth sense; instinctive perception of the truth.
- INVENTION.**—Application of original ideas.
- INVESTIGATION.**—Practical Analysis.
- ISLANDS.**—Weakenings of the line they appear in.
- JUDGMENT.**—Just discrimination.
- JUPITER. ♃**—The first finger and the mount at its base.

KNOTS.—Divisions of the phalanges (see Chapter III).

LINES.—The various marks on the hand (see Chapters VIII-XVI).

LOGIC.—The comparison and connection of ideas. (The second phalanx of the thumb).

LUNA. ♀—The lower part of the percussion of the hand.

MARS. ♂—The percussion of the hand below the Mount of Mercury.

MERCURY. ☿—The fourth finger and the mount at its base.

MORBIDITY.—Unhealthy melancholy.

MOUNT (TUBERCULUM).—A pad or cushion. The four upper ones are situated beneath the fingers; the three lower on the other parts of the hand (see Chapter VII).

MYSTICISM.—The appreciation of the supernatural.

OCCULTISM.—The study of secret sciences.

ORIGINALITY.—Individuality of thought.

PERCEPTION.—The appreciation of mental and moral atmospheres.

PERCUSSION.—The side (or striking part) of the hand opposite the thumb.

PHALANGES.—The divisions of the fingers.

- POSE*.—Artificiality.
- PRESENTIMENT*.—Foreknowledge.
- QUADRANGLE*.—The space between the Head and the Heart lines.
- RASCETTES*.—Lines below the palm of the hand across the wrist.
- RING OF SATURN*.—See Chapter XVI.
- RING OF SOLOMON*.—See Chapter XVI.
- RING OF VENUS*.—See Chapter XVI.
- SATURN*.₂—The second finger and the mount at its base.
- SELF-CONSCIOUSNESS*. — Inability to sink one's own personality.
- SENSUOUSNESS*.—Intense pleasure in the gratification of the senses (sight, hearing, etc.).
- SPATULATE*.—See Fig. 3.
- SPOT*.—A red, black, or blue point on any line, indicating some sudden occurrence.
- SQUARE*.—A mark of escape or preservation.
- STARS*.—Five crossed lines within a circle (imaginary). A small, separate mark unconnected with other lines.
- STOLIDITY*.—Ponderous unimpressionability.

SUBJECT.—The particular individual who is being analyzed.

SUPERSTITION.—Unreasoning dread of supernatural phenomena.

TACT.—Resourceful discrimination (generally shown in management of people).

TRIANGLE, THE.—The space between the Lines of Head, Life and Health.

TYPES.—Classes of hands.

VANITY.—An incorrect estimate of what one is (distinguished from “conceit”—an incorrect estimate of one’s powers).

VENUS. ♀—The mount situated between the Life Line and the base of the thumb.

CHAPTER XXIV.

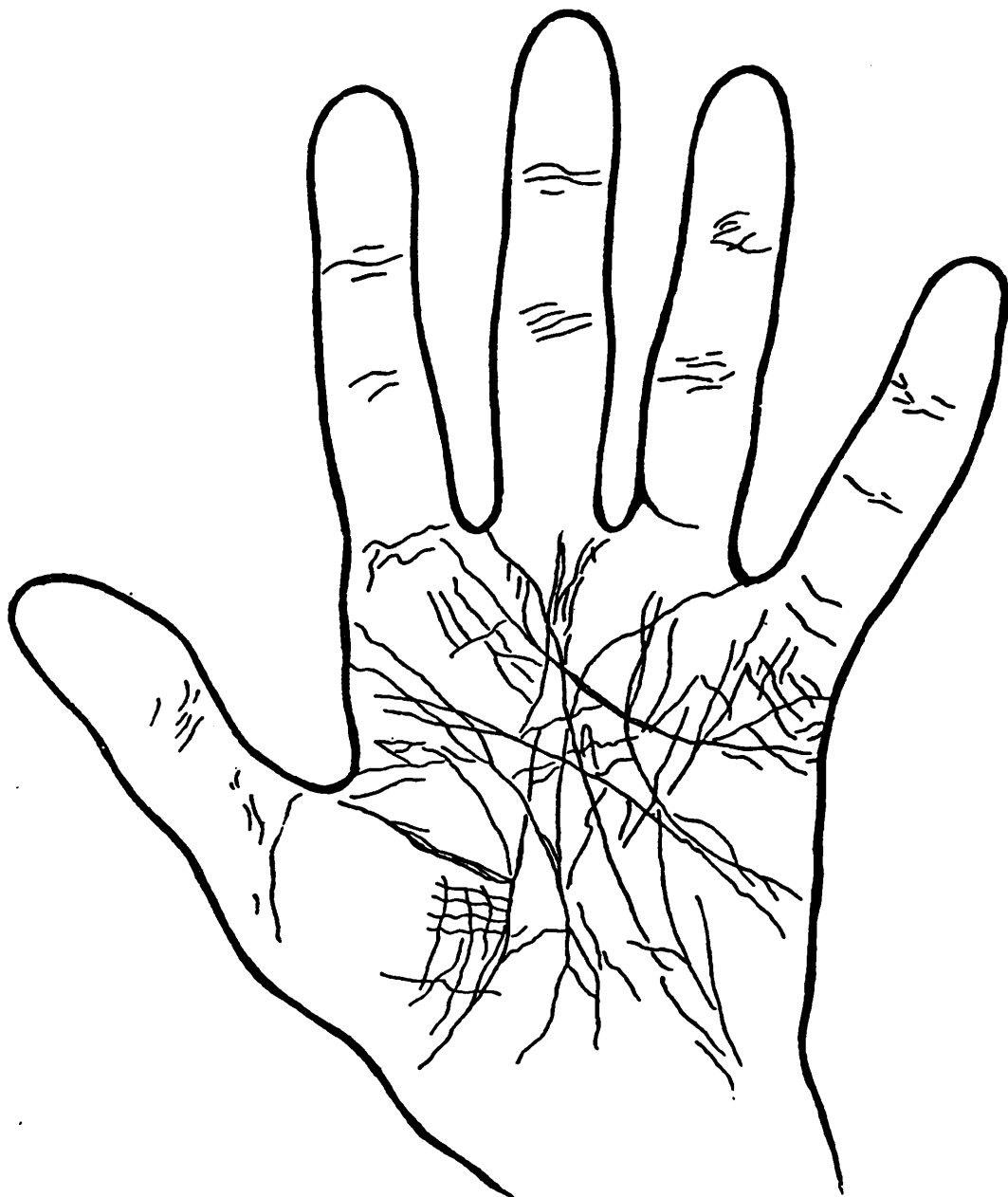
GASTRONOMICS.

In this chapter we deal with the gastronomics of the various types of subjects, *i. e.*, those who have the special mounts and fingers dominant. *JUPITERIANS*.—Large eaters and drinkers, with a firm, stout appearance. Punctual meals, consisting of a long menu, handsomely served. Prefer rich and full-flavored foods, joints and steaks, luxuries, especially expensive things “out of season.”

In Excess.—Extravagance to wastefulness.

Favorite Dishes and Drinks.—Turtle soup; turbot, trout; entrees highly spiced with cloves; mace, nutmeg, etc.; beef, mutton, venison; turkey, duck; plum and other rich puddings; parsnips, French beans; Stilton cheese; pears, plums, figs, olives, mulberries, raspberries, walnuts; stout, port, punch, spirits, liquors (cherry brandy, sloe gin, etc.); coffee.

SATURNIANS.—Moderate eaters and drinkers, with thin, muscular appearance. Indif-



Hon. W^m E. Gladstone .

ferent about the time and serving of their frugal fare. Prefer very mild-flavored foods and all kinds of vegetables (sometimes vegetarians).

In Excess.—Ascetics.

Favorite Dishes and Drinks.—Stewed eels, cod; cold meats; eggs; milk puddings; stewed fruits; all kinds of vegetables, salads; Dutch and cream cheese; medlars; water, cocoa.

APOLLO SUBJECTS.—Very moderate eaters and drinkers; can miss a meal with equanimity; content with short menu but tastefully served. Prefer highly flavored food—game, entrees, savories, and made dishes.

In Excess.—Epicureans.

Favorite Dishes and Drinks.—Oxtail soup; salmon, mullet; all kinds of entrees and savories; hare, pheasant, partridge, and all small game; rich cakes, biscuits; peas, beet-root; Guyere cheese; peaches, apricots, greengages, oranges, ginger, Brazil nuts; light wines, liquors (*e. g.*, Chartreuse).

MERCURIANS.—Moderate but rapid eaters and temperate drinkers, with spare and wiry appearance. Irritable if kept waiting

for their meals, which consist of short menus served without much ceremony. Prefer plain foods, as meat and two vegetables, plenty of bread and plain puddings.

In Excess.—Gobblers.

Favorite Dishes and Drinks.—Fried plaice, smoked haddock; joints, steaks, chops; roast fowl; plain puddings; bitter vegetables (*e. g.*, spinach, seakale, and turnips); Gorgonzola cheese; all kinds of raw fruits; filberts; ale, sherry, claret, and sparkling water.

MARTIANS.—Voracious eaters and large drinkers, with rather massive appearance. Ready for a meal at any time, consisting of short but substantial menu. Prefer strong-flavored and pungent foods, served very hot (temperature), and all condiments.

In Excess.—Gourmands.

Favorite Dishes and Drinks.—Mulligatawny soups; no fresh fish; kippers, bloaters, fish pastes; curries and hot savories; all salt meats; pickles; goose; fruit tarts, pastries; brown bread; cabbage, beans, carrots, onions, garlic, horseradish, radishes, mustard

and cress, water-cress; Cheddar and American cheeses; chestnuts; beer and spirits.

LUNA SUBJECTS.—Variable appetites but large drinkers, with loose, fleshy appearance. No stated time for meals, and not particular how they are served. Prefer liquid foods (soups, purees, stews, etc.).

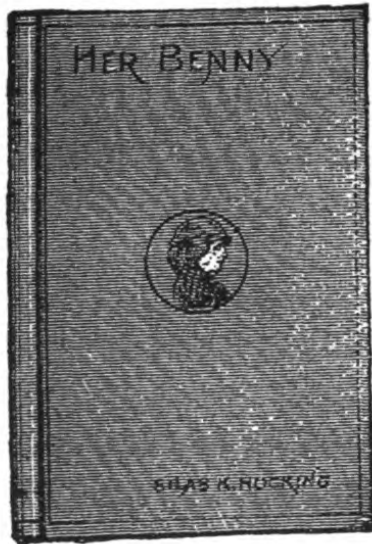
In Excess.—Intemperance.

Favorite Dishes and Drinks.—Soups; all kinds of fresh fish, oysters, crab, and lobster; purees; Irish stew; no sweets; marrow, lettuce, cucumber, mushrooms; watermelon; drinks of all kinds.

VENUSIANS.—Small eaters, with correctly portioned appearance. Fairly punctual to light menu daintily served. Prefer delicately flavored foods, sweets (puddings) and bonbons.

In Excess.—Faddy or greedy.

Favorite Dishes and Drinks.—White soup; sole; veal, lamb; rabbit, chicken; all kinds of fancy puddings; potatoes, tomatoes, asparagus; Camembert cheese; apples, grapes, strawberries; almonds, ciders, champagne, liquors (*e. g.*, Benedictine); tea.



Her Benny

BY SILAS K. HOCKING

This is one of the most intensely interesting books ever written, and is justly entitled to the wide popularity and satisfaction that has attended the book from the day of its publication. It is replete with pathos, sentiment and elevating thoughts. Printed from large, clear type on a fine grade of paper, with many fine illustrations. Bound in red polished buckram, gold top and ornamental stamping in gold on side and back.

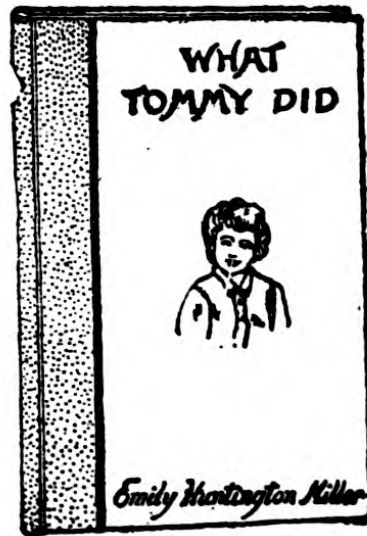
PRICE.....\$1.25

What Tommy Did

BY EMILY HUNTINGTON MILLER

A story of a four year old. Full of the wit, humor, pathos and joy of child-life; containing numerous full page and other illustrations. A book interesting alike to old and young.

PRICE.....50c.



Taming a Tomboy

BY FELIX L. OSWALD, M. D.

A boarding school story for girls, from the German of Emily Von Rhoden. This work is from the 28th German edition and is one of the brightest and best girls' stories published in recent years. Will just suit American girls. Beautifully bound in cloth with new cover design, 12mo. Illustrated.

PRICE... ..\$1.00

M. A. DONOHUE & CO., CHICAGO.