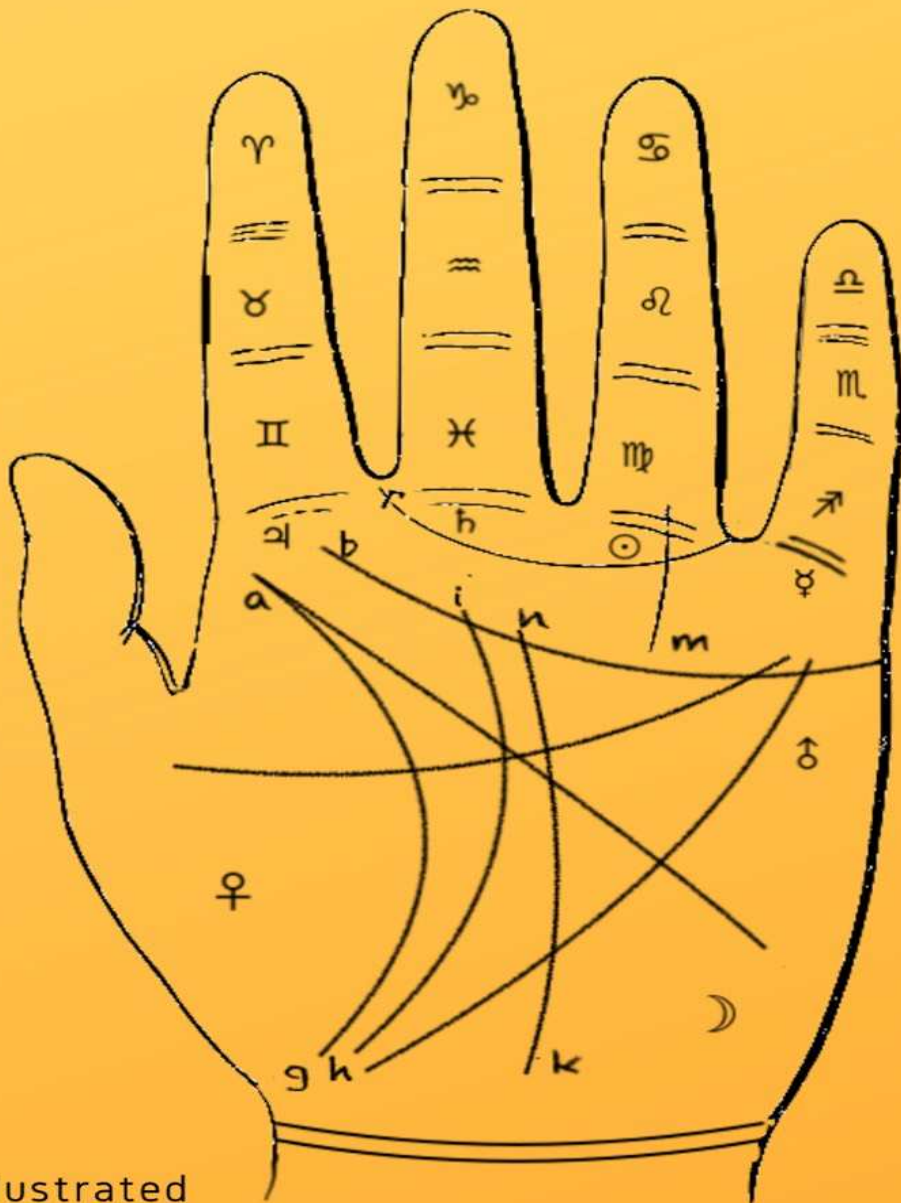


Palmyristy

"I must say this work on palmistry the way it has been written and elucidated by Cheiro, will be of great interest to readers, and they will get enough insight into the art of hand-reading." — Jagjit Uppal



illustrated

As face is the index of mind, palm is the index of one's future. Palmistry is a fascinating science of knowing future by reading lines on the palm.

It has been proved that the lines in the hand have a normal and natural position, just as the nose or the eyes on the face. The slightest deviation, break or curve from the normal denotes unusual qualities or tendencies. With full knowledge of these qualities and tendencies proper precautions can be taken. A reasoned interpretation of the lines of the hand can produce a complete and an accurate assessment of temperament, health, love, romance and marriage, travel and fortune. This complete, unabridged and authorised edition of Cheiro's practical handbook has long been accepted as the classic of palmistry.

Count Louis Hamon, better known as 'Cheiro', is regarded as the most successful palmist, numerologist and astrologer of this century. He was initiated into the art of fortune telling when he came to India and lived with the Joshi family in Mumbai. He was one of the first to translate and interpret in English the Hindu works of palmistry. Thereafter starting his practice and continuing his study and research he wrote this remarkable book in English.

I must say this work on palmistry the way it has been written and elucidated by Cheiro, will be of great interest to readers, and they will get enough insight into the art of hand-reading.

— JAGJIT UPPAL

CHEIRO'S PALMISTRY

BOOK OF FATE AND FORTUNE

COUNT LOUIS HAMON

Edited by
S ARYANAM



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Also by Count Louis Hamon

INTRODUCTION

BY JAGJIT UPPAL

Jagjit Uppal is a renowned Mumbai based Astrologer-Palmist.

THE SUBJECT OF PALMISTRY needs no introduction nor the author of the present volume who through his remarkable predictions acquired world-wide fame during his life-time. In India, palmistry, or the art of fortune telling has been practised since time immemorial. References to this subject are found in almost all ancient treatises like the *Vedas*, *Puranas* or folklore. In fact the Hindu psyche is predominantly governed by the thought of predestination and *Karma*. And the ancient seers through their intense research, meditation and intuitive knowledge succeeded in de-coding symbols present in the universe, as also on one's body, hands in particular, to understand the play of Maya, or the sequence of events in one's life and environment. The knowledge of future, no doubt, gave seers such powers that they commanded veneration and respect amongst ordinary mortals. No doubt then that such a study was zealously guarded and surrounded by utmost secrecy. The seeker of such a study had to take oath of secrecy and pass through vigorous tests and discipline before being initiated into the study of palmistry. The subject of fortune telling was shrouded in such mystery that the savants of this discipline dare not put the principles and formulae of fortune telling on paper or any record. This is a loss to posterity for some of the best and finer aspects of palmistry have thus been lost in antiquity. Nevertheless enough has been passed down from master to disciple to excite interest and study in this subject in our times.

Our ancient Hindu literature, folklore and history are replete with references to palmistry or astrology. Durvasa, in *Mahabharata*, saw the forehead and hands of Kunti and predicted that she would marry a man incapable of producing children. However, he said, she was destined to give birth to sons, who shall rule the world. Kunti, later married Pandav, who, as foretold, was impotent. The rest is well known.

Even if we approach the subject of palmistry as a lay person, certain startling facts cannot go unnoticed: You see the hands of a manual labourer. They will be coarse, rough, plain, thick and devoid of any important

markings. Whereas if you were to look, say, at the hands of a doctor, they are likely to be soft, with fine lines, clean and with quite a few markings. The hands of a sculptor, a manual worker, will also show marked distinctions from an ordinary worker's hands. This shows that our vocation and profession shape our hands. On the contrary, a palmist would say, our hands shape our profession. It's like the famous quiz what came first the hen or the egg.

Even if we go by the theory of heredity or genetics, it also says that an individual's behaviour or psyche is decided even before he is born-by his parents. That means the individual has no choice over his psyche. He is born with what he is. This is what we call destiny. But the parents should not get upset if one child is shy, pessimistic and timid and the other is aggressive and optimistic. It would be better to accept the child the way he is and encourage the other positive traits in him.

And this is all the subject of palmistry and fortune telling is all about. We try to understand, through hands, or astrology, about the inner psyche of an individual, his aims and aspirations and successes and failures, and after synthesising these, we make our predictions. A palmist does not sit in judgement of right and wrong, or good and bad, but attempts to understand his subject in order to be able to guide one better. This is the basic principle of the study of palmistry.

Now coming to our author of this work, Count Louis Hamon, who took the name — 'Cheiro', 'Cheir' meaning hand. I am sure most of you are introduced to the subject of palmistry through his books. This is so because, he is one of the first, if not the first, to translate in English or interpret, our Hindu works on palmistry. The *Samudrika Shastra*, — the ancient treatise on palmistry, written in Sanskrit or Prakrit, later in Hindi, few might have had access to it. But when Cheiro visited India, and lived in Mumbai with Joshi family, he was initiated into the art of fortune telling. In fact, Cheiro came to India with the sole purpose of studying Hindu palmistry and philosophy. There after starting his practice and continuing his study and research he wrote this remarkable book in English. Cheiro in his memoirs describes, thus, his visit to India: "It would be my privilege some day to write fully of my life in India. I wish readers to visualise my feelings as I entered 'Gate-way of India', as Mumbai is so called, alone and without a friend. Sitting alone at Apollo Bunder, in a strange land of unknown languages, I began to doubt and wonder at the Destiny that had so

mysteriously forced my steps to India. And yet out of that motley crowd, a person walked towards me. An old man, like a Brahmin priest, extended his hand with a pleasant 'Good morning' in English. After exchanging pleasantries he asked me why I had come to India.

"Why, I said, 'It has been my most earnest desire, besides', and I pointed to the Line of Fate on my right hand, 'I suppose I am following my Destiny'. That gentleman turned out to be the descendent of old Joshi caste, the practitioners of palmistry and astrology. He welcomed me to live with his family and it was thus that for more than two years I had the privilege of learning this subject from the masters of Hindu occultism. I took a vow that if ever I return to my civilisation I would devote myself for a period of twenty one years as a kind of missionary of occultism and more especially as an exponent of the study of the hand."

Cheiro more than fulfilled his vow. Upon returning to London via Cairo, he set up his practice and had the privilege and honour of reading hands of some of the famous personages of his times, including Kings, Queens and ministers and artistes. In those days, late nineteenth and early twentieth century, people were still sceptical about such subjects, more so in the West, so Cheiro had a more difficult task of lending authenticity and getting the subject of palmistry accepted by the people. Many well-known persons would visit Cheiro in disguise, in order not to let their identity be known, only to be shocked that the lines on their hands revealed their lives' secrets: The Czar of Russia and also the notorious Rasputin thus visited Cheiro for knowing their future. The case of Rasputin — the mad monk, is rather interesting. Cheiro describes in detail his meeting with the all powerful monk, thus. "His features were large and coarse, his eyes brilliant, his mouth mobile, and lips full and red. His voice was deep, authoritative, and sonorous. He allowed me to examine his hands, though he said he doesn't believe in hand reading but believes in Fate. I began 'You have before you a future filled with wonders. You have been raised from the lowest to associate with the highest, from the utmost poverty you will command wealth, you are destined to wield enormous power over others, but it will be a power for evil'. He wanted to know his future. Well, I foresee for you a violent end within a palace. You will be menaced by poison, by knife and by bullet. Finally, I see the icy waters of the Neva closing above you.' "Who are you to predict the end of Rasputin! Rasputin can never die. Knife nor bullet nor poison can harm him."

Cheiro had this session in the presence of another monk accompanying Rasputin. Those were the days of great unrest in Russia and the beginning of revolution against the tyranny. Rasputin as history testifies, was first poisoned, when it failed to have any effect he was shot twice in his chest, to which he seemingly succumbed. When the conspirators were trying to move his body, it is said he was still alive. He was then thrown into the icy cold waters of Neva and drowned.

Cheiro led a remarkable life himself. He was a man of independent spirit and with a sense of great adventure. He travelled all over the world sometimes as guest of kings and rulers. He once saved the life of a revolutionary from the firing squad, through his influence in the Russian court, and three years later, the same revolutionary rescued him from the clutches of Bandits of Georgia.

Amongst the illustrations we have the right hand impression of Cheiro. He himself marvelled at the presence of 'a double Line of Head'. This means an extremely sensitive, imaginative and artistic person. And the second Line of Head denotes self-confidence, ambition, and power to dominate, and practical traits. Now notice the portion between his Heart Line and the little finger. A straight line here shows the Line of Marriage. If it is closer to Heart Line it indicates early marriage. But in Cheiro's hand, this line is closer to the little finger. Hence he married very late in life. Also notice the presence of the Line of Intuition, which gave him uncanny insight into others' lives and destiny. Now quite a few may have this line on their palms but they may not be thus gifted so as to follow such a profession. For this notice the Line of Fate on his hand, which seem to run parallel to his Line of Intuition. This shows that he would pursue his study of palmistry and occult and also use his knowledge to help others, or make it his profession. Combined with this a branch from the Line of Fate moving towards the Mount of Apollo, gave him fame and recognition and he also amassed huge wealth.

To conclude, I must say this work on palmistry the way it has been written and elucidated by Cheiro, will be of great interest to readers, and they will get enough insight into the art of hand-reading. Bear this in mind that constant study and practice is essential to master this subject. But then if this is in your Destiny, you are sure to fulfil it. I would say most of us are interested in knowing about our future. And quite a few of us would like to read our future ourselves. This is the most primitive instinct in man, which

even today, holds good. Whatever be our calling, the hidden or the mysterious, always fascinates us. And this book is sure to enable you to have the glimpse of the future. How much you are able to see would depend on your foresight or Destiny.

PREFACE

To believe is to perceive — either by the senses or the soul. This distinction constitutes two classes — the sceptic and the believer, which, though dependent on, may yet be incomprehensible to, each other; but both being necessary to establish the balance of thought, they are forced into existence and become the links and cross-links which make life's endless chain from thought to truth.

In placing the following work before the public, though deeply conscious of my responsibility, I am also conscious of the good that may be derived through such a study. I have therefore endeavoured to write, not for any distinct class, but for all, believing in the ultimate universal acceptance of those natural laws which constitute nature and control mankind, and which are peculiarly exemplified by this study of the hand.

A trifle is concealed immensity--the atom is equal to the whole in the importance of its existence; if, therefore, this study be considered by some too trivial for their attention, I would remind them that many of the greatest truths the world has known, though once considered trivialities, have become sources of infinite power. I would ask of such people nothing more than that they investigate this "atom" for themselves, rest is assured that the study will prove its truth, whether examined from the palmistic theory, or from the fact that "progressive specialisation of structure" produces suitability of shape, which by study can be classed under various heads dealing with those characteristics common to occupations, surroundings, and temperaments.

In the accompanying Defence of Palmistry I have endeavoured to collect the many facts, both medical and scientific, which can be brought forward to demonstrate that, as the hands are the servants of the system, so all that affects the system affects them. In following out the ideas of many famous men on the subject of the nerve-connection between the brain and the hand, I have in every case given my authority for whatever statement I have adopted. I trust that in this way even the greatest sceptic in such matters will be led to see that the study of the hand has not been confined alone to the attention of those he has so often been pleased to call "weak-minded," but, on the contrary, that men of learning, both among the

philosophers of Greece and the scientists of the present, have considered the subject worthy of their time and attention.

In the following chapters I have endeavoured to place clearly and candidly before the intelligence of the reader the rules and theories that I have proved to be true, and those from whose foundation I have built up whatever success I may have achieved. I have done so for two reasons: the first — and most important — being, that I *believe* in cheiromancy and wish to see it acknowledged as it deserves to be, the second is, that the time is not far distant when, from considerations of health and demands from other fields of labour, I must per force retire from the scene and leave others — I trust more competent — to take my place.

CHEIRO

EDITOR'S NOTE

The hands are like a mirror which reflects the accumulation of our actions...(and) palm is the ocean of signs and symbols.

— HASTA SAMUDRIKA SHASTRA

God caused signs or seals on the hands of all the sons of men, that the sons of men might know their works.

— ORIGINAL HEBREW BOOK OF JOB (CHAP XXXVII., VER.7)

The study of hands can be traced back to the very earliest, most enlightened of civilisations. It was practised by the greatest minds in those civilisations, minds that left behind a rich legacy of their intellect and mental philosophies that continue to fascinate and surprise scholars by their relevance in the present times.

In the words of Cheiro... 'To consider the origin of this science, we must take our thoughts back to the earliest days of world's history, and furthermore to the consideration of people, the oldest of all... I allude to those children of the East, the Hindus, a people whose philosophy and wisdom are everyday being more revived.' These principles of palmistry are documented in the *Samudrika Shastra*.

* * *

As this wisdom of the Hindus spread far and wide across the earth, so did the theories and ideas about this study spread and were practised in other countries. As religious practices evolve to suit itself to the conditions of the land so did the study of human hand.

The Greek civilisation has, in many ways, been considered the highest and most intellectual in the world, and it is here that Palmistry or Cheiromancy (from the Greek χείρ, the hand) grew and found favour in the eyes of those who gave us the laws and philosophies that Cheiro employed and whose works are read and taught across the world.

In tracing the history of palmistry we find that discovered on an altar dedicated to Hermes was a book on Cheiromancy (or palmistry), written in gold letters, which he sent as a present to Alexander the Great, as ‘a study worthy of the attention of an elevated and enquiring mind.’

* * *

The science of palmistry is not just about the lines in the hands; the structure underlying those lines is of more importance. Like a face, which is the primary way we recognize another person, hands when properly understood can show both the nature and destiny of person.

It is a well-known fact that, even if the skin be burned off the hands or removed by an acid, in a short time the lines will reappear exactly as they were before, and the same happens to the ridges or “spirals” in the skin of the inside tips of the fingers and thumb.

Sir Thomas Browne, in his *Religio Medici (The Religion of a Doctor)* in the section of Physiognomy, writes:

‘Now there are ... certain mystical figures in our hands, which I dare not call mere dashes, strokes *à la volée* or at random, because delineated by a pencil that never works in vain, and hereof I take more particular notice because I carry that in mine own hand which I could never read nor discover in another.’

In 1901 Scotland yard adopted the technique of fingerprinting in criminal investigation and identification of criminals. Medical researchers studying skin patterns (dermatoglyphics), have discovered a correspondence between genetic abnormalities and unusual markings in the hand. Research has confirmed a link between specific fingerprint patterns and heart disease.

These days palmistry is well accepted throughout the world. Professional palmists can be found reading palms in every country in the world. All of them without exception, owe their success to Cheiro and his writings on Palmistry. His book, a copy of which you hold in your hands, remains the bible on the subject.

This is the complete and unabridged text of the original Cheiro’s Language of the Hand, first published in 1897 with minor editorial changes necessitated by language. Some sentences have been respectfully edited to

make the context and meaning more clear without altering essence of the original.

S. Aryanam

ARGUMENT

If we would have the rest of mankind believe in what we believe in ourselves, then we should place the facts of whatever those beliefs may be in such a clear and candid way, that the veriest sceptic is at least forced to respect such facts.

In this argument — which must necessarily be a short one — I shall endeavour to carry out this principle.

My experience in this work has taught me that people are only sceptical because they *do not know*. There may be some, no doubt, who are willing to take things on faith, but the vast majority of mankind must have facts to appeal to their reason and intelligence.

There are many buried truths in this world of ours; gold has to be dug and delved for, and so has truth. The dust from Time's chariot wheels has hidden beneath the accumulation of centuries thoughts and things that we are continually stumbling across, and then wondering at our ignorance in not discovering before. our much boasted modern science is like a child without a teacher — like a child in the dark, who finds something and wonders, till the light is brought and the new found thing proves to be some old coin or trinket that was worn before.

It is so with this study of the hands. Science on every side is bringing forward proof of its truth and of the mysterious principle of life with which it teems, the dust of centuries is being removed, facts are being dug up, and things are being spoken of in this century of surprises that go far to prove the truth of that old statement *that as the hands are the servants of the system, so all things that affect the system affect them*.

If people want facts in this age of materialism, they should remember that there is almost no study at the present time that can bring more facts to prove its authority than this study of Hindoo hermits and ancient seekers for a sign.

It is our system of reasoning, now-a-days, to go back to the beginning of things, to trace the origin of the truth we have stumbled on in our delvings by the way side; therefore, in connection with this study the first fact we must face is its antiquity and its origin. There are many people who would be amazed, probably, to know that in antiquity it is older than Christianity itself; that two thousand years before the birth of Christ it had its origin, and

that a way back in those regions where the snow-tipped Himalayas pierce that very heart of the heaven, this strange idea entered men's minds that the soul, somewhere and somehow, wrote out its own history — like the captive writing his name and legend upon the stones of his prison house, to be read or not as the case might be.

In the earliest language of the known world we find this idea expressed, and later on the lines and signs of the hand interpreted as the characters and language of the soul. We must remember that the people who gathered and fostered this science were famous for their study of mankind; they studied men as *in our age we study machinery*; and is it not probable that they brought their art to as much perfection as we have done with our wonders of electricity, broadcasting, radar and so forth? Where the first idea originated that the hand was the index of the mind, and consequently of the soul, will probably never be known, but it is sufficient for our purpose to find that in the Aryan civilization — the oldest in the world — this study was known and practised, and that since then it has had an almost unbroken record in that cradle of the Orient philosophy — the India of the East.

But, coming nearer home, we find that in the height of the Greek civilization this study found favour in the eyes of some of those ancient Grecian philosophers whose wisdom and knowledge has been the foundation of our modern schools of learning. When men like Anaxagoras, Aristotle, Paracelsus, Cardamus, Pliny, and Hispanus were found having the greatest belief and respect for this science of the hand, then people need certainly not be ashamed of also believing in it. It is only those who are ignorant of these facts who say that it is but “women and fools” who believe in palmistry, whereas we find that even Hispanus sent a book on this study to Alexander the Great, in which he wrote: “It is a study worthy of the attention of an elevated and enquiring mind.”

The reason that this old science fell into disgrace and into the hands of charlatans, tramps, and vagrants, can be very easily accounted for when one remembers that in the early ages it was indicted by the Church. As early as A.D. 315 the Ecclesiastical Court passed an edict punishing with excommunication, and even death, any person found practising palmistry “outside the Church.” Can it be wondered at, then, considering such a law, and considering the power of the Church in those ages, that people were afraid to even say they believed, much less to practise it?

During the centuries that followed, it was naturally loaded down with every kind of superstition, black magic, and “agency of the devil,” but truth will always prove itself truth, by rising, phoenix-like, from the fires of persecution, and so it was in this remarkable case. In the year 1445, the same year that the Bible appeared for the first time printed with movable type, a monk, named Hartlieb, inaugurated a movement in favour of this study, and in 1474 he published a book on the subject, one of the first books printed with movable type after the Bible.

From this date there were many attempts made by intellectual people to have this study placed upon a proper basis. In England it was thought necessary to make laws against it, and so, following the rule laid down by the Church in the reign of Henry VIII, we find it classed with witchcraft, sorcery, etc., and the severest punishment framed against any person found practising palmistry.

Even as late as the reign of George IV the Act of Parliament reads: “Any person found practising palmistry is hereby deemed a rogue and a vagabond, to be sentenced to one year’s imprisonment, and to stand in the pillory.”

In the nineteenth century, however, science came to the rescue of this so-called superstition; the consensus of scientific opinion began to place the hand, as the immediate servant of the brain, under the direct influence of the mind, and the still more mysterious influence and subtlety of thought. Meissner, in 1853, proved the existence in the hand of the tactile corpuscles “running in straight rows in the red lines of the palm.” He after wards demonstrated that these corpuscles contained the ends of the important nerve fibres from the brain, and that during the life of the body they gave forth vibrations and crepitations, “distinct and different in every human being,” *which changed under the influence of every change in the system*, and which ceased the moment life became extinct.

Sir Charles Bell, who was considered one of the greatest authorities of his age on the nerve connection between the brain and the hand, commenced his famous Bridgewater treatise by writing:

“We ought to define the hand as belonging exclusively to man, *corresponding in its sensibility and motion to the endowment of his mind.*”

The same scientist demonstrated in his work that as there are more nerves from the brain to the hand than to any other portion of the system, that as the action of the mind affects the entire body, it therefore follows

that every thought of the brain must more immediately affect the hand. The most pronounced sceptic will readily admit the great difference that exists in the hands of people of different temperaments. Nature does nothing without a purpose; there must, therefore, be a meaning in such differences, as is the case with difference in animals showing peculiarities of breed and temperament. To the judge of horses, the slightest variation contains to his practised judgment a “language in a line.” Why not in the observation of the hand?

It also stands to reason that, if we can so easily prove that variation of shape contains a meaning, so then must every other variation in connection with it, whether it be of nerves, skin, lines, or nails.

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

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

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

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

In my large work, “Cheiro’s Language of the Hand”, I have gone more deeply into the many arguments and scientific reasons for a belief in this study, and also in the examination of the question of destiny. I have no space at my disposal here to go more closely into this question. I must, however, for the sake of helping the student, should he have to undergo some cross-examination from some sceptical friend, bring forward a few reasons for the future marking itself on the hand in advance of the action.

In connection with this idea, it has been demonstrated by scientists that every portion of the brain may grow, diminish, or change, and correspond

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

It has been proved that the lines in the hand have, like the nose, or the eyes on the face, a normal or natural position. The slightest deviation from the normal denotes abnormal qualities or tendencies, as, for example, the Line of Head falling to the wrist in the hand of a suicide, and rising and controlling the Heart Line (the better nature), as in the hand of a murderer. Therefore, if proved in one point that certain marks on the Line of Head show this or that peculiarity mentally. and that certain indications on the Line of Life are in relation to length of life or the reverse, the same course of observation, it will be seen, that can predict illness, madness, or death years in advance, will, if persisted in, be also accurate in its findings that marriage will occur at this or that point, with this or that result, and also in regard to prosperity or the reverse. Every other science has been built up by observation; in this study of the hand the observations have been carried on through thousands and thousands of years. During my sojourn in India I was permitted to use and examine a book on the markings of hands, where the most accurate records had been kept of cases wherein lines, marks, and mounts were proven correct.

It must also be remembered that it is the accepted theory of scientific minds that, arguing from the stand point of evolution, the brain of an individual at the age of twenty may commence a development of a talent or peculiarity that will alter the entire life at forty without the individual being conscious of any such change until, probably, the moment of action is reached, but as that development in the brain causes a change in the brain nerves at twenty, so must it also cause a change in the entire nerve system, but, as shown earlier in the argument, more importantly in its effect upon the hand.¹

Whether the influence that marks the hand be the “subtle essence of the brain,” or a still deeper and more hidden power that “shapes our ends, rough hew them as we will,” it matters little. Such agency or influence may forever remain a mystery, but because it does, that does not qualify us for refusing to believe in it because we do not know. One might as well say, “I refuse to live because I do not know all that constitutes life,” or, “I refuse to think because I do not know the processes of thought.”

I have refrained here from touching on the question of fate, or the hereditary influences that fulfil the old law of “the sins of the fathers visited upon the children.” I must, however, state that I consider the study of life teaches that men and women are born under *conditions that produce given results*, that the greatest pity should be extended to the murderer, the suicide, or the unfortunate, and that it is only by the teaching of the Greek law of “Know Thyself” that humanity may be helped to rise out of conditions that fetter it. That no church or sect or creed can emancipate with man-made laws and God-thwarted beliefs; that nothing but the study of nature teaches nature; that as God, nature and destiny are one, so by the knowledge of *our* destiny do we honour the Maker of it, to the fulfilment of His purpose, whether it seems good or ill to our finite understanding.

CHEIRO

¹ It has been recently proved that grey matter similar to that of the brain can be found in the tips of the fingers of blind persons.

A DEFENCE OF PALMISTRY

IN THIS CHAPTER, which constitutes a defence of Cheiromancy, I have endeavoured to collect many facts, both medical and scientific, which can be brought forward to demonstrate that, as the hands are the servants of the system, so all that affects the system affects them. In following out the ideas of many famous men on the subject of the nerve-connection between the brain and the hand, I have in every case given my authority for whatever statement I have adopted. I trust that in this way even the greatest sceptic in such matters will be led to see that the study of the hand has not been confined alone to the attention of those he has so often been pleased to call 'weak-minded', but on the contrary, that men of learning, both among the philosophers of Greece and the scientists of the present, have considered the subject worthy of their time and attention.

In presenting with this work the hands of famous people, I have done so with the object of enabling the student to study the hands of those with whose lives and characteristics he is probably acquainted, and also to show the reader at a glance the difference that exists between the hands of different temperaments. It would not be in keeping with the purpose of this book if I were to give a delineation of such hands. In the first place, their owners were too well known to make the readings of value as a test; and, in the second, the student will derive greater benefit by tracing out for himself the lines and formations that exhibit each well-known characteristic.

I have endeavoured to place clearly and candidly before the intelligence of the reader the rules and theories that I have proved to be true, and those from whose foundations I have built up whatever success I may have achieved. I have done so for two reasons: the first — and most important — being, that I *believe* in Cheiromancy and wish to see it acknowledged as it deserves to be; the second is, that the time is not far distant when, from considerations of health and demands from other fields of labour, I must perforce retire from the scene and leave others — I trust more competent — to take my place.

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

To consider the origin of this science, we must take our thoughts back to the earliest days of the world's history, and furthermore to the consideration of a people the oldest of all, yet one that has survived the fall of empires, nations, and dynasties, and who are today as characteristic and as full of individuality as they were when thousands of years ago the first records of history were written. I allude to those children of the East, the Hindus, a people whose philosophy and wisdom are every day being more and more revived.

In endeavouring to trace the origin of palmistry, we are carried back to the confines of a prehistoric age. History tells us that in the remotest period of the Aryan civilisation it had even a literature of its own. Beyond this we cannot go; but as fragments of this literature are even now extant, we must therefore conclude that it had a still more remote infancy, but into that night antiquity we dare not venture.

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

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

When we consider that palmistry is the offspring of such a race, we should for such a reason alone at least treat it with respect, and be more inclined to examine its claims for justice than we are at present. In the

examination of these points we, therefore, find that this study of the hand is one of the most ancient in the world. History again comes to our assistance, and tells that in the north-west province of India, palmistry was practised and followed by the Joshi caste from times immemorial to the present day.

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

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

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

As the wisdom of this strange race spread far and wide across the earth, so the doctrines and ideas of palmistry spread and were practised in other countries. Just as religion suits itself to the conditions of the race in which it is propagated, so has palmistry been divided into systems. The most ancient records, however, are those found among the Hindus. It is difficult to trace its path from country to country. In far-distant ages it had been practised in China, Tibet, Persia, and Egypt; but it is to the days of the Grecian civilisation that we owe the present clear and lucid form of the study. The Greek civilisation has in many ways been considered the highest and most intellectual in the world, and here it was that palmistry, or

Cheirromancy — from the Greek *cheir*, the hand — grew, flourished, and found favour in the sight of those whose names are as stars of honour in the firmament of knowledge. We find that Anaxagoras taught and practised it in 423 B.C. We find that Hispanus discovered, on an altar dedicated to Hermes, a book on Cheirromancy written in gold letters, which he sent as a present to Alexander the Great, as ‘a study worthy of the attention of an elevated and inquiring mind.’ We find it also sanctioned by such men of learning as Aristotle, Pliny, Paracelsus, Cardamis, Albertus Magnus, the Emperor Augustus, and many others of note.

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

During the Middle Ages several attempts were made to revive this ancient study; as, for instance, *Die Kunst Ciromanta*, published in 1475, and *The Cyromantia Aristotelis cum Figuris*, published in 1490, which is at present in the British Museum. These attempts were useful in keeping the ashes of the study from dying out; but it is in the nineteenth century that once more it rises, a Phoenix from the fire of persecution which has tried in

vain to destroy it. The science of the present has come to the rescue of the so-called superstition of the past.

We will now see what science has done for palmistry and whether or not it has any foundation beyond that of mere speculation and hypothesis.

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

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

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

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

1. The hand is a high stage of development peculiar to man as a reasonable being.
2. Tendencies, such as eloquence, anger, and affection, are shown by movements.
3. These movements are coarse and fine, and so produce large and small creases or lines.
4. Creases and lines, therefore, bear a definite relation to movements, and also to tendencies.
5. There are four well-marked creases or lines on every hand, found by experience to bear a definite relation to the tendencies

of affection, mental capacity, longevity, and mental bent, or what cheiromants call 'fate'.

6. A line crossing the longevity line, a branch or break in it, interferes with its uniformity, and therefore interferes with the uniformity of the tendency to live.
7. Nerves regulating coarser and finer motions, and so creases or lines, contain chiefly motor fibres ; but probably also other filaments transmitting in vibrations the resultant or combined effect of acquired and constitutional tendencies, and determining it to that part of the longevity line that will be affected, and thereby causing a crease resembling a cross by its junction with the main line or a branch, as the case may be.
8. The same train of reasoning obviously applies to *avoidable accidents* — that is, accidents caused by carelessness.
9. *Unavoidable accidents*: Certain tracts of cells in the conical grey matter are, incredible as it may seem, probably affected by coming events, and made to vibrate; hence, vague fears, intuitive perception, but no actual train of reasoning. The vibrations excited in these cells cannot awaken the activity of the cells engaged in reasoning processes that adjoins them, but merely cause protoplasmic vibrations in them, these vibrations being transmitted and marked on the hand by creases of different shapes. According to cheiromants, the left hand is what you are constitutionally; the right hand, what you make yourself or acquire. We may, therefore, reasonably expect to see in the right hand the resultant of acquired and constitutional tendencies.

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

(Signed) SPERANUS

It will thus be seen that it requires but a little study of the subject to convince even the most sceptical that 'there is something in the lines'; and

if a little, why not a great deal, if a sufficient amount of study be devoted to it?

Almost all medical men admit now that the different formations of nails indicate different diseases, and that it is possible from the nails alone to predict that the subject will suffer from paralysis, consumption, heart disease, and so on. Many a well-known doctor has told me that he has read more from the hand than he dared acknowledge, and that it was but the old-time prejudices which kept many a man from admitting the same thing.

At this point let me also draw a comparison between the way a doctor treats his patient and the way a palmist treats his client. I draw this comparison on account of the unfair manner in which medical men as a rule treat the palmist.

In the first place, the doctor has a recognised science to go by; he has scientific instruments with the most modern improvements to assist his researches; but how many can tell the patient what he is suffering from, unless the patient first tells the doctor all about himself and his symptoms, and even then, how often can the doctor arrive at a correct diagnosis?

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

I leave my readers to draw their own conclusions.

Among the testimony and ideas given by scientific men we find the greatest possible arguments in favour of the cheiromantic use of the lines, formations, mounts, and so forth. In the first place, the markings of no two hands have ever been found alike. This is particularly noticeable in the case of twins; the lines will be widely different if the natures are different in their individuality, but at least some important difference will be shown, in accordance with the different temperaments. It has also been noted that even with the lines of the hand a certain peculiarity will run in families for generations, and that each succeeding race will also show in temperament

whatever that peculiar characteristic is. But again, it will be found that in the markings of the hand some children bear very little resemblance, in the position of the lines, to those of the parents, and that, if one watches their lives, they will, in accordance with this theory, be found very different from those who gave them birth. Again, one child may resemble the father, another the mother, and the markings of the hand will also be found to correspond with the markings on the hand of the particular parent that the child resembles.

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

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

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

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

We will now give our attention to the skin, the nerves, and the sense of touch. Speaking of the skin, Sir Charles Bell once said: 'The cuticle is so far a part of the organ of touch that it is the medium through which the

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

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

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

As regards the question: Is the study of phrenology and physiognomy to be considered as an aid in a cheiromantic examination? — a little thought will convince the inquirer that such is not by any means necessary. A thorough study of the hand will combine both. The hand, by its direct

communication with every portion of the brain, tells not only the qualities active, but those dormant, and those which will be developed. As regards physiognomy, the face allows itself to be too easily controlled to be accurate in its findings, but the lines cannot be altered to suit the purposes of the moment.

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

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

In the first place, we must bear in mind that the meaning of the different lines in conjunction with the different types of hands dates back to that period already referred to when this study lay in the hands of men who devoted their lives to its cultivation. Now, as there came to be recognised a natural position for the nose or the lips on the face, so in the study of the hand there came to be recognised a natural position for the Line of Head or the Line of Life as the case might be. How such a thing was originally discovered is not our province to determine but that the truth of such designations has been proved, and can be proved, will be admitted by any person who will even casually examine hands for himself. Therefore, if proved in one point that certain marks on the line of head mean this or that mental peculiarity, or that certain marks on the line of life have relation to length of life or the reverse, the same course of observation, it is not illogical to assume, can predict illness, health, madness, and death. If persisted in, it may be also accurate in its observation that marriage will occur at this or that point, with this or that result, and also in regard to prosperity or the reverse. It is beyond my power to answer why such a thing should be, but it is surely not beyond my jurisdiction to advance the following theory: That as the hidden laws of nature become more revealed by each century of time, so does man become more cognisant of the fact that things before called mysteries are but produced by the action of certain laws that beforetime he was ignorant of.

It may be hard to believe that some weird, austere and mysterious cause or power govern our lives. But then, we should not forget that things or happenings which are beyond this state of life, of which no actual facts

exist have been the solid beliefs of intellectual minds who have been supporting a doctrine of fate.

On this question I would draw attention to the words of Dugald Stewart in his *Outlines of Moral Philosophy*, in which he says: 'All philosophical inquiry, and all that practical knowledge which guides our conduct in life presupposes such an established order in the succession of events as enables us to form conjectures *concerning the future from the observation of the past.*'

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

The true fatalist will not close his hands and wait. He will open them and work, earnestly and patiently and well, remembering that the burden he bears has been made for him to teach him to make lighter the burdens of others. He will feel that he is a link in life's chain, which is eternal; that no matter how small that link may be, it still has its purpose — to be borne with patience, to be served with honour. 'Tis naught to him the clash of creeds, 'tis naught the success of the moment, or the failure of the year; he will do wrong in his life, as well as right — we all do; evil is as necessary as good — but he will do his best, that is all. And at the end — well, there is no end, for, even if there be no life beyond, he lives again in the particles of clay from whence he came; but if there be a spirit, then is his spirit part of the eternal spirit of all things, and so in the success of all is he successful. This is, to my mind, the doctrine of fate as preached by this study of the hand.

OF THE SHAPES OF HANDS AND FINGERS

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

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

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

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

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

The seven types are:

1. The elementary, or the lowest type
2. The spatulate, or the nervous active type
3. The philosophic, or the knotty hand
4. The conic, or the artistic type
5. The psychic, or the idealistic hand
6. The mixed hand
7. The square, or the useful hand

The seven varieties are formed by the blending of the seven types. Among civilised nations the elementary being rarely found in its purity, we therefore commence with the square, divided into seven heads, as, for example: the square with square fingers, short; the square with square fingers, long; the square with knotty fingers; the square with spatulate fingers; the square with conic fingers; the square with psychic fingers, and the square with mixed fingers.

THE ELEMENTARY OR LOWEST TYPE

This hand naturally belongs to the lowest type of mentality. In appearance it is coarse and clumsy, with large, thick, heavy palm, short fingers, and short nails (Fig. 1).



Fig. 1: The Elementary Hand

It is always important to notice the length of the palm and fingers. Some books on palmistry state that to show intellectuality the fingers should always be longer than the palm; but an examination of this statement will show that it is not correct. It has not been proved that fingers have been found longer than the palm. That they may be nearly as long, or as long, there can be no doubt; but it is a very rare case to find them even of the same length. When, however, in proportion to the size of the palm the fingers are long, it indicates a more intellectual nature than when they are short. In Dr. Cairn's work on the physiognomy of the human body, he states that 'the bones of the palm form among brute animals, almost the whole

hand.' The deduction, therefore, is that the more the palm dominates the hand, the more does the animal nature rule. This is the important point in the elementary hand: the palm is always thick and coarse, and the fingers short and clumsy. There are also very few lines to be seen on the palm. The people possessing such a type have very little mental capacity, and what they do possess leans more to the order of the brute. They have little or no control over their passions; love of form, colour, and beauty does not appeal to them. The thumb of such hands is short and thick, with the upper part or nail phalange heavy, full, and generally square. Such people are violent in temper, passionate but not courageous. If they commit murder, it is in the fury and in the spirit of destruction. They possess a certain low cunning, but

the cunning of instinct, not reason. These are people without aspirations; they but eat, drink, sleep and die. (see also *The Hands of Different Races and Nations*, Chapter 8).

THE SPATULATE HAND

The spatulate hand is so called not only because the tip of each finger resembles the spatula which chemists use in mortars, but also because the palm, instead of having the squareness of the preceding type, is either unusually broad at the wrist or at the base of the fingers (Fig. 2).

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



Fig. 2: The Spatulate or Active Hand

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

spirit that characterises individuals possessing such a development. It is doubtless this spirit that makes them explorers and discoverers, and causes them also to depart from the known rules of engineering and mechanics to seek the unknown, and thus become famous for their inventions. No matter

in what grade or position in life these spatulate hands find themselves, they always in some form strike out for themselves, and assert their right to possess a marked individuality of their own. A singer, actress, doctor, or preacher with such a development will break all rules of precedent — not by any means for the sake of eccentricity, but simply because they have an original way of looking at things, and their sense of independence inclines them to resent suiting their brain to other people's idea. It is from this hand that we get not only our great discoverers and engineers, but also the whole army of men and women we are pleased to call cranks, simply because they will not follow the rut made by the centuries of sheep that have gone before them. Such men and women with the spatulate hands are the advance agents of thought. They are, it is true, very often before their time; they are often wrong in the way they set about their work; but they are, as a rule, the heralds of some new thought or life that will, years later, give life to their fellow men.

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

The spatulate hand with the broad development at the base of the fingers is the more practical of the two. If he be an inventor, he will use his talents for making locomotives, ships, railways, and all the more useful things of life, for the simple reason that he comes nearer the formation of the square type (Fig. 2). But if he has the greater angular development at the wrist, his bent will be for action in the domain of ideas. He will invent if he has the inventive talent, hunt for new flowers if he be a botanist, be the demigod of some new gospel if he be a priest. These people wonder that God took six days to make the earth — with the little power that they possess they would revolutionise the world in a day. But they all have their purpose in the evolution of life; they are necessary, therefore they are created.

THE PHILOSOPHIC HAND

The name of this type explains itself, the word 'philosophic' being derived from the Greek *philos*, live, and *sophia*, wisdom. This shape of hand is easily recognised: it is generally long and angular, with bony fingers, developed joints, and long nails (Fig. 3).



Fig. 3: *The Knotty or Philosophic Hand*

As far as success in the form of wealth is concerned, it is not a favourable type to have; it gleans wisdom, rarely, if ever, gold. People with such a type are, as a rule, students, but of peculiar subjects. They study mankind; they know every chord and tone in the harp of life; they play upon it, and are gratified with its responsive melody more than with the clink of coin. In this way they have as much ambition as other types of humanity, only theirs is of a different kind, that is all. They like to be distinct from other people, and they will go through all kinds of privations to attain this end; but as knowledge gives power, so does the knowledge of mankind give power over man. Such people love mystery in all things. If they preach, they preach over the heads of the people; if they paint,

they are mystic; if they are, poets, they discard the dramatic clash and colour of life for the visionary similes and vapourish drapings of the spirit. Theirs is the peace of the aesthetic; theirs the domain beyond the border land of matter; theirs the cloudland of thought, where the dreaded grub-worm of materialism dare not follow. Such hands are found very largely among the Oriental nations, particularly in India. The Brahmins, Yogis, and other mystics possess them in great numbers. In England, striking examples are found in the hands of Cardinal Newman, Cardinal Manning, and

Tennyson. They are also largely seen among the Jesuits of the Catholic Church, rarely in the English Church, and more rarely still in Baptists, Presbyterians and Independents. In character they are silent and secretive; they are deep thinkers, careful over little matters, even in the use of little words; they are proud with the pride of being different from others; they rarely forget an injury, but they are patient with the patience of power. They wait for opportunities, and so opportunities serve them. Such hands are generally egotistical which is in keeping with the life they lead. When in any excess of development they are more or less fanatical in religion or mysticism. Of this the most wonderful examples are found in the East, where from the earliest childhood the Yogi will separate himself from all claims of relationship and kindred, and starve and kill the body that the soul may live. I differ in my definition of this type very largely from other writers on palmistry. I fear it has been too often the case that the writer on this subject has followed too closely what other authorities have said, without taking the trouble to follow out his own observations. When I have come in contact with an opinion in opposition to my own, I have carefully considered all points for and against, and before deciding in any direction I have taken time to examine often hundreds of hands before coming to a conclusion on even the smallest point. When one considers the opportunities placed at my disposal, not only in one country, but in almost every country in the world, he will more readily understand that there is some likelihood of my being, not infallible, but fairly accurate.

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

THE CONIC HAND

The conic hand, properly speaking, is medium-sized, the palm slightly tapering, and the fingers full at the base, and conic, or slightly pointed, at the tip or nail phalange (Fig. 4). It is often confounded with the next type, the psychic, which is the long, narrow hand, with extremely long, tapering fingers.

The main characteristics of the conic hand are impulse and instinct. People with the conic hand are often, in fact, designated ‘the children of impulse.’ There is a great variety in connection with this type, but it is more usually found as a full, soft hand, with pointed fingers, and rather long nails. Such a formation denotes an artistic, impulsive nature, but one in which love of luxury and indolence predominate. The great fault with people possessing this type is, that though they may be clever and quick in thought and ideas, yet they are so utterly devoid of patience and tire so easily, that they rarely, if ever, carry out their intentions. Such people appear to their greatest advantage in company, or before strangers. They are good conversationalists, they grasp the drift of a subject quickly, but they are more or less superficial in knowledge, as also in other things; they have not the power of the student, through want of application; they do not reason, they judge by impulse and instinct. It is that quality which makes them changeable in friendship and affection; one can easily offend them over little things. They are also very much influenced by the people with whom they come in contact, and by their surroundings. They are impressionable in *affaires de coeur*; they carry their likes and dislikes to extremes; they are usually quick-tempered but temper with them is but a thing of the moment. They, however, when out of temper, speak their mind plainly, and are too impetuous to study words or expressions. They are always generous and sympathetic, selfish where their own personal comfort is concerned, it is true but not in money matters, they are easily influenced to give money for charity, but alas! here they have not the power of discrimination, consequently the money is given to anybody or anything which may rouse their sympathies at the moment. These hands never get that credit for charity which falls to the lot of the more practical types. To get credit for charity very often consists in saving what we give to the beggar and giving

to the Church, but the conic fingers never think of that. The beggar comes, and if the impulse to give is there — well, they give, and that is all.

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

When the conic hand is hard and elastic, it denotes all the good qualities of the first-mentioned, but accentuated by greater energy and firmness of will. The hard conic hand is artistic in nature, and if encouraged for an artistic life the energy and determination will go far toward making success. It will have all the quickness of the first, with all the brilliancy and sparkle in company and before strangers, and it is for that reason that the conic hand has been chosen to represent those who lead a public life, such as actors, actresses, singers, orators, and all those who follow a purely emotional career. But it must not be forgotten that such people depend more upon the inspirational feeling of the moment than thought, reason, or study.

They will do things well, but will not know why or how they do them. The singer will carry away her audience by her own individuality more than by study of the song; the actress, from her own emotional nature, will stir the emotions of others; and the orator will move multitudes by the eloquence of his tongue — not by the logic of his words. It must, therefore, be remembered that the type of hand but relates to the natural temperament and disposition of the individual; it is the



Fig. 4: The Conic or Artistic Hand

foundation upon which the talent rises or falls. For instance, a woman with square fingers can be as great a singer, and may often be capable of rising to greater things than the woman with the pointed formation; but she will reach that point by different means — by her application, by her study, by her conscientious work, and by the greater power of endurance and patience that she possesses. Study and development are one half the ladder of fame. Genius sits on the rungs to dream, study works and rises rung by rung; it is the earthworms alone who, dazzled by the heights above them, confound the two, and oft crown Study and call it Genius. The artistic type as a type but relates to temperament; the variety of fingers indicates only where that temperament is strongest; as, for instance, the artistic hand with square fingers indicates more the student, and, consequently, more exactness in foundation, method, and correctness, such persons will try and try again until they are successful.

The spatulate fingers and the artistic hand will give, say, to a painter the greater breadth of design and colour, the more daring ideas that will make the man famous for his originality. The philosophic will give the mystical treatment of the idea - the tones and semitones that subdue the already subdued colours. The lights and shades that creep across the canvas, the poem in the petals of the asphodel, the *Benedictus* in the hands that soothe the dying — all will be detail, but detail leading to the regions of the spirit; all will be calm, but with that calmness that awes one with the sense of the mysterious.

THE PSYCHIC HAND

The most beautiful but the most unfortunate of the seven is what is known as the psychic (Fig. 5). This in its purity of type is a very rare hand to find. But although the exact type may be hard to find, yet there are hundreds of men and women who so approach the psychic that they must be considered part of it, particularly when the customs that control our present-day life are taken into consideration. The psychic is the most beautiful hand of all. It is in formation, long, narrow, and fragile-looking, with slender, tapering fingers and long, almond-shaped nails. Its very fineness and beauty, however, indicate its want of energy and strength, and one instinctively pities such hands if they have to try to hold their own in the battle of life.

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

Parents having such children generally do not at all understand how to treat them. The strange thing is that they are often the offspring of matter-of-fact, practical people. The only way in which I would account for such a fact is by the theory of balance: nature, working through hereditary laws,

finds a point of balance by producing the direct opposite of the parent; thus the law of reaction produces the type under examination. Alas! too often a temperament of this kind, by the ignorance and stupidity of the parents, is forced into some business life, simply because the father is in business.

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



Fig. 5: The Psychic or Idealistic Hand

THE MIXED HAND

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

The mixed type is so called because the hand cannot possibly be classed as square, spatulate, conic, philosophic, or psychic; the fingers also belong to different types — often one pointed, one square, one spatulate, one philosophic, etc.



Fig. 6: The Mixed Hand

The mixed hand is the hand of ideas, of versatility, and generally of changeability of purpose. A man with such a hand is adaptable to both people and circumstances, clever, but erratic in the application of his talents. He will be brilliant in conversation, be the subject science, art, or gossip. He may play some instrument fairly well, may paint a little, and so on; but rarely will be great. When, however, a strong line of head rules the hand, he will, of all his talents, choose the best, and add to it the brilliancy and versatility of the others. Such hands find their greatest scope in work requiring diplomacy and tact. They are so versatile that they have no difficulty in getting on with the different dispositions with which they come into

contact. Their most striking peculiarity is their adaptability to circumstances: they never feel the ups and downs of fortune like others; almost all classes of work are easy to them. They are generally inventive, particularly if they can thereby relieve themselves of labour. They are restless and do not remain long in any town or place. They are fond of new

ideas: one moment they determine to write a drama, the next, perhaps, they invent a gas-stove or go into politics, but as they are always changing, and unstable as water, they rarely succeed. It must be remembered that when the palm belongs to a certain type these characteristics are much modified; as, for instance, mixed fingers on the square, the spatulate, the philosophic, or the conic will often succeed where the pure development of the type would fail. When the entire hand is mixed it is then that, through versatility of talent and purpose, the subject is inclined to become the 'Jack of all trades,' to which class of unfortunates the individual possessing this type of hand is so commonly relegated in works on palmistry.

THE SQUARE HAND AND ITS SUBDIVISIONS

The square hand means the palm square at the wrist, square at the base of the fingers, and the fingers themselves square (Fig. 7). Such a type is also called the useful, because it is found in so many walks of life. With this type the nails as well are generally short and square.

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

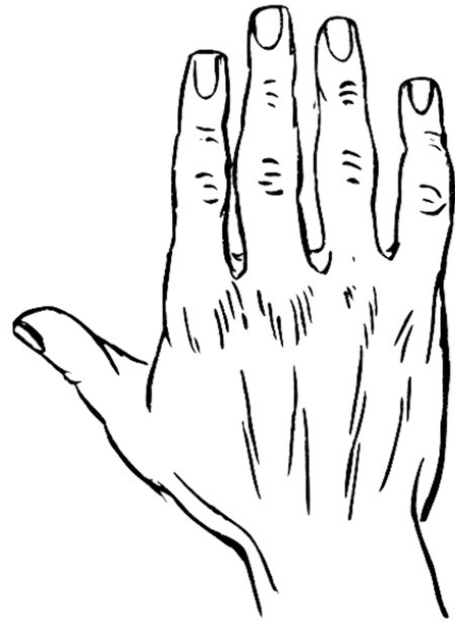


Fig. 7: The Square or Useful Hand

1. **The Square Hand with Short Square Fingers:** This peculiarity is often found, and very easily recognised. The subject with such a type is materialistic in every sense of the term. He would be the kind of man who would say: 'Except I hear with my ears and see with my eyes, I cannot believe.' And even then I very much doubt if such a man would be convinced. It also denotes an obstinate kind of nature, as a rule, narrow-minded. These people make money, but by plodding; they may not be miserly, but they are business-like and practical; they like to accumulate wealth; it is the material they seek.
2. **The Square Hand with Long Square Fingers:** The next modification is the square hand with very long fingers. This denotes a greater development of mentality than the square hand with short fingers. It denotes logic and method, but in a greater degree than possessed by the purely square type, which, tied down by rule and custom, must follow the beaten track. This hand, on the contrary, though submitting everything to scientific examination, will not be so influenced by prejudice, but will proceed cautiously and thoroughly to logical conclusions, and will find its vocation in a scientific career, or in one involving logic and reason.
3. **The Square Hand with Knotty Fingers:** This type is generally found with long fingers, and gives in the first place, extreme love of detail. It is also fond of construction; it builds plans from any *given* point to any *known* possibility; it may not produce great inventors, but it will produce good architects, mathematicians, and calculators, and if it applies itself to medical work, or to science of any kind, it will choose some speciality and use its love of detail in the perfection of its own particular study.
4. **The Square Hand With Spatulate Fingers:** This is the hand of invention, but always on practical lines. Men with this formation run the gamut in invention, but on a practical plane. They make useful things, instruments, and household articles, and are, as well, good engineers. They love mechanical work of almost every kind, and the finest useful mechanism has been turned out by men with square hand and the spatulate fingers.

5. The Square Hand with Conic Fingers: Now, though at first sight it may appear strange to say that musical composition comes under this head, yet a little consideration will show that such not only is the case, but that there is a logical reason that it should be so. In the first place, the square hand is more the hand of the student. It gives more the power of application and continuity of effort, while the conic fingers give the intuitive and inspirational faculties. The musical composer, no matter how imaginative, no matter how inspired in ideas, is certainly not without the student's side to his character. If we consider, for a moment, the quality of brain and the disposition which is absolutely necessary, we will understand more clearly why the hand must be thus wonderfully balanced — why the inspirational, imaginative nature must be linked to that of the thoughtful, the solid, the methodical, and that which also proceeds from the foundation of the known — as, for instance, harmony and counterpoint — to reach the world of the unknown, through the gates of imagination and idealism. I have given great study to the hands of musical people, and I find this rule invariable. I find that the same also applies to literary people, those who from the foundation of study build up the ivy-clad towers of romance. It is here that the student of palmistry is often discouraged. He imagines that because a man or woman leads an artistic life, be it musical or literary, that the shape of the hand must be what is commonly called the conic or artistic; but the smallest observation of life will show that though the people with the purely conic or artistic hands have the artistic nature and the appreciation of what is artistic, yet they may not have — and I have more often observed that they have not — the power or the ability to bring their ideas before the world in the same masterful way in which the mixed square and conic do. A man of a very artistic spirit, with the conic hand, once said to me: 'It is sufficient for the artist to be the artist to his own inner nature; the approbation of the world is, after all, only the vulgar hall-mark on what he knows is gold.' 'Yes', I reply, 'sufficient for your own nature, perhaps, but not sufficient for the world that expects the diamond to shine and the gold to glitter. If the

flower made itself, then might it refuse to allow its perfume to scent the earth.' On the contrary, the square type will exert its powers to the great advantage of all mankind.

6. **The Square Hand with Psychic Fingers:** The square hand with purely psychic fingers is rarely found, but an approach to it is often seen in the form of the square palm combined with long, pointed fingers and long nails. Such a formation causes people to start well, and mean well, but makes them subservient to every mood and caprice. An artist with such a type will have a studio of unfinished pictures, and the business man will have his office filled with unfinished plans. Such a blending of types the extreme opposite of each other makes a nature too contradictory ever to succeed.
7. **The Square Hand with Mixed Fingers:** This is a type that is very often seen, and more so among men than among women. It consists of every finger being different in shape, sometimes two or three, sometimes all. It is often found that the thumb of such a hand is supple, or bends back very much in the middle joint; the first finger is generally pointed, the second square, the third spatulate, and the fourth pointed. Such a hand indicates great versatility of ideas; at times such a man will be full of inspiration, again he will be scientific and extremely logical; he will descend from the most imaginative idea to the most practical; he will discuss any subject with the greatest ease; but from want of continuity of purpose, he will rarely, if ever, rise to any great height of power or success.

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



Plate I: Cheiro's Own Hand



Plate II: The Hand of H.H. the Infanta Eulaila



Plate III: The Hand of General Sir Redvers Buller, V.C., G.C.B.



Plate IV: The Hand of Sir Arthur Sullivan, B.T.



Plate V: The Hand of Mr. William Whiteley

THE FINGERS

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

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

The first finger is called the Finger of Jupiter. The second is called the Finger of Saturn. The third is called the Finger of the Sun or Apollo. The fourth is called the Finger of Mercury.

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

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

Long fingers give love of detail in everything — in the decoration of a room, in the treatment of servants, in the management of nations, or in the painting of a picture. Long-fingered people are exact in matters of dress, quick to notice small attentions; they worry themselves over little things and have occasionally a leaning toward affectation.

Short fingers are quick and impulsive. They cannot be troubled about little things; they take everything *en masse*; they generally jump to conclusions too hastily. They do not care so much about appearances, or for the conventionalities of society; they are quick in thought, and hasty and outspoken in speech.

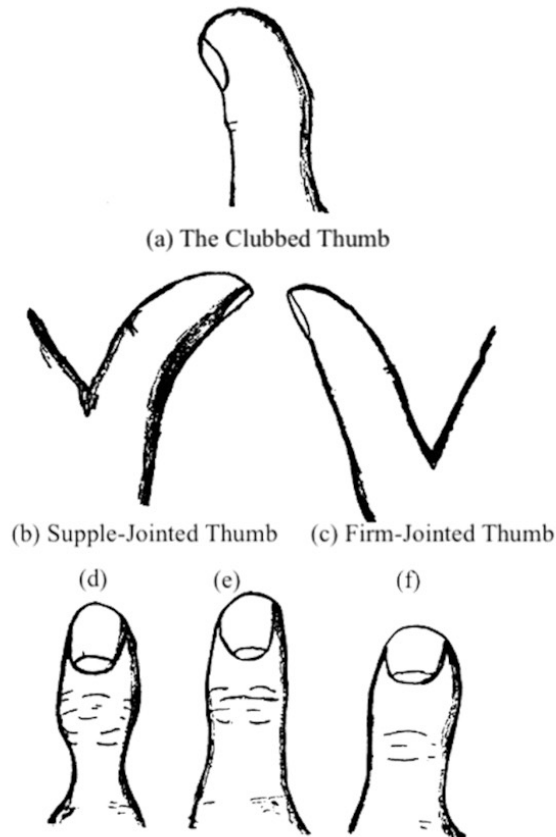


Fig. 8: The Thumb

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

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

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

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

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

When the fingers are thick and puffy at the base, the subject considers his own comfort before that of others; he will desire luxury in eating,

drinking, and living. When, on the contrary, the fingers at the base are shaped like a waist, it shows an unselfish disposition in every way, and fastidiousness in matters of food.

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

THE JOINTS OF THE FINGERS

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

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

The opposite is found in the case of people with developed joints (Fig. 9, *c*). Work has nothing to do with the increase or diminution of such formations; smooth joints are as often found among men who do the hardest kind of manual labour as the knotty or developed joints among men who do nothing but mental work. They are sometimes found running in families for generations, or appearing in one child and but slightly found in all the others. In the breeding of animals it may be observed, *en passant*, how often little peculiarities of this kind occur, and also how significant they are. Thus, when one considers how wonderful are the laws of heredity, he will study these 'little things' with greater interest. For instance, there is that well known fact that if a woman gives birth to a child by her first husband, children who follow by the second, third, or even fourth husband, as the case may be, all in some slight way exhibit the peculiarities of the first husband.

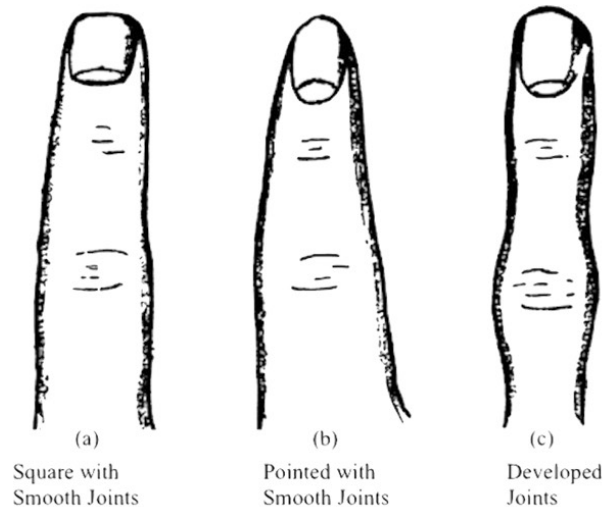


Fig. 9: The Joints of the Fingers

The developed joints being the opposite of the smooth, it follows that they show more exactness in method and work. In this case, a man with the square hand and developed joints, engaged in some scientific pursuit, does not care how much time he spends in working out details in connection with any science in which he is engaged. It is the same reason that makes the philosophic hands so exact about detail in connection with their work. The owners of these joints notice the slightest thing out of place in even the arrangement of a room. They worry over little things, though in important matters they will be cool and calm. Men with these developed joints have an almost feminine instinct in matters of dress--they class and blend colour well, and nothing will irritate them more than to accompany a woman the colours of whose costume do not harmonise. In dramatic work, people with such joints are careful and accurate in the delineation of character, but lack dramatic breadth and force. Outside of science, they perhaps make their best mark in literature, because of their extraordinary power of analysing human nature, and because of the true instinct and knowledge of humanity which seems to come to them without effort. We must therefore draw the deduction that these developed walls or joints between the phalanges figuratively speaking, stop the tide of impulse, and make the nature more observant, thoughtful, and analysing.

THE LENGTH AND SIZE OF THE FINGERS

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

When the first, or index finger, is excessively long, it denotes great pride, and a tendency to rule and domineer. It is to be found in the hands of priests as well as politicians. Such a man, literally speaking, will 'lay down the law.'

When this finger is abnormal, namely, as long as the second, it indicates great pride of disposition, a desire for power, the 'one man, one world' creed. Napoleon was a striking example of this rule; on his hand the first finger was abnormal, it being fully equal to the second.

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

When pointed, the reverse — callousness and frivolity.

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

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

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

THE SPACES BETWEEN THE FINGERS

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

Between Jupiter and Saturn — independence of thought.

Between Saturn and the Sun — independence of circumstances.

Between the Sun and Mercury — independence of action.

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

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

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

THE PHALANGES OF THE FINGERS

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

Idealism, Reason and Materialism

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

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

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

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

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

THE FINGER OF JUPITER

LONG

Love of power.

Command over people.

Power to rule.

SHORT

Non-aggressive.

Dislike of responsibility.

IN EXCESS

Tyrannical.

Extreme egotism.

CROOKED

Lack of principle in rule and ambition.

THE FINGER OF SATURN

LONG

Prudence.

Love of solitude.

SHORT

Frivolity (especially if pointed)

IN EXCESS

Morbid desires.

CROOKED

Morbid sensitiveness.

THE FINGER OF THE SUN

LONG

Love and worship of art.

Desire for celebrity.

SHORT

Dislike to publicity.

Less love of art.

IN EXCESS

Desire for speculation.

Craving for notoriety.

CROOKED

Lack of principle in their desire for notoriety.

THE FINGER OF MERCURY

LONG

Mental power.

Influence with people.

Power of expression, especially in speech.

SHORT

Slow in grasp of ideas.

Easily foiled in plans.

IN EXCESS

Extreme diplomacy.

A desire to cover actions by deceptive language, etc.

CROOKED

Lack of expression, easily influenced by people.

THE THUMB

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

In every age the thumb has played a conspicuous part, not only in the hand, but also in the world itself. It is a well-known fact that among many of the tribes of Oriental nations, if the prisoner, when brought before his captors, covered his thumb by his fingers, he was in this dumb but eloquent fashion giving up his will and independence, and begging for mercy. We find in the war annals of the children of Israel instances of their cutting off the thumbs of their enemies. Gypsies, in their judgement of character, make the thumb the great foundation for all their remarks. Being interested with gypsies in my early life, I know this for a fact, for I have seen and watched them from the position, angle, and general appearance of the thumb make their calculations upon the hand. It should not stand at right angles to the palm, nor yet should it lie too close to the side. It should have a slope toward the fingers, and yet not lie down on them. When it stands off the band, at right angles to it, the nature will fly to extremes, from sheer independence of spirit. It will be impossible to manage or control such natures; they will brook no opposition, and they will be inclined to the aggressive in their manner and bearing. When the thumb is well formed, but lying down, cramped toward the fingers, it indicates the utter want of independence of spirit. It denotes a nervous, timorous, but cautious nature; it will be impossible to find out what such a person is thinking about or what he intends to do; he cannot be outspoken, because his nature is the reverse. If the thumb however, is a long one, he will use his intellectual faculties to outwit his opponent, but if it be short and thick he will cautiously await his opportunity for any deed of violence that he may meditate. When a well-formed thumb, therefore, strikes the happy medium of these two extremes, the subject will have sufficient independence of spirit to give him dignity and force of character; he will also be properly cautious over his own affairs, and have strength of will and decision. It therefore stands: the long, well-formed thumb denotes strength of

intellectual will; the short, thick thumb, brute force and obstinacy; the small, weak thumb, weakness of will and want of energy.

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

The first or nail phalange denotes will. The second phalange, logic.

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

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

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

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

One of the most interesting things in the study of the thumb is to notice whether the first joint is supple or stiff. When supple, the first phalange is allowed to bend back, and forms the thumb into an arch; when, on the contrary, the thumb is stiff, the first phalange cannot be bent back, even by pressure; and these two opposite peculiarities bear the greatest possible relation to character.

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

THE SUPPLE-JOINTED THUMB

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

THE FIRM-JOINTED THUMB

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

THE SECOND PHALANGE

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

In an earlier work I called attention to the great difference, as far as character is concerned, shown by these two formations. My statement that the waist-like appearance indicated tact aroused a good deal of interest, and as it was taken exception to by some of my critics, I will here endeavour to show in a logical way why such should be the case. In the first place, the student has by this time seen the truth of my remarks about the finer formation of the thumb being the indication of the greater development of the intellectual will, and the coarse formation that of the nature that will use more brute force in the accomplishment of an object. It therefore follows that the waist-like appearance, which is a portion of the finer development, indicates the tact born of mental power, whereas the fuller, coarser development indicates force in the carrying out of a purpose, in keeping with the characteristic of each nature.

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

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

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

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

THE PALM

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

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

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

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

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

If it inclines to the line of life, it promises disappointment and trouble in domestic affairs, and if the rest of the hand denotes ill-health, it is an added sign of delicacy and trouble.

When the hollow comes under the line of fate, it indicates misfortune in business, money, and worldly affairs.

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

I do not hold with other works on the subject, that the fingers must be longer than the palm to show the intellectual nature. The palm of the hand is never, properly speaking, exceeded in length by the fingers. How can we expect this to be the case with the square, spatulate, and philosophic types? The statement that in every case the fingers must be longer than the palm is erroneous and misleading.

LARGE AND SMALL HANDS

It is a thing well worth remarking, that, generally speaking, people with large hands do very fine work and love great detail in work, while those with very small hands go in for large things, and cannot bear detail in employment. I once examined the hands of the diamond setters and engravers engaged in some of the largest goldsmiths' establishments in Bond Street, London, and out of nearly a hundred, I did not find a single exception to this rule. One man — and I have the cast before me now — had extraordinarily large hands, yet he was famed for the fineness and minutiae of the work which those great hands turned out.

Small hands, on the contrary, prefer to carry out large ideas, and, as a rule, make plans far too large for their power of execution. They love to manage large concerns and govern communities, and, speaking generally, even the writing of small hands is large and bold.

THE NAILS

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

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

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

LONG NAILS

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

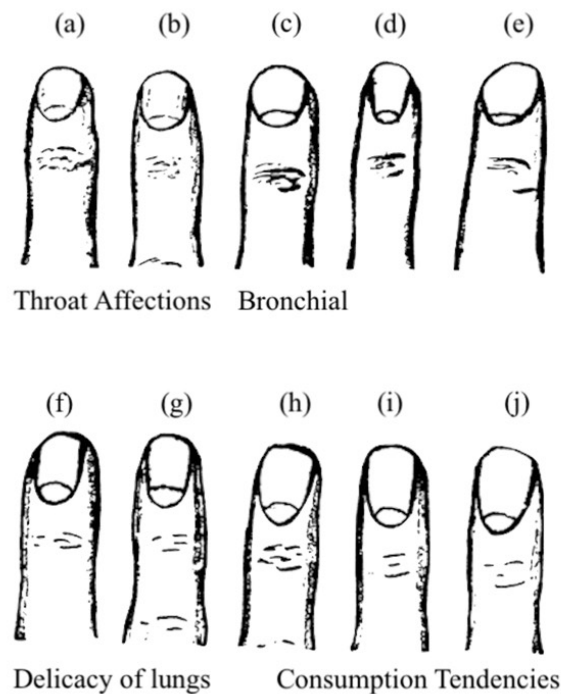


Fig. 10: Nails

Long nails, very wide at the top and bluish in appearance, denote bad circulation proceeding from ill-health, or nervous prostration. This is very often the case with the hands of women between the ages of fourteen and twenty-one and forty-two and forty-seven.

SHORT NAILS

Short, small nails run in whole families in which there is a tendency toward heart trouble.

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

Large moons indicate good circulation.

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

Short nails, very flat and inclined to curve out or lift up at the edges, may be forerunners of paralysis.

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

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

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

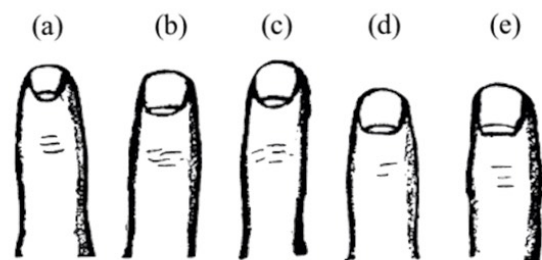
Thin nails, if small, denote delicate health and want of energy. Nails very narrow and long, if high and much curved, threaten spinal trouble, and never promise very great strength.

DISPOSITION AS SHOWN BY THE NAILS

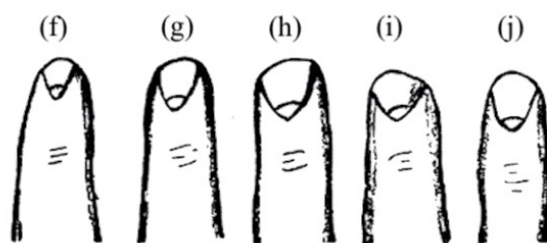
In disposition, long-nailed individuals are less critical and more impressionable than those with short nails. They are also calmer in temper and more gentle.

Long nails show more resignation and calmness in every way. As a rule their owners take things easily.

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



Showing Bad Circulation and Tendencies
Towards Heat Trouble



Showing Tendency Towards Nerve Weakness

Fig. 11: Nails

Short-nailed individuals, on the contrary, are extremely critical, even of things relating to the self; they analyse everything with which they come into contact; they incline to logic, reason, and facts, in opposition to the visionary qualities of the long-nailed. Short-nailed individuals make the

best critics; they are quicker, sharper, and keener in their judgement; they are, as well, fond of debate, and in an argument they will hold out till the very last; they have a keener sense of humour and of the ridiculous than the long-nailed; they are quick and sharp in temper, and are more or less sceptical of things they do not understand.

When the nails are broader than they are long, they indicate a pugnacious disposition, also a tendency to worry and meddle and to interfere with other people's business

Nails short by the habit of biting indicate the nervous, worrying temperament.

THE HAIR ON THE HANDS

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

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

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

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

In America more people are to be found with white hair than, I think, in any other country in the world. It has been suggested that this fact may be due to the high pressure at which many Americans live.

THE HANDS OF DIFFERENT RACES AND NATIONS

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

THE ELEMENTARY HAND

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

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

THE SQUARE HAND

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

THE PHILOSOPHIC HAND

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

THE CONIC HAND

This type, properly speaking, is peculiar to the South of Europe, but by the intermingling of races it has been carried far and wide over the world. It is largely found among Greek, Italian, Spanish, French, and Irish races. The distinctive characteristics which it denotes are a purely emotional nature, impulse in thought and action, artistic feeling, impressionability and excitability. It has been designated 'The Hand of Impulse.' Such hands are not the hands of money-makers, like the square or the spatulate. They show a lack of practical business sense, but nature compensates their owners with the poetic, the visionary, and the romantic.

THE SPATULATE HAND

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

THE PSYCHIC HAND

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

THE MOUNTS

THE MOUNTS of the hand (Fig. 12) vary in the most remarkable manner in accordance with the character and dispositions of races and their different temperaments.

In almost all the Southern and more emotional races, these Mounts are more noticeable than those belonging to Northern countries. It has been observed that all people with the Mounts apparent or prominent are more swayed by their feelings and emotions than those people who have flat palms and undeveloped Mounts.

The names given to the Mounts of the Hand are those also given to the seven principal planets that sway the destiny of our earth, viz., the Sun, Moon, Venus, Mercury, Mars, Jupiter, and Saturn.

These names were given to the Mounts by the Greek students of this subject, and were associated by them with the qualities attributed to these seven planets, such as:

Venus = Love, sensuality and passion.

Mars = Vitality, courage, fighting, etc.

Mercury = Mentality, commerce, science.

Moon = Imagination, romance, changeability.

Sun = Brilliancy, fruitfulness, success.

Jupiter = Ambition, power domination.

Saturn = Reserve, melancholy, seriousness.

It will be noticed that I have for the first time dealt with these Mounts as Positive and Negative. The following explanation of my reason for doing this should be of the greatest assistance to my readers, and will also be useful in showing the close relationship between the two sciences Astrology and Palmistry.

There are, it is well-known, in the Zodiac which surrounds our earth, what are called “the Twelve Houses” of the seven principal planets of our solar system.

The Zodiac itself is described both by Astronomers and Astrologers as a pathway in the Universe, about sixteen degrees broad, in which the planets travel. It is divided into twelve Signs of Houses of thirty degrees each, and

our Sun enters a new sign on an average of every thirty days. At the end of twelve months it has completed the zodiacal circle of 360 degrees, or one solar year.

The Sun, the creator of life, and itself the greatest mystery of our Universe, is in bulk 330,000 times larger than our earth. It therefore follows that in entering a new sign of the Zodiac, it changes the magnetic vibrations of the effect of each sign towards our earth. Consequently it is reasonable to presume that a person born, say in April, and another in May, would have very different characteristics and naturally a distinct destiny, because character is Fate or Destiny.

THE MOUNT OF MARS

The Mount of Mars has two positions on the palm (Fig. 12); the first is to be found immediately under the upper part of the Line of Life, and the other opposite to it in the space lying between the Line of Heart and the Line of Head. The first relates to the physical characteristics and the second to the mental.

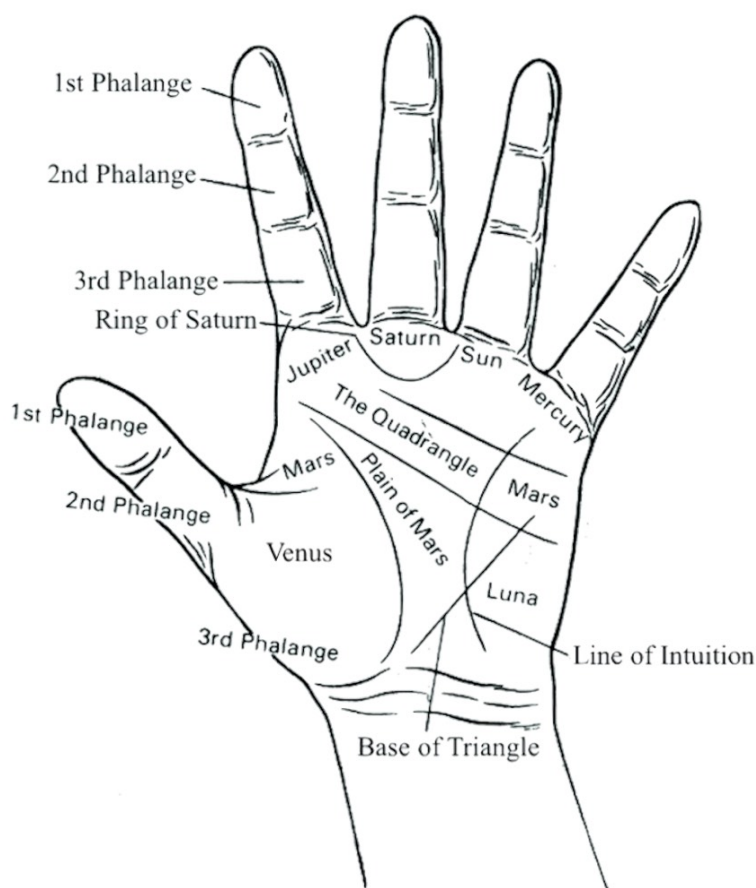


Fig. 12: The Mounts of the Hand

The first, if large, is Positive, and it has more importance when the person is born between the dates of March 21st and April 21st, and in a minor way until April 28th, which portion of the year in the Zodiac is called the House of Mars (Positive).

The second is considered Negative, and it has more importance when the person is born between October 21st and November 21st, and in a minor way until November 28th, because in the Zodiac this portion of the year is denoted as the House of Mars (Negative).

We will now consider the difference of these two positions, how distinctly they affect the mind and temperament, and also their relation as to health and tendency towards disease.

THE FIRST MOUNT OF MARS

In the first Mount of Mars, at the commencement of the Line of Life, and especially when the subject is born in the House of Mars (March 21st to April 21st, and in a minor way until the 28th), he possesses a strong martial nature.

They have great obstinacy of purpose and determination. They resent all criticism. They are decided and dogmatic in all their views, and seldom ask the advice of others, until it is too late to alter their purpose for good or evil.

They can only be handled or managed by kindness, patience, tact, or by their affections.

As a rule these people are good-natured and generous, but spasmodic and impulsive in all their actions. Their greatest fault lies in their impulsiveness and lack of self-control, and unless a good long Line of Head be shown on the hands, they rush madly into all kinds of difficulties and dangers. Such people should be advised to cultivate repose, self-control, and above all to avoid wines, spirits, and stimulants of all kinds, to which as a rule these natures are very much inclined.

THE SECOND MOUNT OF MARS

The second Mount of Mars, lying between the Heart and Head Lines (Fig. 12), is more important when the subject is born between the dates of 21st October to the 21st November and until November 28th. In the Zodiac this period of the year is called the House of Mars Negative or Mental.

In character they are the complete opposite of the former types, all the Mars qualities being in the mind and in the mental attitude very courageous, and possess *moral courage* more than physical.

When not highly cultivated or developed, they employ cunning and craft of every description to carry out their plans. They will stop at nothing to carry out their purpose.

Mars Negative people are generally so versatile and many-sided that they are the most difficult of all to place in some special career. If a good Line of Head be found on the hand, then there is nothing in the world of mental endeavour in which they will not make a success.

Their period in the Zodiac has from times immemorial been symbolised in their lower development as the figure of a scorpion wounding its own tail, and in their higher development that of an eagle with its head pointing upwards to the sky. Such symbols perfectly illustrate the dual nature of the type under consideration.

THE MOUNT OF JUPITER AND ITS MEANING

The Mount of Jupiter is found at the base of the first finger (Fig. 12). When large, it shows a desire to dominate, to rule others, to lead and organise, and to carry out some distinct object. But these good qualities will only be employed if the Line of Head is clear and long. When the line is poor and badly formed, then a large Mount of Jupiter gives pride, excess of vanity, a self-confident and self-opinionated person. But on what is known as a good well-marked hand, there is no Mount more excellent and no surer indication of success from sheer strength of character and purpose.

This Mount may be considered Positive when a person is found born between November 21st to December 20th, and in a minor way until the 28th. These persons are naturally ambitious, fearless and determined in all they undertake.

They concentrate all their attention on whatever they may be doing at the moment and see no way but their own, especially if they feel the least opposition to their plans. They are, however, honourable and high principled.

They have great enterprise in business and all matters requiring organisation.

The great fault of this class is that they are inclined to go to extremes in all things, and in doing so exhaust their efforts.

THE MOUNT OF JUPITER (NEGATIVE)

The Mount of Jupiter may be considered negative or mental when the subject is born between the dates of February 19th and March 20th, and in a slighter degree until the 28th.

In this case the ambition takes rather the mental form than what might be termed material.

They seem to possess a kind of natural understanding of things and easily acquire all sorts of knowledge about a large variety of things, especially the history of countries, races, peoples, geographical, botanical, and geological researches.

In spite of this mental ability, these people are very sensitive and lacking in self-confidence. It is again a strong clear Line of Head which, if found on the hand, will determine whether the mental will-power is sufficient to make this type overcome its natural sensitiveness and use the qualities they have to carry out their aims and ambitions.

THE MOUNT OF SATURN AND ITS MEANING

The Mount of Saturn is found at the base of the second finger (*see* Fig. 12). Its chief characteristics are love of solitude, prudence, quiet determination, the study of serious sombre things, the belief in fatalism and in the ultimate destiny of all things.

A complete absence of this Mount indicates a more or less frivolous way of looking at life, while an exaggeration of it denotes an exaggeration of all the qualities it represents.

The Mount of Saturn may be considered Positive when the subject is found to be born between the following dates, December 21st to January 20th, and during the subsequent seven days while this period is fading out and being overlapped by the period following.

People born in these dates have strong will force and mentality, but they usually feel exceptionally lonely and isolated.

In character they are usually remarkable for their independence of thought and action, they also detest being under the restraint of others.

For kindness and sympathy they will do almost anything, but they have strange ideas of love and duty, and for this reason they are usually called somewhat peculiar by those few who attempt to penetrate their isolation.

They have a deeply devotional nature, even when appearing not to be religious, and they make every effort to do good.

Such people as a rule feel the responsibilities of life too heavily and in consequence often become despondent and gloomy.

THE MOUNT OF SATURN (NEGATIVE)

The Mount of Saturn may be considered negative or mental when the person is found born between the dates of January 21st to February 18th, and also for the seven days following.

These people are like the preceding type in almost all things, except that the same things appear to affect them more mentally than physically.

These latter types are more sensitive and very easily wounded in their feelings.

They read character instinctively and seem to “see through” people too easily to be really happy.

They make loyal, true friends if their feelings are once aroused, and they will undergo any sacrifice for the sake of a friend.

They are very different from the previous type in that they usually take a keen interest in public meetings and large gatherings of people. They love theatres, concerts, and places of amusement.

THE MOUNT OF THE SUN AND ITS MEANING

The Mount of the Sun is found under the base of the third finger. To this Mount the Greeks also gave the name of Mount of Apollo (Fig. 12).

When large or well developed it indicates glory, publicity, a desire to shine before one's fellows. It is always considered a good Mount to have large. It also indicates enthusiasm for the beautiful in all things, whether one follows an artistic calling or not. People with this Mount large also have an expansive temperament, are generous and luxurious in all their tastes. They are sunny by nature and have a forceful personality.

This Mount may be considered Positive when the subject is found to be born between the dates of July 21st and August 20th, and generally until the 28th of this month, which portion of the Zodiac is called the "House of the Sun."

These people represent what may be called the heart force of the human race, and as a rule are generous and sympathetic even to an extreme.

They have great force of character and personality,

At heart they are really most sympathetic, though they often seem to hide this quality on account of their strong sense of trying to force people to do what is right towards others.

Many of these people who have cheered others, who have brought their grand sunshine of good into the hearts of others, cannot cheer themselves when the twilight comes, and so they often fall victims to gloom and melancholy.

THE MOUNT OF THE SUN (NEGATIVE)

This Mount may be considered Negative when the subject is found born between January 21st and February 18th, and for the seven days following.

They seldom attract wealth as do those of the Positive type

In strange apparent contradiction to this, these people are usually excellent in business and in their financial plans, but it is more for others than for themselves.

As a rule, they find great pleasure in public ceremonies, and meetings of all kinds. They love theatres and all places where large numbers of people congregate, and when wound up to the occasion they can display great eloquence, power of argument and influence in debates.

Very dry climates and plenty of sunlight is their greatest safeguard against all their maladies.

THE MOUNT OF MERCURY AND ITS MEANING

The Mount of Mercury is found under the base of the fourth finger (Fig. 12). On a good hand it is a favourable Mount to have but on a hand showing evil tendencies, especially mental, it increases the bad indications.

It seems to relate more to the mind than anything else. It gives quickness of brain, wit, thought, eloquence. It also relates to adaptability in science and commerce, but if evilly afflicted, it denotes mental excitability, nervousness, lack of concentration, trickiness in business.

This mount should always be considered with the kind of Line of Head found on the Hand.

With a Line of Head long and well marked, it increases all the promise of mental aptitude and success but with a weak, badly marked, or irregular Head line, it augments all its weak or bad indications.

THE MOUNT OF MERCURY (POSITIVE)

This Mount can be considered positive when the subject is found to be born between the dates of May 21st and June 20th, and until the 27th of that month, but during the last seven days its influence is considered dying out and not so strong.

People born in this period are represented in the Zodiac by the symbolism of the twins. It is a curious fact that all persons born in this part of the year are singularly dual in character and temperament. One side of their nature may, in fact, be described as perpetually pulling against the other, and although nearly always possessed with unusual intelligence, they often spoil their lives by lack of continuity in their plans and in their purpose.

They seldom seem to have a fixed idea of what they really want. They change their plans or their occupations at a moment's notice, and unless they chance to be very happily married, they are just as uncertain in marriage.

They are the most difficult of all classes to understand. In temperament they are hot and cold in the same moment, they may love passionately with one side of their nature and just as quickly dislike with the other.

In all business dealings or affairs where a subtle, keen mentality is useful, they can out-distance all rivals.

If taken as they are and with their moods, they are the most delightful people imaginable, but one must never expect them to be the same today that they were yesterday.

THE MOUNT OF MERCURY (NEGATIVE)

This Mount may be considered negative when the persons are born between August 21st to September 20th, and until the 27th but these last seven days of this period are not so marked, but take more from the characteristics of the incoming sign.

People belonging to this negative type of the Mount of Mercury have all the good points of the positive class, and even some added in their favour. For example, they stick longer and with more continuity to whatever study or career they adopt.

They are also more materialistic and practical in their views of life.

Women born in this period are especially curious puzzles. They are either extremely virtuous or the direct opposite, either extremely truthful and conventional or the reverse; but whether good or bad, they are all a law unto themselves, and in all things they usually think of themselves first.

Again, as in the positive type, it is the Line of Head that must be carefully considered if one should endeavour to form an estimate of what they will eventually become.

If it be clear and straight, their best qualities will, as a rule, come to their rescue; but if weak or poorly marked, it is more than likely, especially with this class, that the evil side of the nature will in the end predominate.

THE MOUNT OF THE MOON AND ITS MEANING

The Mount of the Moon, or as it is also called the Mount of Luna, found on the base of the hand under the end of the Line of Head (Fig. 12).

This Mount relates to everything that has to do with the imaginative faculties, the emotional, artistic temperament, romance, idealism, poetry, change of scenery, travel, and such like.

This Mount may be considered positive when it looks high or well-developed, and also when the subject is found to be born between the dates of June 21st to July 20th, and until July 27th.

People who belong to this positive class are gifted with strong imagination which tinges everything they do or say. They are intensely romantic, but idealistic in their desires, and have not that passionate or sensual nature that is given by the Mount of Venus on the opposite side of the palm.

As a rule they have the inventive faculties well developed, and succeed in inventions and in all new ideas in whatever careers they may have entered.

People born in this period are seldom hide-bound by any rule of thumb or set convention. They love what is new in everything, and perhaps for this reason they love travel and change.

They should, if possible, avoid marrying early in life unless they are absolutely sure they have met their affinity.

THE MOUNT OF THE MOON (NEGATIVE)

This Mount is considered negative when it appears very flat on the hand, and it may also be taken as negative when people are found to be born between the dates of January 21st and February 20th, and in a minor degree, until about February 27th.

People born between these dates have good mental powers, but their imaginative faculties are seldom as much in evidence as is so strongly the case with the positive period.

They are high-minded and have very decided views on love, duty and social life. They make great efforts to do good to others, but as a rule their best work is done towards helping the masses more than individuals.

They are strongly inclined to be religious and generally bring their religious views into all they do.

THE MOUNT OF VENUS AND ITS MEANING

The portion of the palm under the base of the Thumb and inside the Line is called the Mount of Venus (Fig. 12).

When well-formed and not too large, it denotes a desire for love and companionship, the desire to please, worship of beauty in every form, the artistic and emotional temperament, and it is usually very prominent in the hands of all artists, singers and musicians.

This Mount is called Positive when high or large, and Negative when small or flat.

With the rest of the hand normal, this Mount well shaped is an excellent sign to have as it denotes magnetism and attraction of one sex to the other, but if found together with vicious or abnormal signs in the hand, it increases those tendencies.

When considered with the birth date it helps to throw considerable light on characteristics that might otherwise be overlooked.

The student may consider it Positive when the subject is born between April 20th and May 20th, and in a minor way until May 27th, the chief characteristics of this period being as follows:

These persons have a curious dominating power over others, and are found rather inclined to be too dogmatic in their opinions, but the strange thing is that when they love they become the most abject slaves of all to the object of their devotion.

They are hospitable and generous, and especially love to entertain their friends.

They dress with great taste, are impulsive in their likes and dislikes, rather too frank and outspoken, quick in temper.

Their passion or temper is, however, quickly over. They are so independent in character that, especially if they marry early and find their mistake, they lead unconventional lives and get severely criticised in consequence.

THE MOUNT OF VENUS (NEGATIVE)

This Mount may be considered Negative when the subject is born between the dates of September 21st to October 20th, and in a minor way until October 27th, and with people born in this period it is seldom found so prominent. The fact is, that the affections these subjects possess may be just as intense as those of the positive type but their love is spiritual rather than sensual.

All mental characteristics rule, however, very strongly. Those born in this latter period have keen intuition a mental balance of all things not given to the other class. They have presentiments and psychic experiences which they often spoil by their reasoning faculties.

In love they are nearly always unhappy. They cannot "let themselves go," like the Positive Venus type. They hesitate and miss their opportunities whilst they think or reason.

They make excellent doctors, judges, lawyers, but are more concerned with being masters of some particular branch than with seeking worldly advantage.

ON READING THE HAND

I HAVE GATHERED whatever information this book contains from, I may say, the four corners of the earth, and in presenting this information to those who desire to learn I do so with the knowledge that I have proved whatever statements I make to be correct. The one point I would, however, earnestly desire to impress upon the student is the necessity for conscientious study and patience. As there are no two natures alike, so there are no two hands alike. To be able to read the hand is to be able to read the book of nature — there is no study more arduous, there is none more fascinating or that will repay the time and labour spent upon it with more interest.

To do this study justice, I cannot, and will not pretend, as do the generality of writers on this subject that it is an easy matter, by following this, that, or the other map of the hand, or by taking some set rules as a guide, to be able to ‘read the hand’ without any exercise of the student’s mentality. On the contrary, I shall show that every line, without exception, is modified by the particular type to which it belongs as, for instance, a sloping line of head on a square hand has a completely different meaning from the same sloping line on a conic, or philosophic type and so on. I have written this book with the object of making it not only interesting to the reader, but useful to the student. I have endeavoured to make every point as clear and concise as possible, but the student must bear in mind the enormous difficulties that lie in the way of making a clear explanation of every point in connection with such an intricate study.

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

This will be found not only more easy and less puzzling for the student, but also more in accordance with reason. For instance, I hold that the line of life relates to all that affects life, to the influences which govern it, to its class as regards strength; to the natural length of life, and to the important changes of country and climate. I regard the line of head as related to all that affects mentality, and so on with every other line, as will be seen later. This plan I have found to be the most accurate, as well as the simplest, and more in accordance with those teachers whose ideas we have every reason to respect.

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

THE RIGHT AND LEFT HANDS

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

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

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

It is very interesting to note that left-handed people have the lines more clearly marked on the left hand, and vice versa. Some people change so completely that hardly two lines are alike on both hands; again, some

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

THE LINES OF THE HAND

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

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

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

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

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

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

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

The Line of Fate, which occupies the centre of the hand, from the wrist to the Mount of Saturn. The seven lesser lines on the hand are as follows:

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

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

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

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

The three bracelets found on the wrist (Fig. 13). The main lines are known by other names, as follows:

The Line of Life is also called the Vital. The Line of Head, the Natural or Cerebral. The Line of Heart, the Mensal.

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

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

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

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

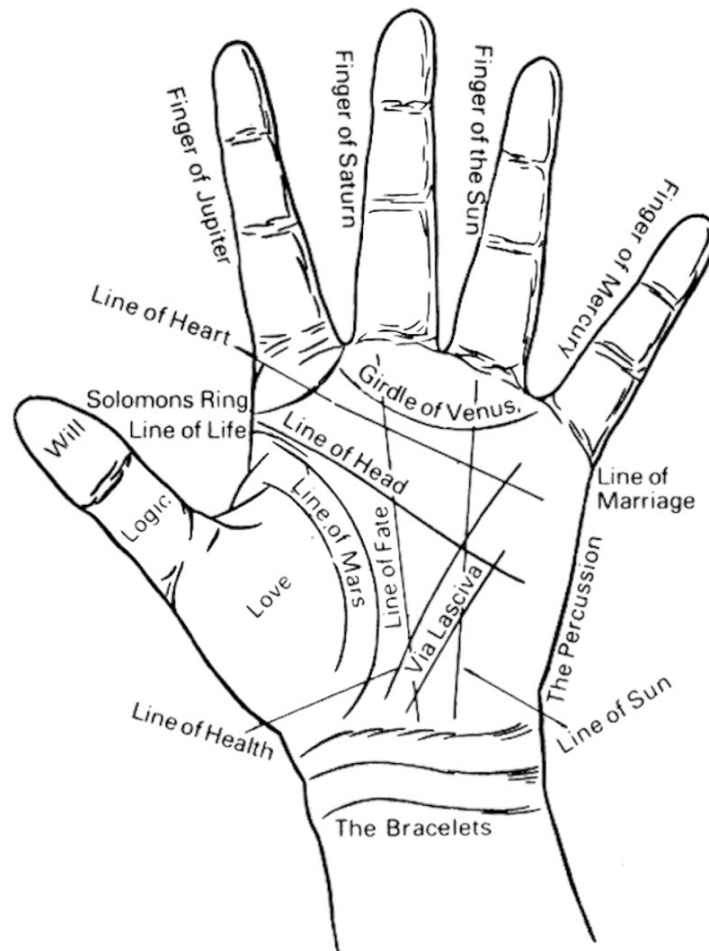


Fig. 13: The Map of the Hand

The upper hemisphere, containing the fingers and Mounts of Jupiter, Saturn, the Sun, Mercury, and Mars, represents the mind, and the lower, containing the base of the hand, represents the material. It will thus be seen that with this clear point as a guide the student will gain an insight at once into the character of the subject under examination. This division has hitherto been ignored, but it is almost infallible in its accuracy; as, for example, when the predisposition is towards crime the line of head rises into the abnormal position shown by Plate XIII which, taken from life, is one instance in the thousands that can be had of the accuracy of this statement.

THE RULES IN RELATION TO THE LINES

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

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

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

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

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

Lines may appear, diminish, or fade, which must always be borne in mind when reading the hand. *The Province of the palmist, therefore is to warn the subject of approaching danger by pointing out the evil tendencies of his nature. It is purely a matter of the subject's will whether or not he will overcome these tendencies*, and it is by seeing how the nature has modified evils in the past that the palmist can predict whether or not evils will be overcome in the future. In reading the hand, no single evil mark must be accepted as decisive. If the evil is important, almost every principal line will show its effect, and both hands must be consulted before the decision can be final. A single sign in itself only shows the tendency; when, however, the sign is repeated by other lines, the danger is then almost a certainty. In answer to the question, Can people avert or avoid danger or disaster predicted in the hand? I answer that decidedly I believe that they can; but I say just as decidedly that they rarely if ever do. I know hundreds of cases in my own experience where people were given accurate warnings which they did not realise till too late.

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

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

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

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

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

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

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

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

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

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

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

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

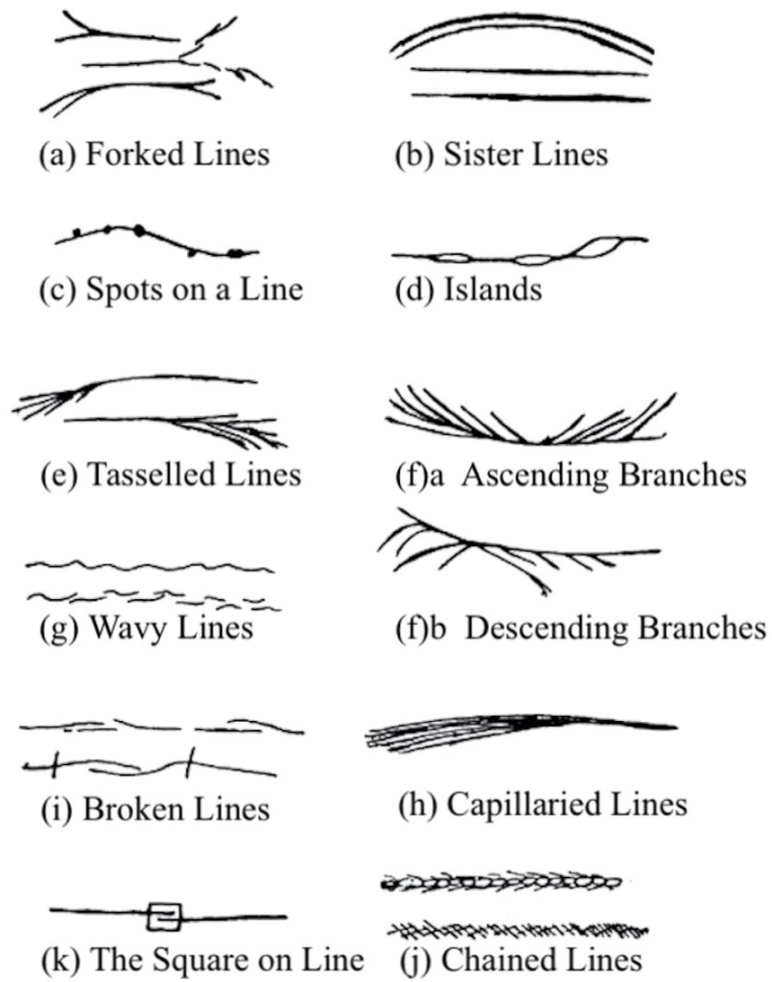


Fig. 14: Line Formations

THE LINES ON AND COLOUR OF THE PALM

When the entire hand is covered with a multitude of fine lines like a net spreading over its surface, it tells that the nature is intensely nervous and worried by little thoughts and troubles that would be of no importance whatever to others.

This is particularly so if the palm be soft — such people imagine all sorts of things in the way of ailments and troubles; but if the palm of the hand be hard and firm, it denotes an energetic, excitable nature, but one that is far more successful for other people than for self.

SMOOTH HANDS

Very smooth hands with few lines belong to people calm in temperament and even in disposition. They seldom if ever worry; they rarely lose the temper, but when they do they know the reason why. This is again modified by the palm being hard or soft. When firm, it is a greater sign of control and calmness than when soft. In the latter case it is not so much a matter of control as of indifference: the subject will not take sufficient interest to lose temper — that would be too much an exertion.

THE SKIN

When the palm of the hand is covered naturally with a very fine light skin, the subject will retain the buoyancy and temperament of youth much longer than the person with a coarse skin. This is, of course, much affected by work, but I am speaking of cases where little labour or manual work is done; yet even where there is manual work this can still be observed by the ridges of the skin. It has been proved that even as regards this point no two hands are ever alike; consequently, while work may thicken the cuticle, its individuality remains the same.

THE COLOUR OF THE PALM

The colour of the palm is far more important than the colour of the outside of the hands. This at first sight appears strange, but a little observation will prove its truth.

The palm of the hand is under the immediate control and action of the nerves and of the nerve-fluid. According to scientists, there are more nerves in the hand than in any other portion of the body, and, again, more in the palm than in any other portion of the hand.

It will be found that almost every palm has a distinct colour and can be classed as follows:

When pale or almost white in colour, the subject will take very little interest in anything outside of himself — in other words, he will be selfish, egotistical, and unsympathetic.

When the palm is yellowish in colour, the subject will be morbid, melancholy, and morose.

When a delicate pink, the nature is sanguine, hopeful, and bright; and when very red, robust in health and spirits, passionate, and quick-tempered.

THE LINE OF LIFE

*What we know as life is but existence,
A waiting-place, a haven by the sea,
A little space amid immeasured distance,
A glimpse, a vista, of that life to be.*

— CHEIRO

AS I REMARKED EARLIER, as there came to be recognised a natural position on the face for the nose, eyes, etc., so also on the hand there came to be recognised a natural position for the Line of Life, the Line of Head, and every other mark that the hand possesses. Thus, if the lines take abnormal courses it is only reasonable that abnormal characteristics are to be expected; and if so as regards temperament, why not in relation to health?

The Line of Life (Fig. 13), is the line which, rising under the Mount of Jupiter, goes down the hand and embraces the Mount of Venus. On it is marked time, also illness and death, and events foreshadowed by the other important lines are verified.

The Line of Life should be long, narrow, and deep, without irregularities, breaks, or crosses (Fig. 15) of any kind. Such a formation promises long life, good health, and vitality.

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

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

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

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

When the line is closely connected with that of the head, life is guided by reason and intelligence, but the subject is extremely sensitive about

everything which affects self, and more or less cautious in enterprises for self (Fig. 16, *d-d*).

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

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

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

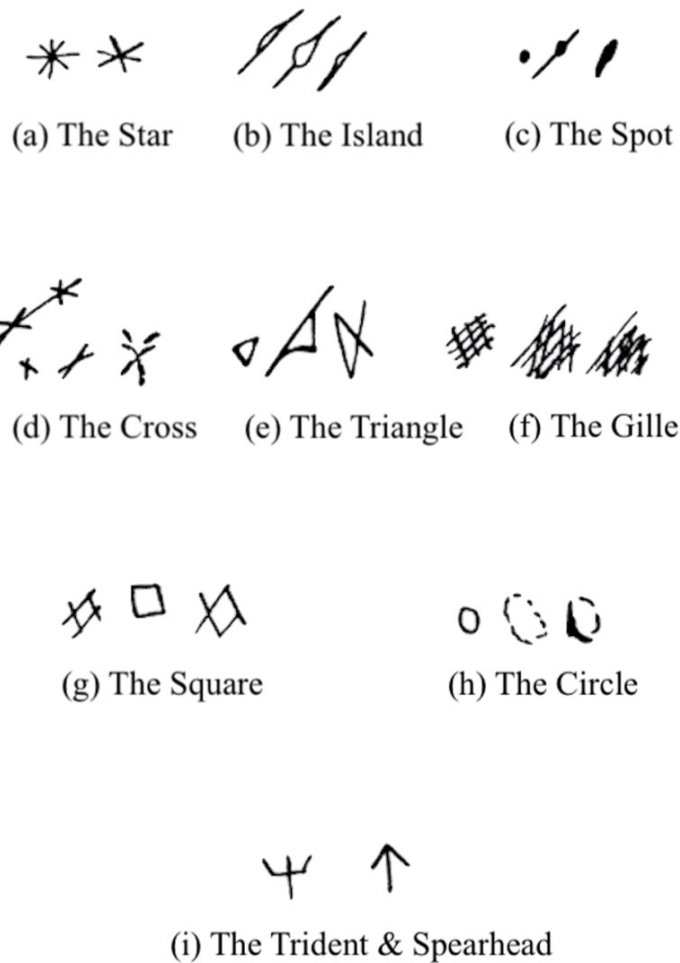


Fig. 15: Signs Found in the Hand

When the line of life divides at about the centre of the hand, and one branch shoots across to the base of the Mount of Luna (Fig. 18, *e-e*), it indicates on a firm, well-made hand a restless life, a great desire for travel, and the ultimate satisfaction of that desire. When such a mark is found on a flabby, soft hand, with sloping Line of Head, it again denotes the restless nature, craving for excitement, but in this case the craving will be gratified in vice or intemperance of some kind. This statement, as will be seen, can be logically and easily reasoned out; the line crossing to the Mount of Luna denotes the restless nature craving for change, but the hand being soft and flabby, the subject will be too lazy and indolent to satisfy this craving by travel, and the sloping Line of Head in this case showing a weak nature, the reason for this statement is apparent.

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

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

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

If the line leaves the Line of Life and ascends to the Mount of the Sun, it denotes distinction according to the class of hand.

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

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

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

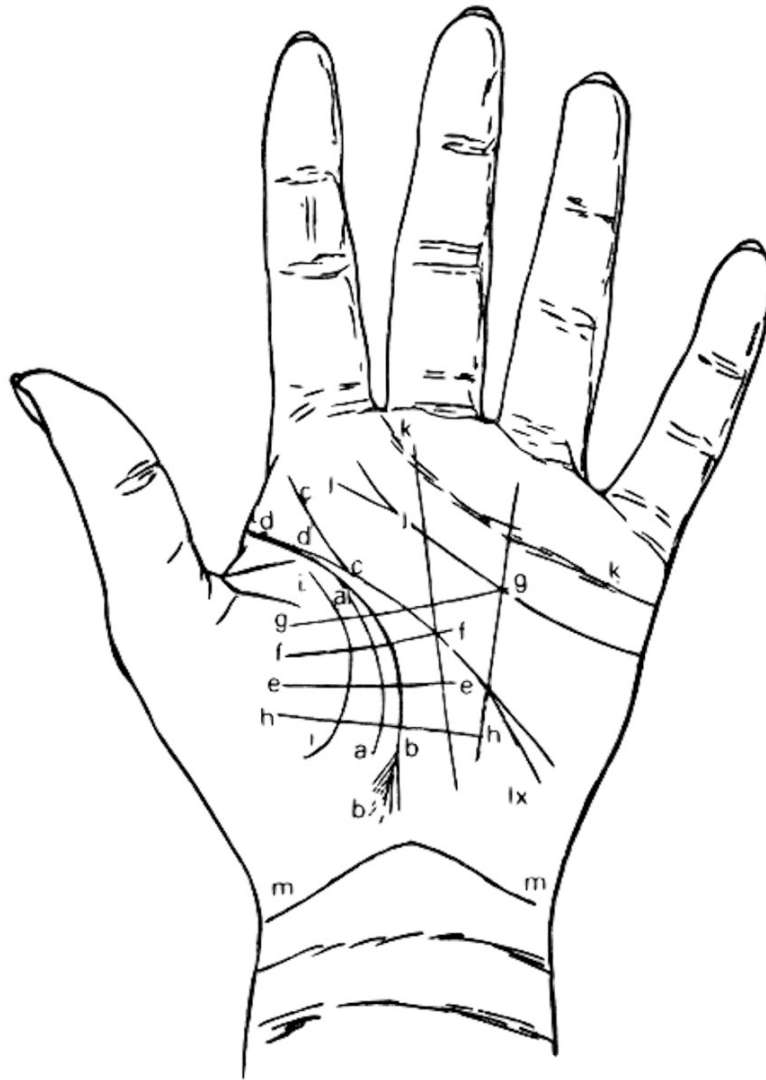


Fig. 16: Modifications of the Principal Lines

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

A square, whenever found on the Line of Life, is a mark of preservation.

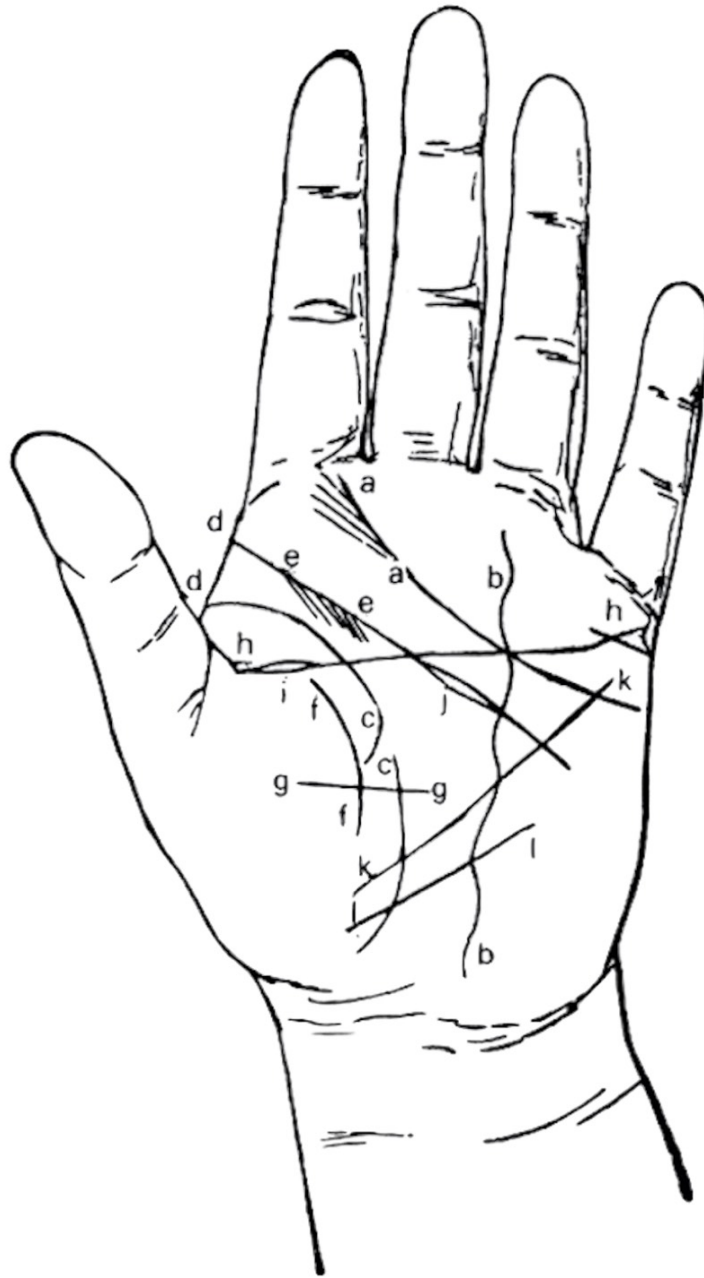


Fig. 17: Modifications of the Principal Lines

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

favourable influences over the life (Fig. 17, *f-f*), but that all those rising in the opposite direction and cutting the lief-line show worries and obstacles, caused by the opposition and interference of others (Fig. 17, *g-g*). Where these lines end and how they terminate is, therefore, an important point in this study.

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

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

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

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

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

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

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

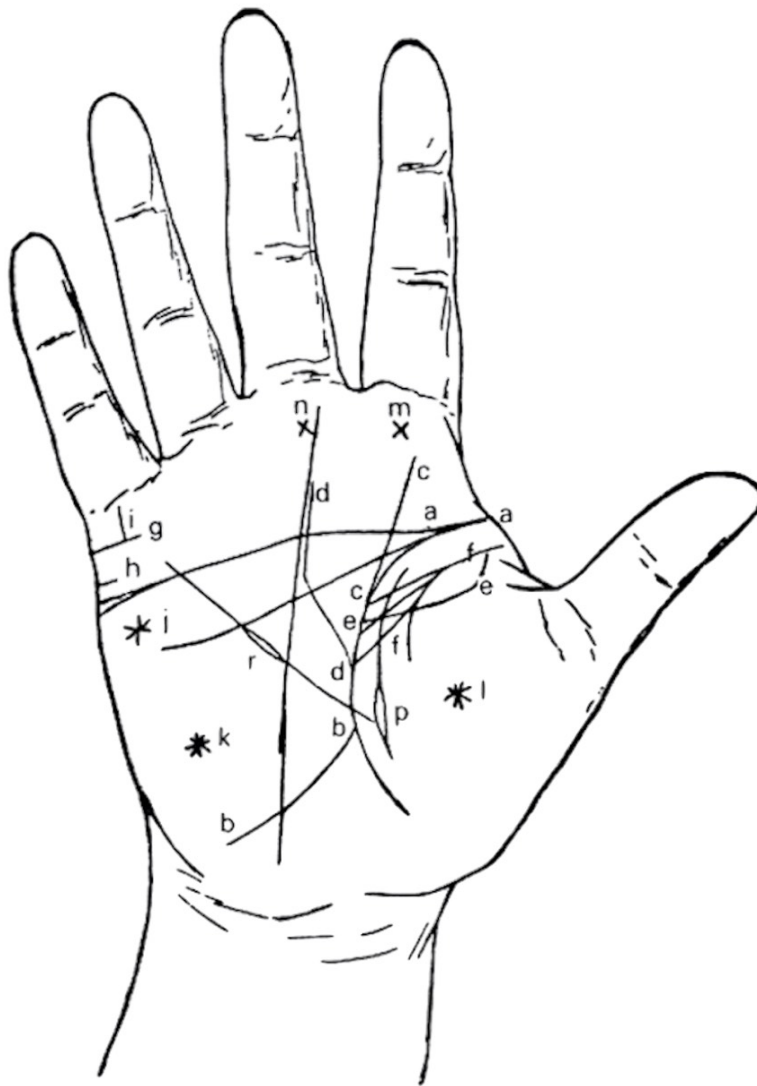


Fig. 18: Modifications of the Principal Lines

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

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

If the same line, however, sends only offshoots or rays to the Line of Life (Fig. 18, *f-f*), it denotes a similar influence, but one that will continue to persecute her at different intervals. Again, such a line on a woman's hand

is illustrative of the nature of the man who influences her, as denoting a fiery, animal temperament.

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

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

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

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

When the Line of Influence fades altogether, total separation — possibly death — will be the result of such companionship.

When one of these attendant lines joins across line and runs over the hand with it, it foretells that through the instrumentality of another the affection of the person influencing the life will change to hate, and that this will cause injury at whatever point it touch the Life, the Fate, the Head, or the Line of Heart (Fig. 19, *e-e*).

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

By this system alone, then, it is reasonable to assume that the student can predict marriages by considering the relation which these lines bear to the lifeline. We will again refer to this point when we consider the question of marriage.

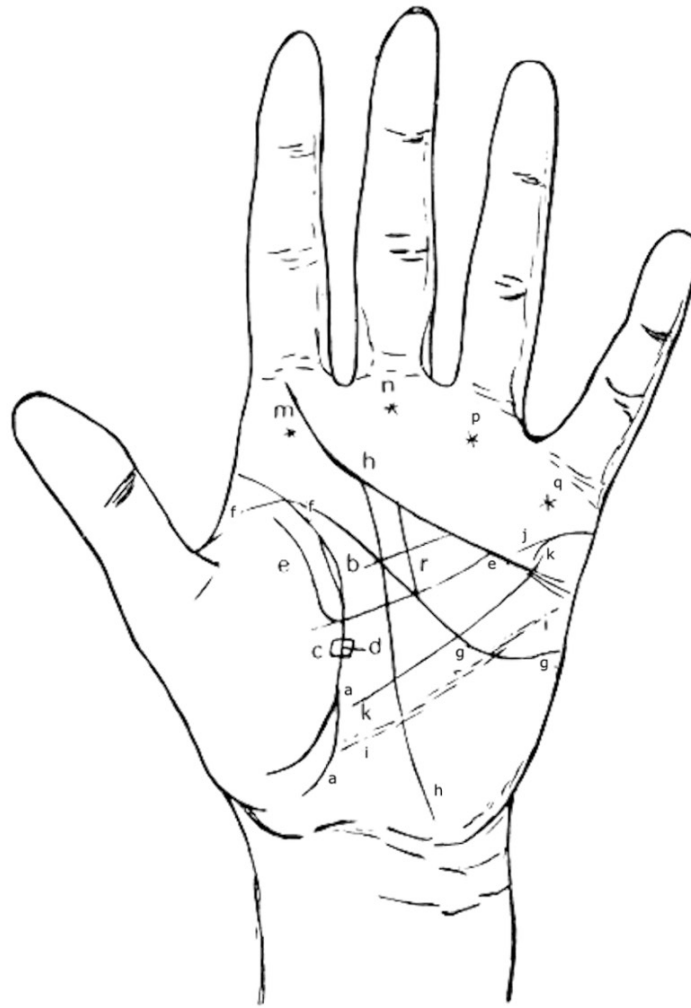


Fig. 19: Modifications of the Principal Lines

Another interesting phase of this subject is the consideration of the number of these Lines of Influence (it being remembered that only those near the Line of Life are important). Numerous lines indicate a nature dependent upon affection. Such people are what is called passionate in their disposition; they may have many *liaisons*, but in their eyes love redeems all. On the other hand, the full, smooth Mount of Venus indicates that the individual is less affected by those with whom he is associated with.

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

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

That the Line of Life does not *always* show the exact age at which death takes place I am quite convinced. This line merely denotes the natural term of the subject's life apart from accidental influences. Catastrophes indicated by other lines of the hand, may cut short a life that would otherwise be long. I may, however, remark here that, when it is of equal strength with that of Life, where these lines meet will be the point of death, even hand may cut short a life that would otherwise be long. Such may be caused by whatever disease is indicated by the health line, and the province and one of the many uses of this study is to find out and warn the subject of that germ of disease which is even the enemy of the system.

In addition to the information I have given here concerning islands, squares, etc., I refer the student to see Chapter 12, which treats of them fully. As regards time and the calculation of events, a special chapter will be devoted to these subjects.

THE LINE OF MARS

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

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

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

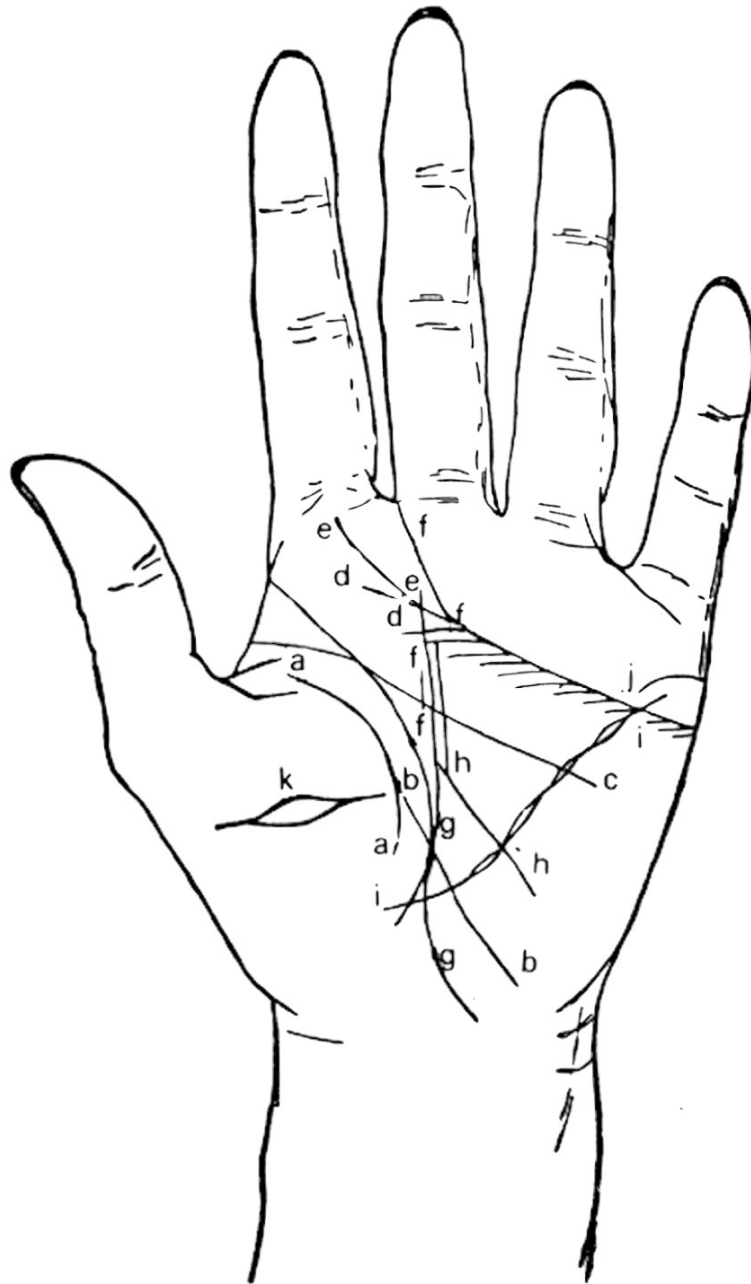


Fig. 20: Modifications of the Principal Lines

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

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

THE LINE OF HEAD

*To know is power — let us then be wise,
And use our brains with every good intent,
That at the end we come with tired eyes
And give to Nature more than what she lent!*

— CHEIRO

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

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

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

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

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

The Line of Head from the commencement of the Line of Life, and connected with it (Fig. 16, *d-d*), indicates a sensitive and more nervous

temperament; it denotes excess of caution; even clever people with this mark rein themselves down too tightly.

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

The generalities indicated by the Line of Head are as follows:

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

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

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

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

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

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

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

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

When the Line of Head is so high on the hand that the space is extremely narrow between it and the Line of Heart, the head will completely rule the heart, if that line be the strongest, and vice versa.

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

Toward the Mount of Luna, imagination, mysticism, and a leaning toward occult things.

Toward Mercury, commerce or science. Toward the Sun, the desire for notoriety.

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

With a branch to Jupiter, pride and ambition for power.

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

A double Line of Head is very rarely found but when found it is a sure sign of brain power and mentality. Such people have a perfectly double nature — one side sensitive and gentle, the other confident, cold and cruel. They have enormous versatility, great command of language, a peculiar power of playing and toying with human nature, and generally great will and determination.

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

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

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

When a number of little hair-lines branch upward from the Line of Head to that of heart, the affections will be a matter of fascination, not of love.

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

When there is a space found between the Line of Head and that of life, it is beneficial when not too wide; when medium, it denotes splendid energy and self confidence, promptness of action and readiness of thought (Fig. 21, *f-f*). This is a useful sign for barristers, actors, preachers, etc., but people with such a mark would do well to sleep on their decisions — they are inclined to be too hasty, self-confident, and impatient. When this space is extremely wide, it denotes foolhardiness, assurance, excessive effrontery, and self-confidence.

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

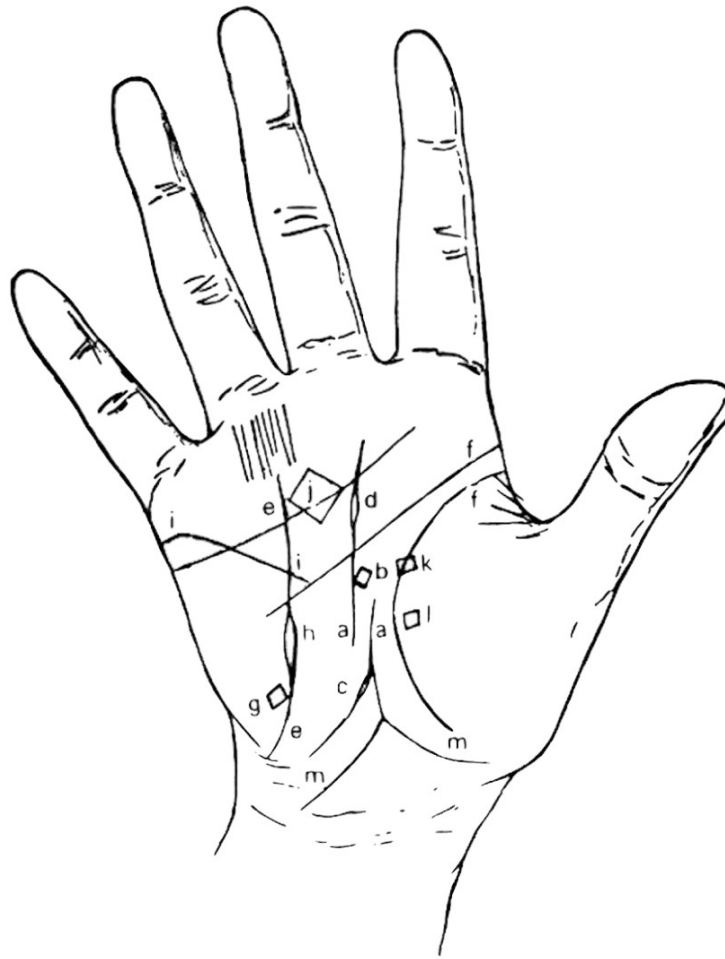


Fig. 21: Modifications of the Principal Lines

1. THE LINE OF HEAD IN RELATION TO THE SIX TYPES

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

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

These peculiarities, it is therefore more reasonable to assume, relate to the development of the brain outside and beyond its natural characteristics. Such a divergence might be accounted for by the theory that the various tendencies of the brain reach their working point through a process of slow growth and development, similar to the evolutions of life itself. It therefore follows that at the age of twenty there may be the commencement of a development which may alter the entire life at thirty; but as that change has already commenced in the brain so must it affect the nerves and thus the hand. Thus, a tendency toward a change of thought or action is indicated years before it takes place.

1. **The Line of Head in Relation to Elementary Hand:** Starting with the elementary hand, or the nearest approach to it found in our country, the natural headline on such a type would be short, straight, and heavy; consequently the development of it to any unusual extent will show unusual characteristics in such a subject. For instance, such a Line of Head dropping downward toward Luna will show an imaginative but superstitious tendency, completely at variance with the brutal and animal nature it influences. This accounts for the fear of the unknown, the superstitious dread that is so often found among the lower class of humanity, particularly among savage tribes.
2. **The Line of Head in Relation to the Square Hand:** The square hand, as I have stated (Chapter 2), is the useful or practical hand; it deals with logic, method, reason, science, and all things appertaining to such matters. The Line of Head on such a type is straight and long, in keeping with the characteristics of the hand

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

3. **The Line of Head in Relation to the Spatulate Hand:** The Spatulate hand (Chapter 2) is the hand of action, invention, independence, and originality. The natural position for the Line of Head on this type is long, clear, and slightly sloping. When, therefore, on such a hand this sloping is accentuated, the result is that all these characteristics are doubled or strengthened; but when lying straight, the opposite of the type, the subject's practical ideas will keep the others so much in check that the plans of the imagination will not get scope for fulfilment, and, as far as the temperament is concerned, the nature will be restless, irritable, and dissatisfied.
4. **The Line of Head in Relation to the Philosophic Hand:** The philosophic hand (Chapter 2), is thoughtful, earnest in the pursuit of wisdom, but imaginative and rather eccentric in the application of ideas to everyday life. The natural position for the Line of Head on this type is long, closely connected with the Line of Life, set low down on the hand, and sloping. The unnatural type, or the man with the straight Line of Head on the philosophic hand, the line set high on the hand and straight, is critical, analytical, and cynical; he will pursue wisdom, and particularly the study of his fellow men, only to analyse their faults and failings, to expose their fads, fancies, and foibles; he will stand on the border-land of the mystic, to sneer at the unreal, to laugh in the face of the real; he will fear nothing, neither things spiritual nor things material; he can be imaginative or practical at will; a genius that discredits genius, a

philosopher that disarms philosophy — such is the hand of a Carlyle.

5. **The Line of Head in Relation to the Conic Hand:** The conic hand (Chapter 2) belongs to the artistic, impulsive nature, the children of ideas, the lovers of sentiment. In this type the natural position for the Line of Head is that which gradually slopes downward to the Mount of Luna, generally to the middle of it. This is the most characteristic, and gives the freedom of Bohemianism to these worshippers of the beautiful; here it is that we find the greatest leaning toward sentiment, romance, and idealism, in opposition to the practical qualities of the square type. These are, indeed, the luxurious children of the Sun; they have a keen appreciation for the things of art, but are often without the power to give expression to their artistic ideas. However, when the Line of Head is straight, in combination with such a nature, a very remarkable result follows. The subject with such a hand will make every use of his artistic ideas and talents, but in a practical direction; he will intuitively feel what the public demands; he will not care for art so much as for the money it brings; he will conquer the natural love of ease and luxury by strength of common sense and determination; where the man with the sloping head-line would paint one picture he will paint ten — and, furthermore, he will sell them. Why? Because through his practical business sense he will know what the public wants, and as is the demand, so will be the supply.
6. **The Line of Head in Relation to the Psychic Hand:** The natural position for the Line of Head on this hand is extremely sloping, giving all the visionary, dreamy qualities in accordance with this type. It is one of the rarest things to find a straight Line of Head on such a hand, but when found it is generally on the right hand, the left still being very sloping. Such a formation denotes that by the pressure of circumstances the entire nature has undergone a change and has become more practical. This type, even with the straight Line of Head, can never be very material or business-like, but in matters of art the subject will have a very good chance, as he would have more opportunity to exercise his talents, yet even in art it would require the greatest

tact and strongest encouragement to induce him to turn his talents to practical use.

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

2. INSANITY AS SHOWN BY THE LINE OF HEAD

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

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

Temporary insanity is shown by a narrow island in the centre of a sloping Line of Head, but this mark generally indicates some brain illness of temporary aberration.

The hand of the congenital idiot is remarkable for its very small, badly-developed thumb, and for a Line of Head sloping and made up of broad lines filled with a series of islands, like a chain.

I have further illustrated these remarks in Chapter 12, on various phases of insanity as shown by the hand.

3. VARIOUS PHASES OF INSANITY

It has often been said that all men are mad on some particular point. It is when this madness passes the half-way point of eccentricity that the title 'lunatic' is bestowed upon the individual. As there are many forms of madness, so are there many indications given by the hand. The chief types which we will consider here are the following:

- Melancholy and religious madness, hallucinations, etc.
- The development of the crank.
- The natural madman.

Melancholy and Religious Mania

In the first case the Line of Head, on a rather broad hand, descends with a sharp curve low down on the Mount of Luna, Very often to the base, denoting the abnormally imaginative temperament of the subject. In addition to this, the Mount of Venus is not well developed, thus decreasing the subject's interest in all human or natural things, and lastly, the Mount of Saturn dominates.

As a rule, such is the hand of the religious maniac.

He commences early in life with strong hallucinations from the extraordinary imagination that he possesses, which imagination, if directed into the proper channel, would probably work off its excess and relieve itself, but if opposed, feeds on itself, and thus increases. At first this is shown only occasionally in fits and starts. Its periods then grow longer and longer, until at last its moments of balance are few and far between. This is the morbid or melancholy type of the religious maniac.

The Development of the Crank

This type of mania is generally found in conjunction with two very distinct types — the spatulate and the philosophic.

In the first type it is the very sloping Line of Head on an extremely spatulate formation. At the commencement, it merely denotes daring originality, which will show itself in every possible direction. It dissipates its own power by attempting too many things, owing to the multitude of its inventive ideas. Again I say, if the subject could only get into some position in life where he might work off those ideas, all would be well, and he might even give to the world some great invention or discovery which would benefit mankind. But attempt to crush such a man by some occupation entirely foreign to his nature, and you instantly turn all his current of thought to some extraordinary invention which he attempts to work out in secret; one which he dreams will be successful, and whose success will emancipate him from the slavery he is under. The very fact of his having to work in secret, the weakening of his nerve-power by confinement, and by intensity of thought, the excitement under which he labours, is the laboratory where, in the end, he turns himself out mad.

The next type is the philosophic. This is again shown by a sudden curve of the Line of Head on the Mount of Luna, and with an accentuated philosophic formation. In this case the crank, and eventually the madman, leans toward the extraordinary in the salvation of mankind. He means well, from first to last; he is, however, a fanatic on whatever point, doctrine, or theory he advances. It requires but unfavourable circumstances, non-success, and the indifference of the public to make this subject pass the half-way mark of eccentricity and become quite unbalanced.

If his weak point be religion, his is never that of the melancholy; on the contrary, he is the only person who knows the secret of the kingdom of heaven—all others are lost. It is not that he wishes to be alone when he gets there—it is his feverish anxiety for others which makes him exceptional. For this object he works day and night; he denies himself the enjoyment of life, even food, in the terrible haste to accomplish his desire; the brain becomes more and more off its balance.

The Natural Madman

Malformation of the brain is responsible for this type, which, by a study of the hand, can be divided into two distinct classes that of the hopeless idiot, and that of the vicious lunatic.

In the first class we generally find a wide, sloping Line of Head, formed entirely of islands and little hairlines. This never gives any hope whatever of reason or intelligence, and denotes that the subject has been brought into the world with a brain insufficient — either in quantity or in quality — to govern or control the body, and the hopeless idiot is the result.

In the second division of this type, the Line of Head, instead of being a continuous line, is made up of short, wavy branches running in all directions. A number of them rise inside the Line of Life on Mars, and cross to the other Mars on the opposite side of the hand. With this formation, the nails are generally short and red. Such a type denotes the quarrelsome, vicious lunatic more than any other class. In this case it will be noted that there are often sane moments, but such are extremely rare, and with regard to the last two classes I have never known any recovery.

4. A FEW WORDS ON SUICIDE

I will now deal with a few illustrative types to help the student in the congregation of lines, signs, and formations that go to form each individual character. *It is seldom, if ever, that one distinct mark or peculiarity has the power to ruin or blight any one nature. An evil or dangerous sign as regards character merely shows the particular tendency in this or that direction.* It takes a variety of wheels to make a watch: so does it take a variety of characteristics to make a criminal or a saint.

The hand which may show suicidal tendencies is generally long, with a sloping Line of Head, and a developed Mount of Luna, particularly toward its base. The Line of Head is also very much connected with the Line of Life, and so increases the excessively sensitive nature of the subject. In such a case, the individual would not naturally be morbid or even show the inclination for suicide, but the nature is so sensitive and so imaginative that any trouble, grief, or scandal is intensified a thousand fold, and to kill or injure the self gives the peculiar satisfaction of self-martyrdom to such a type, as exemplified by Plate XIV.

The same indications being found in connection with a well-developed Mount of Saturn, will give the thoroughly sensitive morbid nature; an individual who will determinedly come to the conclusion that life under any circumstances is not worth living — so the slightest provocation by trouble or disappointment causes him quietly and resignedly to fly to that last resource which he has cherished and thought of for so long.

The excessively drooping Line of Head (Plate XIV) on a pointed or conic hand denotes the same result, but only through the sudden impulse that is characteristic of the nature. To such a person a shock or trouble is all-sufficient to impart the impulse to the excitable disposition, and before there is time to think, the deed is done.

The opposite of this excitability is shown in the case of the subject's committing suicide when the Line of Head is not abnormally sloping. Such a person, however, will have the line closely connected with the Line of Life, a depressed Mount of Jupiter, and a very fully-developed Saturn. Such a subject will tell the disappointments of life unusually keenly; he will as well have a melancholy and gloomy turn of mind; he will, however, be

logical in weighing every side of the question for life and death, and if he arrives at the conclusion that the game is up and the battle over as far as he is concerned, he will, in a most reasonable and sensible manner, according to his standpoint, proceed to put an end to all misfortunes. What such a person will suffer before he arrives at this conclusion it is scarcely possible to estimate. We are all so wrapped up in our own interests and affairs that we hardly see or notice the pale, worn face that has suffered so patiently, the hollow eyes of wakeful nights, the wasted cheeks of hunger, which appear for a moment by our side, and are gone for ever.

5. MURDEROUS PROPENSITIES AS SHOWN BY THE LINE OF HEAD

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

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

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

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

A Few More Words on Propensities for Murder

Murder can be divided into a great many different classes. What the hand principally recognises is that of the abnormal tendency toward crime, the class of crime itself being traced by the type of hand in respect to the inclinations of the subject. That some people have a natural predilection

toward murder cannot, I think, be doubted. There are born criminals as well as born saints. It depends upon the development of the will, in keeping with the surroundings and circumstances, whether the criminal tendencies will be developed or not. The destructive tendency as exhibited by children does not denote their want of sense, but denotes the innate sense of destruction before it has been curbed by the fear of consequences, by the will, or the surroundings that are brought to bear upon the nature. Some people born into the world have this propensity more developed than others; the slightest flaw in their surroundings being responsible for the after-evolution of the criminal.

As regards the hand, it divides murder into three very distinct classes:

1. The murderer made so by the instinct to kill, as exhibited in the brute creation, through passion, fury, or revenge.
2. The murderer made so by the greed of gain; the nature that will stop at nothing in order to gratify its covetous tendency.
3. The utterly heartless disposition which feeds on the sufferings of others; the nature that will even live on friendly terms with the victim — the one that will, as it were, deal out death in drops of honey; the person who cannot be touched by the longings for life exhibited by the sufferer, and who, though keenly alive to the danger, feels in that danger a sense of delight, and, with utter lack of moral consciousness, takes more pleasure in such work than in the gain it brings.

The first class is very ordinary. The man or woman becomes a murderer by circumstances. Such an individual may be thoroughly good-natured and kind-hearted, but some provocation excites the blind fury of the animal nature, and when the deed is done, such a one is generally crushed and broken by remorse.

In such cases the hand shows no bad sign more than ungovernable temper and brute passion. It is, in fact, the elementary hand, or a near approach to it. The Line of Head is short, thick, and red, the nails short and red, and the hand heavy and coarse. The most remarkable characteristic, however, will be the thumb. The thumb will be set very low on the hand; it will be short and thick in the second phalange, and the first phalange will be what is called "the clubbed thumb (Fig. 8), very short, broad, and square:

this is found almost without exception in such types. If in such cases the Mount of Venus is also abnormally large, sexual passion will be the destroyer; when not unusually developed, the greatest failing will be that of ungovernable temper.

In the second class none of these points will be abnormal; the most striking peculiarity will be the Line of Head, which will be heavily marked, but with a decided growth upward (Plate XIII); it will be found in an abnormal position, rising high toward Mercury, or far before it reaches that point it completely leaves its place on the right hand; as the propensities become stronger, it enters the Line of Heart, takes possession of it, as it were, and thus completely masks all the generous impulses or kind thoughts of the subject. (See previous remarks on the Line of Head.) The hand is usually hard, the thumb not abnormally thick, but long, very stiff, and contracted inward. The entire formation gives covetous propensities, and on utter want of conscience in the pursuit of gain.

The third class, to the student of human nature, is the most interesting, though it may be the most terrible.

It is the hand of the subtlest nature in regard to crime. There will be nothing abnormal in connection with the hand itself. It will be only by examination of all the characteristics that the treacherous side of this nature will be discovered. The leading features, however, will be a very thin, hard hand, long, the fingers generally slightly curved inward; the thumb long, and with both phalanges well developed, giving both the ability to plan and the strength of will necessary for execution; it will rarely, if ever, be found bent or inclining outward, although such a formation exists at times on the hands of the first-mentioned class.

The Line of Head may or may not be out of its proper position. It will, however, be set higher than usual across the hand, but will be very long and very thin, denoting the treacherous instincts. The Mount of Venus may be either depressed on the hand, or very high. When depressed, such a subject will commit crime simply for the sake of crime; when high, the crime will be committed more for the sake of satisfying the animal desires.

Such are the hands of the skilled artists in crime. Murder with such persons is reduced to a fine art, in the execution of which they will study every detail. They will rarely, if ever, kill their victim by violence — such a thing would be vulgar in their eyes — poison is the chief instrument that

they employ, but so skilfully that the verdict is usually ‘Death from natural causes’.



Plate VI: The Hand of the Rt. Hon. Joseph Chamberlain, P.C.



Plate VII: The Hand of the Rt. Hon. Austen Chamberlain, K.G.



Plate VIII: A Baby's Hand

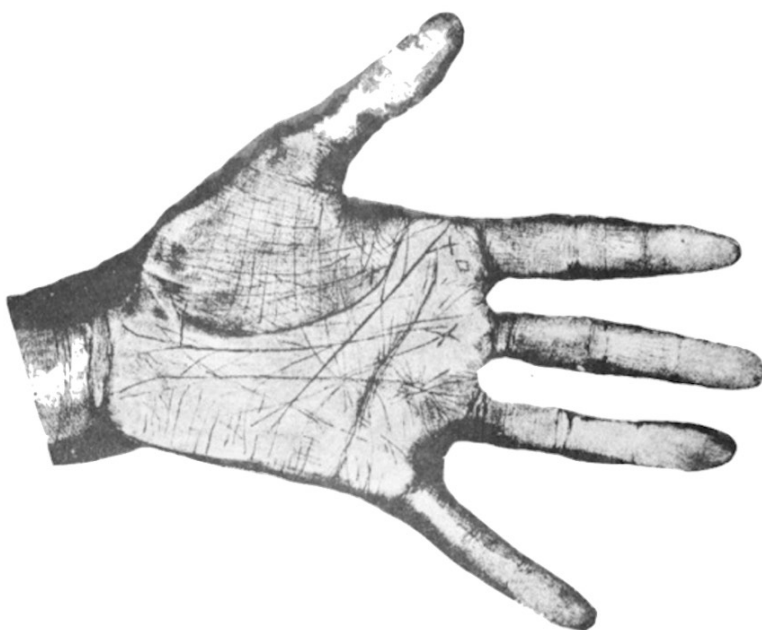


Plate IX: The Hand of Madame Sarah Bernhardt



Plate X: The Hand of Dame Nellie Melba, G.B.E.



Plate XI: The Hand of Lord Leighton, P.R.A.



Plate XII: The Hand of Mark Twain



Plate XIII: The Hand of a Convicted Murderer



Plate XIV: The Hand of a Suicide

THE LINE OF HEART

*... Keep still, my heart,
Nor ask for peace, when care may suit thee best,
Nor ask for love, nor joy, nor even rest,
But be content to love, whate'er betide,
And maybe love will bring thee to Love's side.*

— CHEIRO

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

The line of heart should be deep, clear, and well coloured. It may rise from three important positions, as follows: the middle of the Mount of Jupiter, between the first and second fingers, and from the centre of the Mount of Saturn.

When it rises from the centre of Jupiter (Fig. 20, *d-d*), it gives the highest type of love — the pride and the worship of the heart's ideal. A man with such a formation is firm, strong, and reliable in his affections; he is as well ambitious that the woman of his choice shall be great, noble, and famous — such a man would never marry beneath his station, and will have far less love-affairs than the man with the line from Saturn.

Next we will consider the line rising from the Mount of Jupiter, even from the finger itself (Fig. 20, *e-e*). This denotes the excess of all the foregoing qualities; it gives the blind enthusiast, the man so carried away by his pride that he can see no faults, no failings in that being whom he so devotedly worships. Alas! such people are the sufferers in the world of affection: when their idols fall, as idols will sometimes, the shock to their pride is so great that they rarely if ever recover from its effects, but the shock, it must be remarked, is more to their own pride than to the mere fact that the idol they worshipped had feet of clay. Poor worshipper! when wilt thou see that, as with men, women are not perfect; they are but human, and

being human they are more fitting than if they were divine. Why, then, place them so high that they are the more likely to fall? Their place is by the side, the companion of thy humanity, the sister part of all thy faults.

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

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

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

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

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

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

When pale and broad, the subject is *blase* and indifferent.

When low down on the hand and thus close to the line of head, the heart will always interfere with the affairs of the head.

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

Breaks in the line tell of disappointment in affection — under Saturn, brought about by fatality; under the Sun, through pride; and under Mercury, through folly and caprice.

When the line of heart commences with a small fork on the Mount of Jupiter (Fig. 16, *j-j*), it is an unfailing sign of a true, honest nature and enthusiasm in love. A very remarkable point is to notice whether the line of heart commences high or low on the hand. The first is the best, because it shows the happiest nature.

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

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

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

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

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

When the lines of heart, head, and life are very much joined together, it is an evil sign; in all matters of affection such a subject would stick at nothing to obtain his or her desires.

A subject with no line of heart, or with very little, has not power of feeling very deep affection. Such a person can, however, be very sensual, particularly if the hand is soft. On a hard hand such a mark will affect the subject less -- he may not be sensual, but he will never feel very deep affection.

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

THE LINE OF FATE

*... And what is fate?
A perfect law that shapes all things for good;
And thus, that men may have a just reward
For doing what is right, not caring should
No earthly crown be theirs, but in accord
With what is true, and high, and great.
And in the end — the part as to the whole —
So shall all be; in the success of all
So shall all share; for the All-conscious Soul
Notes e'en the sparrow's feeble fall.
... And such is fate.*

— CHEIRO

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

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

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

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

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

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

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

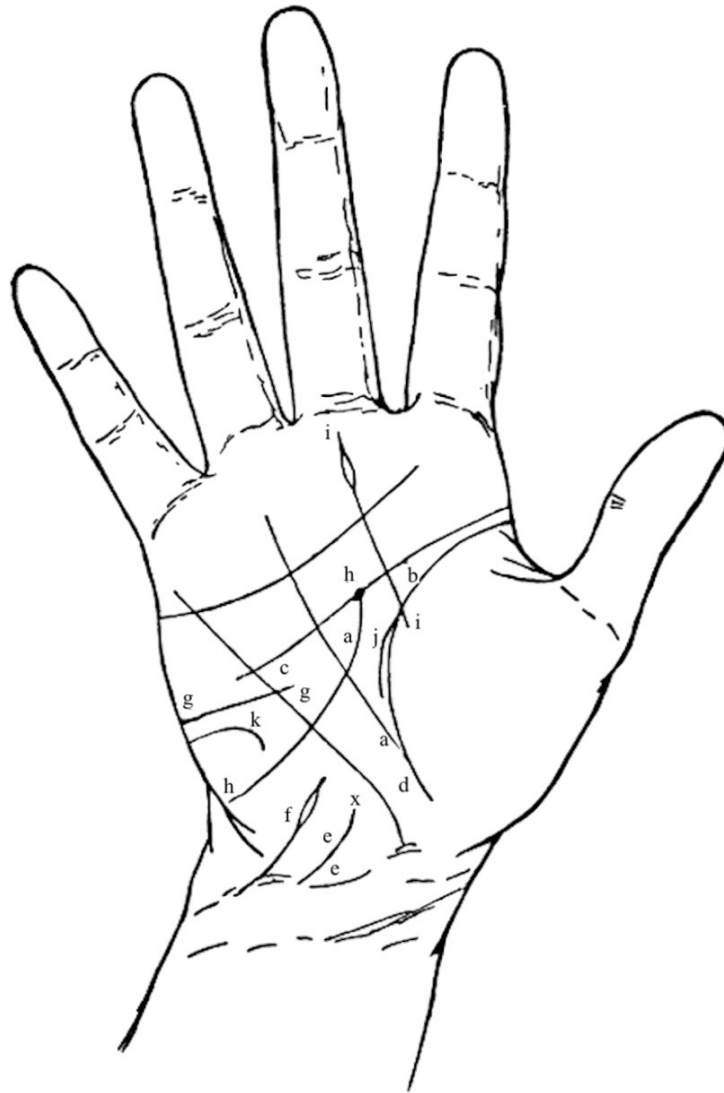


Fig. 22: Modifications of the Principal Lines

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

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

If the line of fate be straight and a branch run in and join it from the Mount of Luna, it is somewhat similar in its meaning — it signifies that the strong influence of some other person, out of fancy, or caprice, will assist the subject in his career. On a woman's hand, if this ray-line from Luna

travel on afterward by the side of the line of fate, it denotes a wealthy marriage or influence which accompanies and assists her (Fig. 20, *h-h*).

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

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

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

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

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

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

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

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

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

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

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

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

When broken and irregular, the career will be uncertain; the ups and downs of success and failure full of light and shadow.

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

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

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

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

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

THE LINE OF SUN

*And there are some who have success in wealth,
And some in war, and some again in peace,
And some who, gaining their success in health,
See other things decrease.
Man can't have all — The sun consumes itself
By burning in its lap more feeble stars,
And those who crave the Hindu idols part
Oft crush their children 'neath their gilded cars.*

— CHEIRO

THE LINE of sun (Fig. 13), otherwise called the line of Apollo, the line of brilliancy, or the line of success, must, like the line of fate, be considered with the type of hand on which it lies; for instance, it will be more heavily marked on the philosophic, conic, and spatulate. The same rule given in reference to the line of fate therefore applies to this.

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

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

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

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

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

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

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

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

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

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

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

If the third finger be nearly equal in length to the second, the finger of Saturn, a very long line of sun with such a formation makes the subject inclined to gamble with everything — the talents, the riches, and even the chances of life.

The chief peculiarity of this line is that it generally gives, when well marked, a great tendency toward sensitiveness, but when combined with an exceptionally straight line of head it denotes the love of attaining riches, social position, and power.

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

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

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

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

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

The complete absence of the line of sun on an otherwise talented and artistic hand indicates that such people, though they may work hard, will

find the recognition of the world difficult to gain. Such individuals, no matter how they may deserve honour and fame, will rarely achieve it.

The Line of Sun may rise from the Line of Life, the Mount of Luna, the Plain of Mars, the Line of Head, or from the Line of Heart. Rising from the Line of Life, with the rest of the hand artistic, it is one of the best signs for success in some artistic career, but it is also, in this position especially, one of the greatest indicators of a sensitive temperament; such persons would devote their entire life to the worship of the beautiful, and yet not make as much out of their lives as people with the Line of Sun from the Fate Line itself.

Rising from the Line of Fate it increases whatever success is promised by that line. In most cases it means distinction of some kind from whatever date it leaves the Line of Fate; it naturally follows that the clearer and the better the line, the greater the success or distinction will be.

I consider it is far more accurate and less misleading to class this line as relating to brilliancy and success, as its name implies, than to call it — as many do — the Line of Apollo, or of art, for it is just as often found on the hands of those who cannot draw a straight line, and who do not know blue from red, as it is on the hands of artists, except in the first mentioned case when it indicates a sensitive, artistic nature.

One of the best indications of this line is when it runs from the wrist straight up to the third finger, and is parallel to the Line of Fate and close to it. Such is one of the greatest promises, with, of course, a good Fate Line, of exceptional success in whatever career engages the attention of such a subject.

Do not make the mistake that a heavily marked Sun Line running from Luna up to the third finger is the same thing. Far from it; in such a position it simply means a most eventful life, full of changes and uncertainties — but if such a line comes into hand, and then runs parallel with the Line of Fate from the Mount out, such a career will become fortunate and successful.

This Line on Luna as above, although it indicates a bright, happy, disposition, yet indicates the grave fault with the person's nature, that they are themselves changeable — with men, moods, and things, they generally desire glory and distinction, but they have little continuity of purpose and can seldom carry out their plans.

The Line of Sun may be found with a wretched, unfortunate Line of Fate, and if so, it denotes that the subject will always appear bright, happy, and joyous, in spite of adverse fate, continual sorrows, and disappointments.

The Line of Sun from the Mount of Luna, on an exceptionally well-marked hand, can promise success and distinction, but, it will be observed, dependent largely upon the fancies and caprices of others; in this case it is never a certain sign of success, being so much influenced by the fortunes of others; besides, the fancies of others must at best be a changeable quicksand, upon which one builds no sure foundation.

Rising from the Plain of Mars, the Line of Sun denotes success after great difficulties, but whenever it rises and runs on straight to its own finger, it is favourable.

Rising only from the Line of Head, and from that out good, it promises success from about middle life, but due alone to the subject's own brain work.

From the Line of Heart, if well marked, it simply promises that success will come very late in life. The Line of Sun should be clear and straight from the Heart Line out. If it is, it denotes that one's advanced years will be happy and at least fairly fortunate; if there is no line, or only a series of little scratches, it foretells a most gloomy outlook for one's declining years.

When the third finger is much longer than the first, and almost equal in length to the second, a Line of Sun more powerful than the Fate Line with such combination, denotes the gambling tendencies — but with everything — talents, riches, and even with risks of life. Again, with such a combination, a sloping Head Line generally goes with gambling, betting, risky speculations etc.

A good Fate and Sun Line parallel to one another with a straight Line of Head is one of the greatest signs of the acquisition of wealth, the straight Head Line showing a thoroughly practical nature, and the other lines great good fortune in all things attempted.

Many lines on the Mount of the Sun show too many things attempted — multiplicity of ideas will in such a case interfere with all genuine success.

A star on the Line of Sun is perhaps the very finest sign of brilliancy and glory that can be found.

A square on this line is a sign of preservation to one's name, reputation or position.

An island, loss of position, and general misfortune as long as the mark lasts. Once past the middle of the island in every case things begin to improve.

When the Line of Sun can be seen a certain distance up the hand, but fades out for a time, and then renews itself again, in such case the subject will go through great sorrows, darkness, figuratively speaking, but when the line is seen again from that out, brightness will be restored.

On a hollow hand, the Line of Sun loses all power, but denotes a bright disposition, and great hopefulness of spirits in spite of the misfortunes indicated by the hollowness of the palm, and it should always be remembered that a hollow palm generally goes with very poor health.

The complete absence of this Line of Sun on an otherwise talented and artistic hand is sometimes found, and although it does not promise that such persons never attain to fame or distinction, yet indicates that such people, no matter how hard they work, find the recognition of the world hard to gain. Such persons have their coffins covered with wreaths, whereas in life they probably found it difficult to get enough to eat.

If the Line of Sun goes to Saturn, instead of the third finger, it is not nearly so good in any of its indications, it denotes that sorrow and fatalities will always militate against the success of such a subject; such persons may gain much, but rarely, if ever happiness. If the line crosses Saturn or even sends a strong branch towards Jupiter, success will lie chiefly in position of great responsibility and power, and in the management of people. This sign is not, however, quite as powerful as the Line of Fate going to Jupiter.

THE LINE OF HEALTH OR THE HEPATICA

*Some flowers are bruised that they may be more sweet,
And some lie broken 'neath the rush of feet;
And some are worn awhile, then tossed aside;
Some grace the dead, while others deck the bride.
And so in life I've seen the saddest face,
The broken flower, give forth the sweetest grace.*

— CHEIRO

THERE HAS BEEN considerable discussion among writers as to the point where this line rises. My theory, and one which I have proved by watching the growth of this line on the hands of children and young people, is that it rises at the base, or on the face of the Mount of Mercury, and as it grows down the hand and into the Line of Life, so does it foreshadow the growth of the illness or germ of disease which at the time of its coming in contact with the line of life will reach its climax.

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

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

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

When rising from the Line of Heart at the Mount of Mercury and running into or through the Line of Life, it foretells some weakness of the heart. If very pale in colour, and broad, it will be bad circulation.

If red in colour, particularly when it leaves the line of heart, with small, flat hairs, it gives an indication of heart trouble.

When very red in small spots, it denotes a tendency in the system toward fever.

When twisted and irregular, biliousness and liver complaints.

When formed in little straight pieces, bad digestion (Fig. 19, *i-i*).

In little islands, with long, filbert nails, trouble to lungs and chest (Fig. 20, *i-i*).

The same mark, with the same kind of nail, but broad, throat trouble. (See 'Nails,' Chapter 6).

When heavily marked, joining the line of heart and head, and not found elsewhere, it threatens mental disturbance.

A straight line of hepatica lying down the hand may not give robust health, but it is good mark because it gives a more wiry kind of health than one crossing the hand.

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

THE VIA LASCIVA

The *Via Lasciva*, otherwise called the sister health-line (Fig. 13), is not often found, and is generally confounded with the hepatica. It should run off the palm into the wrist. In such a position it gives action and force to the passions, but if running across the hand into the Mount of Venus it shortens the natural length of life by its excesses (Fig. 17, *l-l*).

THE LINE OF INTUITION

The Line of Intuition (Fig. 12) is more often found on the philosophic, the conic, and the psychic, than on any other of the seven types. Its position on the hand is almost that of a semicircle from the face of the Mount of Mercury to that of the Mount of Luna. It sometimes runs through or with the hepatica, but can be found clear and distinct even when the hepatica is marked. It denotes a purely impressionable nature, a person keenly sensitive to all surroundings and influences, an intuitional feeling of presentiment for others, strange vivid dreams and warnings which science has never been able to account for by that much-used word, 'coincidence.' It is found more on psychic hands than on any others.

THE GIRDLE OF VENUS THE RING OF SATURN AND THE THREE BRACELETS

THE GIRDLE of Venus (Fig. 13) is that broken or unbroken kind of semicircle rising between the first and second fingers and finishing between the third and fourth.

I must state here that I have never found this sign to indicate the sensuality so generally ascribed to it, except when found on a broad, thick hand. Its real domain is usually on such hands as the conic and psychic. A little study will prove that this mark is as a rule associated with highly sensitive intellectual natures, but nature is changeable in moods, easily offended, and touchy over little things. It denotes a highly strung, nervous temperament, and when unbroken it certainly gives a most unhappy tendency toward hysteria and despondency.

People possessing this mark are capable of rising to the highest pitch of enthusiasm over anything that engages their fancy, but they are rarely twice in the same mood—one moment in the height of spirits, the next miserable and despondent.

When the girdle goes over the side of the hand and by so doing comes in contact with the line of marriage (Fig. 16, *k-k*), the happiness of the marriage will be marred through the peculiarities of the temperament. Such subjects are peculiarly exacting, and hard to live with. If on a man's hand, that man would want as many virtues in a wife as there are stars in the universe.

THE RING OF SATURN

The Ring of Saturn (Fig. 12) is a mark very seldom found, and is not a good sign to have on the hand. I have closely watched people possessing it, and I have never yet observed that they were in any way successful. It seems to cut off the Mount of Fate in such a peculiar way that such people never gain any point that they may work for or desire. Their temperament has a great deal-it may have everything-to do with this, as I always find these people full of big ideas and plans, but with such want of continuity of purpose that they always give up half-way. (See also Plate XIV).

THE THREE BRACELETS

The bracelets (Fig. 13) I do not consider of much importance in reading the lines, or in the study of the hand itself. There is, however, one strange and peculiar point with regard to them, and one that I have noticed contains a great deal of truth. I have observed through my training in Palmistry in early years and experience that the position of first bracelet, the one nearer the hand and almost rising into the palm (Fig. 16, *m-m*) causes weakness in relation to the internal organs of the body — e.g. in the bearing of children. And significantly, if the bracelets are straight and clear, they mean strong and robust constitution.

Another significance attached to the bracelets is that, if well and clearly defined, they mean strong health and a robust constitution, and this again, it is interesting to notice, bears out in a manner the point I have called attention to.

THE LINE OF MARRIAGE

*What matter if the words be said,
The licence paid — they are not wed;
Unless love link each heart to heart,
'Twere better keep those lives apart.*

— CHEIRO

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

What is known as the line or lines of marriage, as the case may be, is that mark or marks on the Mount of Mercury as shown: by Fig. 13. It must be first stated, and stated clearly, that the hand does not recognise the mere fact of a ceremony, be it civil or religious — it merely registers the influence of different people over our lives, what kind of influence they have had, the effect produced, and all that is in accordance with such influence. Now, marriage being so important an event in one's life, it follows that, if events can be foretold by the hand, marriage should certainly be marked, even years in advance, and I have always found that such is the case in respect to all important influences, and it is also natural that *affaires de coeur*, *liaisons*, and so on, can thus be singled out and divided from what is known as marriage, except when the *liaison* is just as important and the influence on the life just as strong. Why there should be a time set apart in one's life to marry, or not to marry, as the case may be, can only be answered by referring to the other mysteries that surround us. If anyone can explain why a permanent magnet brought into an ordinary room has the power to magnetise every other bit of iron in the room, what that power is, and what the connection is, then he may be able to answer the question; but until all the secret laws and forces of nature are known, we can take no other standpoint than to accept these strange anomalies without having the power to answer the cry of the curious, the perpetual parrot-like 'Why?' of the doubting. The only theory I advance is that, as the press of the finger on the telegraph keyboard in New York at the same moment

affects the keyboard in London, so by the medium of the ether, which is more subtle than electricity, are all persons unconsciously in touch with and in communion with one another.

In studying this point of the subject, I wish to impress upon the student that what are known as the lines of marriage must be balanced by marks on other portions of the hand, as I have shown by the influences by the side of the Line of Fate (Chapter 14), and by the lines of influence by the side of the Line of Life (Chapter 11).

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

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

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

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

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

When, however, the Line of Influence rises first straight on the Mount of Luna and then runs up and into the Fate-Line, the marriage will be more the capricious fancy than real affection.

When the Line of Influence is stronger than the subject's Line of Fate, then the person the subject marries will have greater power and more individuality than the subject.

The happiest mark of marriage on the Line of Fate is when the Influence-Line lies close to the Fate-Line and runs evenly with it (Fig. 20, *l-l*).

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

When it curves or drops downward toward the line of heart, it foretells that the person with whom the subject is married is liable to die first (Fig. 20, *j*).

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

When the Line of Marriage is distinct, but with fine hair-lines dropping from it toward the Line of Heart, it foretells trouble brought on by the illness and bad health of the person the subject marries.

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

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

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

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

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

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

When the Line of Marriage sends an offshoot on to the Mount of Sun and into the line of sun, it tells that its possessor will marry someone of distinction, and generally a person in some way famous.

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

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

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

THE LINE OF CHILDREN

*...So oft to bear,
Thro' early hours, thro' later years
The story of a mother's tears
Or of a father's drunken care.
Ah me! how hard
To bear that load, that heavy cross,
To stagger on, and, stumbling, find
All life but death, all death but loss,
With eyes alone to virtue blind!*

— CHEIRO

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

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

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

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

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

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

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

When the first part of the line is a little island, the child will be very delicate in its early life, but if the line is well marked farther, it will eventually have good health.

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

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

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

THE STAR

THE STAR ON THE MOUNT OF JUPITER

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

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

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

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

Its second position on the Mount of Jupiter is when it lies almost off the mount, very low at its base, cutting the base of the first finger, or resting on the side toward the back of the hand. In this case it is also the sign of a most ambitious person, but with this difference, that he will be brought in contact with extremely distinguished people; but unless the rest of the hand be exceptionally fine, it does not promise distinction or power to the individual himself.

THE STAR ON THE MOUNT OF SATURN

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

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

THE STAR ON THE MOUNT OF SUN

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

When, however, it is connected or formed by the line of sun, it denotes great fame and celebrity, but through talent and work in art. It should not be too high on the hand; a little above the middle of the line is its best position, as in the case of Madame Sarah Bernhardt, an impression of whose hand will be found on Plate IX.

THE STAR ON THE MOUNT OF MERCURY

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

THE STAR ON THE MOUNT OF MARS

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

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

THE STAR ON THE MOUNT OF LUNA

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

THE STAR ON THE MOUNT OF VENUS

In the centre or highest point of the Mount of Venus (Fig. 18, *l*) the star is once more successful and favourable, but this time in relation to the affections and passions. On a man's hand such a sign indicates extraordinary success in all affairs of love — the same on a woman's hand. No jealousies or opposition will rob them of the spoils of conquest.

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

THE STAR ON THE FINGERS

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

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

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

THE CROSS

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

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

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

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

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

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

On the Mount of Venus, when heavily marked, it indicates some great trial or fatal influence of affection; but when very small and lying close to the line of life, it tells of trouble and quarrels with near relatives.

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

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

By the side of the line of sun, disappointment in position.

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

THE SQUARE

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

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

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

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

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

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

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

A square on the Mount of Venus inside the line of life denotes preservation from trouble brought on by the passions (Fig. 21, *l*). When resting in the centre of the Mount of Venus, it tells that the subject will fall into all kinds of danger through passion, but will always manage to escape.

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

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

On Jupiter, from the ambition of the subject.

On Saturn, from the fatality that shadows the life.

On the Sun, from the desire for fame.

On Mercury, from the restless, mercurial temperament.

On Mars, from danger through enemies.

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

THE ISLAND, THE CIRCLE, THE SPOT

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

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

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

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

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

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

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

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

A line forming an island and crossing the hand from the Mount of Venus to the line of marriage foretells that an evil influence at that particular point will cross the life and bring disgrace to the marriage (Fig. 18, *r*). If the same kind of line runs to the line of heart, some bad influence will bring trouble and disgrace to the affections; when it runs to the line of head, some influence will direct the talents and intentions into some disgraceful channel; and when it runs into and bars the line of fate, some evil influence will be a barrier to the success of the subject at the date at which the lines join each other.

An island on any of the mounts injures the qualities of the mount on which it is found.

On the Mount of Jupiter it weakens the pride and ambition.

On Saturn it brings misfortune to the subject.

On the Mount of the Sun it weakens the talent for art.

On Mercury it makes a person too changeable to succeed particularly in anything in relation to business or science.

On Mars it shows a weak spirit and cowardice.

On Luna, weakness in working out the power of the imagination.

On Venus, a person easily led and influenced by the sport of fancy and passion (Fig. 20 *k*).

THE CIRCLE

If found on the Mount of the Sun, the circle is a favourable mark. This is the only position in which it is fortunate. On any other mount it tells against the success of the subject.

On the Mount of Luna it denotes danger from drowning.

When touching any important line, it indicates that at that particular point the subject will not be able to clear himself from misfortune — in other words, he will, as it were, go round and round in a circle without being able to break through and get free.

THE SPOT

A spot is generally the sign of temporary illness.

A bright-red spot on the line of head indicates a shock or injury from some blow or fall.

A black or blue spot denotes a nervous illness.

A bright-red spot on the line of health is usually taken to mean fever, and on the line of life some illness of the nature of fever.

THE GIRDLE, THE TRIANGLE, 'LA CROIX MYSTIQUE' THE RING OF SOLOMAN

THE GRILLE (FIG. 15) is very often seen, and generally upon the mounts of the hand. It indicates obstacles against the success of that particular mount, and especially means that those obstacles are brought on by the tendencies of the subject in accordance with that portion of the hand in which it is found.

On the Mount of Jupiter it denotes egotism, pride, and the dominative spirit.

On the Mount of Saturn it foretells misfortune, a melancholy nature, and a morbid tendency. i On the Mount of the Sun it tells of vanity, folly, and a desire for celebrity.

On the Mount of Mercury it denotes an unstable and rather unprincipled person.

On the Mount of Luna it foretells restlessness, discontent, and disquietude.

On the Mount of Venus, caprice in passion.

THE TRIANGLE

The triangle (Fig. 15) is a curious sign, and is often found clear and distinct, and not formed by the chance crossing of lines.

When distinct in shape on the Mount of Jupiter, it promises more than usual success in the management of people, in the handling of men, and even in the organisation of everyday affairs.

On the Mount of Saturn it gives a talent and inclination for mystical work, for the delving into the occult, for the study of human magnetism, and so forth.

On the Mount of the Sun it denotes a practical application of art and a calm demeanour toward success and fame. Success will never spoil such people.

On the Mount of Mars, it gives science in warfare, great calmness in any crisis, and presence of mind in danger.

On the Mount of Luna it tells of a scientific method in following out the ideas of the imagination.

On the Mount of Venus, calmness and calculation in love, the power of restraint and control over self.

The tripod or spear-head (Fig. 15) is an excellent sign of success on any mount on which it is found.

‘LA CROIX MYSTIQUE’

This strange mark has usually for its domain the centre of the quadrangle (Fig. 19, *r*), but it may be found at either its upper or lower extremities. It may be formed by the line of fate and a line from the head to the heart, or it may lie as a distinct mark without connection with any other main line.

It denotes mysticism, occultism, and superstition.

These three qualities are widely apart in themselves although often confounded, and the position this mark takes on the hand is therefore very important.

When high up on the hand toward Jupiter, it will give the belief in mysticism for one's own life, but not the desire to follow it farther than where it relates to self. Such people want their fortunes told, actuated more by curiosity to know how their own ambitions will turn out than by the deeper interest that the study involves for its own sake.

When the ‘Croix Mystique’ is more closely connected with the line of heart than with that of head, it gives a superstitious nature, and this even more so when it is marked over the centre of the head-line, when that line takes a sharp curve downward. It must be remembered that the length of the line of head has much to do with this. The very short line with the cross over it will be a thousand times more superstitious than the long one. The long one will be the greatest for occultism, and particularly so if the ‘Croix Mystique’ is an independent formation on the line of head.

When it touches the fate-line, or is formed by it, the love of the mystic will influence the entire career.

THE RING OF SOLOMON

The Ring of Solomon (Fig. 12) is a sign that also denotes the love of the occult, but in this case it shows more the power of the master, the adept, than the mere love of the mystic denoted by 'La Croix Mystique.'

THE GREAT TRIANGLE AND THE QUADRANGLE

WHAT IS CALLED the great triangle, or the Triangle of Mars, is formed by the lines of life, head, and the hepatica (Fig. 22).

When, as is very frequently the case, the line of health is altogether absent, its place must be filled by an imaginary line to form the base of the triangle, or (as is often found) the line of sun forms the base (Fig. 22, *a-a*). This latter is by far the greatest sign of power and success, although the subject will not be so broadminded and liberal as when the base of the triangle is formed by the line of health.

The shape and positions of the great triangle must be considered by themselves, although it contains the upper, the middle, and the lower angle, which three points will be dealt with later.

When the triangle is well formed by the lines of head, life, and health, it should be broad and enclose the entire Plain of Mars. In such case it denotes breadth of views, liberality and generosity of spirit; such a person will be inclined to sacrifice himself to further the interests of the whole, not the unit.

If, on the contrary, it is formed by three small, wavy, uncertain lines, it denotes timidity of spirit, meanness, and cowardice. Such a man would always go with the majority, even against his principles.

When in the second formation of the triangle it has for its base the line of sun, the subject will then have narrow ideas but great individuality and strong resolution. Such a sign, from the very qualities it exhibits, contains within itself the seeds of worldly success.

THE UPPER ANGLE

The upper angle (Fig. 22, *b*) is formed by the lines of head and life. This angle should be clear, well pointed, and even. Such will indicate refinement of thought and mind, and delicacy toward others.

When very obtuse, it denotes a dull matter-of-fact intellect with little delicacy and feeling and a very small appreciation of art or of artistic things or people.

When extremely wide and obtuse, it gives a blunt, hasty temper, a person who will continually offend people. It also denotes impatience and want of application in study.

THE MIDDLE ANGLE

The middle angle is formed by the line of head and that of health (Fig. 22, *c*). If clear and well defined, it denotes quickness of intellect, vivacity, and good health.

When very acute, it denotes a painfully nervous temperament and bad health.

When very obtuse, dullness of intelligence and a matter-of-fact method of working.

THE LOWER ANGLE

The lower angle (Fig. 22, *d*), when very acute and made by the hepatica, denotes feebleness, and littleness of spirit; when obtuse, it denotes a strong nature.

When made by the line of sun and very acute, it gives individuality, but a narrow view of things; when obtuse, it gives a broader and more generous mind.

THE QUADRANGLE

The quadrangle, as its name implies, is that quadrangular space between the lines of head and heart (Fig. 22).

It should be even in shape, wide at both ends, but not narrow at the centre. Its interior should be smooth and not crossed with many lines, whether from the head or from the heart. When marked in this way, it indicates evenness of mind, power of intellect and loyalty in friendship or affection.

This space represents within itself the man's disposition toward his fellows. When excessively narrow, it shows narrow ideas, smallness of thought, and bigotry, but more in regard to religion and morals, whereas the triangle denotes conservatism as regards work and occupation. With religious people this is a remarkable sign, the hand of the bigot always having this space extremely narrow.

On the other hand, the space must not be too wide. When it is, the subject's views of religion and morals will be too broad for his own good.

When this space narrows so much in the centre that it has the appearance of a waist, it denotes prejudice and injustice. Again, the two ends should be fairly equally balanced. When much wider under the Mount of the Sun than Saturn, the person is careless about his name, position, or reputation. The opposite of this is shown when the space is narrow. It is in such a case a sign of intense anxiety as to the opinion of other people — what the world thinks, and what one must do to keep up one's reputation.

When excessively wide under Saturn or Jupiter and narrower at the other end, it denotes that the subject will change from the generosity of his views and broadness of mind to become narrow and prejudiced.

When the quadrangle is abnormally wide in its entire length, it denotes want of order in the brain, carelessness of thought and ideas, an unconventional nature, and one imprudent in every way.

When the quadrangle is smooth and free from little lines, it denotes a calm temperament.

When very full of little lines and crosses, the nature is restless and irritable.

A star in any portion of the quadrangle is an excellent sign, particularly if it be under some favourable mount.

Under Jupiter it promises pride and power.

Under Saturn, success in worldly matters.

Under the Mount of the Sun, success in fame and position through art; and between the Sun and Mercury, success in science and research.

TRAVEL, VOYAGES AND ACCIDENTS

THERE ARE two distinct ways of telling travels and voyages. One is from the heavy lines on the face of the Mount of Luna; the other, from the little hair-lines that leave the line of life but travel on with it (Fig. 22, *j*). This indication is similar to that of the line of life dividing in the hand: if one branch goes around Venus, the other proceeding to the base of the Mount of Luna, it foretells that the subject will make some great change from his native land to another. It therefore follows that the journeys told by the change in the line of life are far more important than the lines on Luna, which relate more to the minor changes or travels of the subject. It is sometimes found that long lines extend from the *rascette*, or first bracelet (Fig. 22), and rise into the Mount of Luna. These are similar to the travel lines on Luna, but much more important. When the line of fate shows a considerable and beneficial change at the same point, then these lines are prosperous and fortunate. When, however, the line of fate does not show any advantage gained at the same point, the subject will not improve, to any great extent, in worldly matters by the change.

When such a journey-line ends with a small cross, the journey will end in disappointment (Fig. 22, *e-e*).

When the travel-line ends in a square, it denotes danger from the journey, but subject will be protected.

When the line ends with an island, no matter how small, the journey will result in loss (Fig. 22, *f*).

On the Mount of Luna the ascendant lines from the *rascette* are the most beneficial. .

When the line crosses the hand and enters the Mount of Jupiter, great position and power will be gained by it, and the journey will also be extremely long.

When the travel-line runs to the Mount of Saturn, some fatality will govern the entire journey

When it runs to the Mount of the Sun, it is most favourable, and promises riches and fame.

When it reaches the Mount of Mercury, sudden and unexpected wealth will arise from it.

When the horizontal lines on Luna cross the face of the mount and reach the line of fate, the journeys will be longer and more important than those indicated by the short, heavy lines also on that mount, though they may not relate to a change of country (Fig. 22, *g-g*).

When they enter the line of fate and ascend with it, they denote travels that will materially benefit the subject.

When the end of any of these horizontal lines droops or curves downward toward the wrist, the journey will be unfortunate (Fig. 22, *k*). When they rise upward, no matter how short, it will be successful.

When one of these lines crosses another, such a journey will be repeated, but for some important reason.

Any square on such a line will show danger, but protection from accident or misfortune.

If the travel-line runs into the line of head and causes a spot, island, or break, it foretells some danger to the head, or some malady arising from such a journey (Fig. 22, *h-h*).

ACCIDENTS

I have alluded to accidents considerably in my treatment of the line of travel and in relation to travel, but disasters are more marked on the line of life and line of head than at any other point.

of life denotes a more immediate danger as follows:

When, from an island on Saturn, a line falls downward and enters the life-line, serious, if not fatal, danger is indicated (Fig. 22, *i-i*).

When such a line ends by a small cross, either on the line of life or without it, it tells that the subject will have some narrow escape from serious accident.

When the same mark occurs lower down, at the base of the Mount of Saturn, the accident will result more from animals than from other causes.

Any straight line from Saturn to the life-line means danger of some kind, but not so serious as from a line possessing the island either on Saturn or lower down.

To the line of head exactly the same rules apply, with this difference, that the danger will be direct to the head itself, but, unless the accident-line cuts or breaks the head-line, it denotes, as it were, that the person has time to foresee the dangers that approach, and such a mark indicates a fright and shock to the brain, but no serious results unless the line is injured or broken.

TO DETERMINE DATE AND TIME OF EVENTS

IN MY OWN work I use a system as regards time and dates which I have never found mentioned elsewhere. It is one which I consider exceptionally accurate, and I therefore recommend it to the student for his or her consideration. It is the system of seven, and I advance it as being taught by nature in all her mysterious dealings with life.

In the first place, we find from a medical and scientific standpoint the seven a most important point of calculation. We find that the entire system undergoes a complete change every seven years; that there are seven stages of the prenatal existence; that the brain takes seven forms before it takes upon itself 'the unique character of the human brain'; and so forth. Again, we find that in all ages the number seven has played a most important part in the history of the world; as, for instance, the seven races of humanity, the seven wonders of the world, the seven altars to the seven gods of the seven planets, the seven days of the week, the seven colours, the seven minerals, the supposition of the seven senses, the three parts of the body each containing seven sections, and the seven divisions of the world. Again, in the Bible, seven is the most important number; but it is superfluous to give further details. The point that bears most largely on this subject is that of the entire system undergoing a change every seven years. My own observation leads me also to advance (simply for the consideration of the student) the theory that the alternate sevens are somewhat alike in their relation to the functional changes of the body. For example, a child very delicate on passing the age of seven is also likely to be delicate on passing the age of twenty-one, whereas a child healthy and strong at the age of seven will again be healthy and strong at the age of twenty-one, no matter how delicate he or she may be through the intermediate years. This is an interesting point in predictions relating to health, and one which I have found not only interesting but extremely reliable. Every line on the hand can be divided into sections giving dates with more or less accuracy. The most important lines, however, and those usually consulted in reference to dates, are those of life and fate. In Fig. 23 it will be noticed that I have divided the line of fate into three great divisions, namely, twenty-one, thirty-five, and forty-nine, and if the student will keep this in mind he will more easily fill in the subdivisions on the human hand itself.

While making the smallest calculation of dates, the student of palmistry must be very careful to take particular notice of class or type of hand. The scale of division or subdivision of dates in square hand may vary from that of spatulate or psychic hand. Similarly, for greater accuracy the line of life and the line of fate should be used together while calculating the dates of events. The students of palmistry will achieve perfection by practice. But they should not feel discouraged if at the initial stage they encounter the problem of inaccuracy of determining the exact date of event.

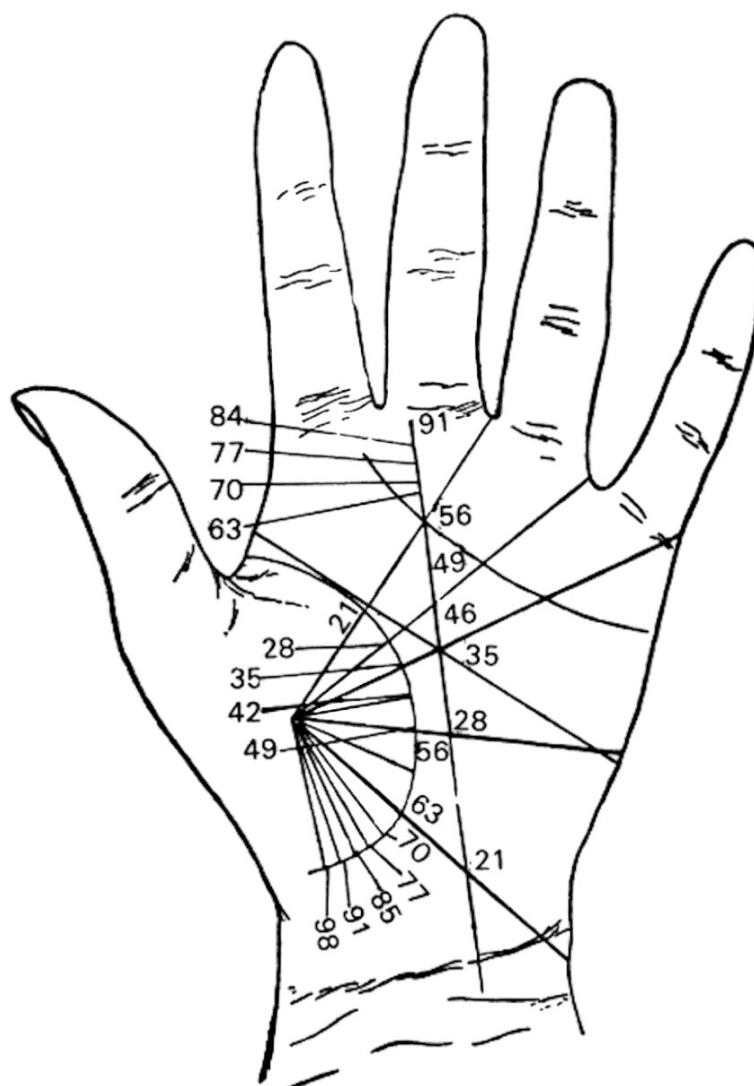


Fig. 23: Time the System of Seven

MODUS OPERANDI

IN THE FIRST PLACE, I would advise the student to seat himself opposite his subject, so that a good light may fall directly on the hands. I would also advise that no person be allowed to stand or sit in close proximity, as unconsciously a third person will distract the attention of both subject and palmist. There is no special time absolutely for the successful reading of hands. In India they advocate the hour of sunrise, but that is merely because of the fact that the circulation of the blood is stronger at the extremities in the early morning, than after the fatigue of the day, consequently the lines are more coloured and distinct. By placing the subject directly opposite, the student is in a better position to examine both hands at the same time. In proceeding with the examination, first notice carefully the type the hands belong to, whether the fingers are in keeping with the palm, or in themselves relate to a distinct class; next carefully examine the left hand, then turn to the right — see what modifications and changes have occurred there, and make the right hand the basis of your reading.

On all important points, such as illness, death, loss of fortune, marriage, and so forth, see what the left promises before coming to the conclusion that this or that event will take place.

Hold whatever hand you are examining firmly in yours; press the line of mark till the blood flows into it — you will see by this means the tendencies of its growth.

Examine every portion of the hand — back front, nails, skin, colour — before speaking. The first point should be the examination of the thumb; see whether it is long, short, or poorly developed; whether the will-phalange is firm or supple, whether it is strong or weak. Then turn your attention to the palm; note whether it is hard, soft, or flabby.

I would next advise you that you remark the fingers — their proportion to the palm, whether long or short, thick or thin; class them as a whole, according to the type they represent, or if they be mixed, class each individual finger. Then notice the nails, for their bearing on temper, disposition and health. Finally, after carefully examining the entire hand, turn your attention to the mounts: see which mount or mounts have the greatest prominence; and then proceed to the lines. There is no fixed rule as to the line to examine first; the best plan, however, is to start with the lines

of life and health combined, then proceed to the line of head, the line of destiny, the line of heart, and so on.

Speak honestly, truthfully, yet carefully. You can tell the plainest truths, but you need not shock or hurt your consultant by doing so. Be as careful with that complicated piece of humanity before you as you would be in handling a fine and delicate piece of machinery. Above all things, you must be sympathetic: take the deepest possible interest in every person whose hands you read; enter into their lives, their feelings and their natures. Let your entire ambition be to do good, to be of some benefit to the person who consults you. If this be the foundation of your work, it will never tire or distress you; on the contrary, it will sustain you. If you meet friends, be thankful for their friendliness; if you meet enemies, be not argumentative for the sake of argument. Think of your work first, of self last.

Above all things, be not impatient in the pursuit of this knowledge; you will not learn a language in a day, neither must you expect to learn cheiromancy in a day, neither must you expect to learn cheiromancy in an hour. Be not dismayed if you find it more difficult than you have imagined. Consider it earnestly — not in the light of an amusement, but as a work entailing depth of thought, patience of research, and one worthy of the highest talents that you can give. If we study it aright, we hold within our hands the keys of the mysteries of life. In it are hereditary laws, the sins of the fathers, the karma of the past, the effect of the cause, the balance of things that have been, the shadow of things to be.

Let us be careful, then, that this knowledge be used aright. Let us be earnest in work, humble if success may crown work. Let us examine the self before we examine others. If we see crime let us consider the temptation of the criminal. If we see faults let us remember we are not perfect

Let us be careful lest in the pursuit of knowledge we despise what may seem to be beneath us — there is nothing beneath us; there is nothing common, for all fulfil the purpose of humanity. Let us not think there is no truth because we do not know, or that we possess the mysteries of the sun because we see its light. Let us be humble, that knowledge may raise us; let us be seekers, that we may find.

HOW TO MAKE CLEAR IMPRESSIONS OF HANDS

THERE WERE many scores of people interested in this subject who have written to me from time to time making enquiries as to the best means for taking impressions of hands, and for making casts, moulds, and such like; and as for the past ten years I have received in connection with various points of interest in this study upwards of eighty to a hundred letters in a day, one can understand that it is impossible, with such a correspondence, to answer as completely as one would wish the questions recasts and impressions that are frequently asked; no more fitting opportunity could, therefore, present itself than the publishing of a new edition to give the desired information.

As regards the much discussed point, are casts better to study from than impressions on paper? My own experience has taught me that the casts have undoubtedly certain advantages, yet these advantages are in many ways overruled by the ease with which impressions may be obtained, and the enormous numbers that one may keep without the fear of their getting rubbed, broken, or discoloured, as is the case with casts.

I will, then deal with the art of making impressions of hands first.

IMPRESSIONS MADE BY PRINTER'S INK

Printers' ink, especially the kind employed by the police for fingerprints in all cities, is the best means I have found for making good impressions of hands.

Readers can purchase this ink at any establishment where they sell printers' materials.

At the same place, get a small gelatine roller, which is generally fitted in a metal frame with a wooden handle.

Next, get a few quires of *white coated paper* about the size of an ordinary sheet of typewriting paper. I specify *coated or glazed* paper, as it takes the best imprints. When you have obtained these requisites, go to any hardware store and get a rubber mat about a quarter to a half inch thick, what is called a 'kneeling mat' will do very well. These are necessary to make a springy cushion, so that the fine lines come out clearly.

Place a sheet of the coated white paper on the upper surface of the rubber mat. Smooth out a small portion of the printers' ink by running the gelatin roller over it on a piece of glass.

When all is ready, run the gelatine roller over the subject's left and right hands, press them firmly down on the sheet of paper, turn the hand *over on the back* and with the flat part of the thumb press the paper lightly into the hollow of the palm and wrist, peel off the sheet of paper, starting from the fingers, and you will find you have obtained a clear impression of all the lines of the hand.

You may at first find some difficulty with persons who have a dry, acid skin, which may make the imprints in many cases look 'spotted.' This can be got over by first washing the hands you are going to treat with warm water, drying them thoroughly and sprinkling with a light dusting of some powder like talc. If you have not got talc, a little chalk will do as well.

There are many ways of removing the printers' ink from the hands. The simplest and best is to get a small tin of the powder sold at all motor supply stores for cleaning oil and grease off hands, rub this on the hands in hot water and the ink will come off easily.

IMPRESSIONS MADE BY CHEMICALS

There are some dozens of ways by which good imprints of the hand may be obtained, as, for example, there are many solutions of chemicals from which one can get very good results. One of the simplest and the best is that of tannin and iron.

To make an impression from this source it is necessary to take a small portion of tannin, which one can buy anywhere, and dilute it with water in a flat dish or square pan. Take a sheet of smooth paper of good quality and steep the surface of it in tannin and then hang it up to dry. When dry the surface of the paper will become yellow, and is then ready for use.

You next make a light solution of iron, brush it over the hand, and then placing it firmly on the prepared paper, you press it for a moment, then draw the outline of the shape by passing a pencil by the side of the palm and fingers, and on lifting the hand from the paper you will find a good black impression on the yellow tannin background. The great fault with this process is that the solution of iron on coming in contact with the tannin will also make the surface of the hand black, and it is a very difficult thing to wash it off again. In fact, with almost all impressions made by any use of chemicals the skin of the hand will suffer more or less, and that being the case, I do not advise their use for such a purpose.

IMPRESSIONS MADE BY SMOKE OF CAMPHOR

Blackening sheets of paper by smoke is a method that many people have employed from time to time, the smoke of an ordinary tallow candle being generally used. The impression of the hand is afterwards made fast by spraying with artists' fixative, which can be obtained at any artists' material shop.

Although this sounds rather a primitive process, yet some remarkably good impressions may be made in this way, and with little trouble, as after the operation one's hands can be very easily cleaned.

If other processes cannot be had at the time, the impressions made by the smoke of camphor can be very well relied on. For this, a little piece of camphor, that one can carry in one's waistcoat pocket, and few sheets of smooth paper are all that is necessary. Set fire to the camphor, smoke the paper, make the impression fast by spraying with the fixative, draw an outline of the hand round with a pencil, and you will often find that a very good impression is the result. Some of the hands that appear in my "Language of the Hand" were taken in this way, and although some are not as good as they ought to be, there are others that are quite clear enough to show every line. I only regret that many of the hands taken by this process belong to men and women so famous that one naturally would desire that the impressions were obtained by the best means, but unfortunately I had not always the best process at my disposal, and had to accommodate myself to the needs of the moment.

THE MAKING OF CASTS

The great advantage of making casts lies in the fact that they show the shape of the hand, but their great disadvantage is the ease with which they get broken, and the amount of room they require, if one's collection should run into the hundreds, not to speak of thousands. Another point that those who advocate the taking of casts forget is, that the fine lines get so easily rubbed off the surface, and that the mere fact of even dusting a cast affects these small lines, and very quickly obliterates them altogether. Of course, one may varnish a cast, and so, to a great measure, preserve it, but, that is an after consideration.

A cast can be obtained either by first making a mould in wax or some other pliable substance, or by making a mould of the hand in plaster of Paris itself, but the first method is by far the best.

To make a good mould it is necessary to get good wax, which can be easily procured in almost any town; a special wax used by dentists for taking impressions of the mouth is extremely good for the purpose.

Place the wax in boiling water until it is sufficiently soft to be worked easily, form it into a flat piece large enough to receive the imprint, then place the hand firmly down on it and press it well.

When the matrix thus made is cool you prepare your plaster of Paris, and having first slightly oiled the mould to prevent it sticking, pour the liquid plaster into it and leave it to set. In order to remove the cast from the mould it is often necessary to break the latter to pieces, but this should be done with the greatest care or one may break the cast as well. When making the mould in plaster a direct one must always oil the hand slightly to prevent the plaster from sticking. The matrix can also be made in gelatine, or even in ordinary putty if wax cannot easily be obtained.

SOME INTERESTING HANDS

THE HAND OF H.H. THE INFANTA EULALIA

THE HAND of H.H. the Infanta Eulalia of Spain shown on Plate II, is remarkable, if only for the quantity of lines that appear, most of them contradictory in their meanings, as was the character of the lady, the subject of this sketch.

The Infanta Eulalia was a clever, brilliant woman who could do almost anything and yet did nothing exceptionally well.

As Aunt to Alfonso XIII, ex-King of Spain, she had an exalted position in one of the most distinguished Courts of Europe. She, however, threw overboard her great opportunities, brought discredit to her position by her numerous adventures, made a failure of her marriage and lost the greater part of her fortune.

She could paint extremely well, had considerable talent as a writer and musician, could use a rifle and ride to hounds as few women can and yet for all practical purposes she accomplished nothing very remarkable.

I reproduce this hand as an example of the line of Sun, that although appearing well in its early part, at about the middle of the palm crosses over and *finishes on the Mount of Saturn*, an extremely unfavourable indication on any hand, especially so if the line of fate appears to split up or lose its strength before it reaches its termination.

Other points for the student to notice are the downward curve of one end of the line of heart at its commencement under the Mount of Jupiter, the general appearance of the heart-line itself, the broken-up irregular Girdle of Venus, the drooping lines of marriage on the base of the fourth finger. The peculiarly marked line of head with an 'island' in the centre, with one end terminating in a 'star' on the second Mount of Mars, the indication of mental brilliancy, but of an erratic kind.

The Infanta Eulalia had an extraordinary magnetic personality, she was a delightful hostess, could speak fluently every European language, she attracted people to her and yet made innumerable enemies. (See lines crossing from Mount of Mars under Jupiter.)

In studying this hand, it is well to bear in mind that a vast number of lines have a tendency to contradict or *neutralise their meaning*. As a rule, it will be found that persons are more successful when the principal lines are

clear and distinct and, as it were, not confused by a multitude of minor marks running through them.

THE HAND OF GENERAL SIR REDVERS BULLER, V.C.

The right hand of General Sir Redvers Buller, Plate III, is a remarkable example of two lines of head on the same hand.

One is contained in the level line of head and heart crossing the palm from side to side. The other, the line from high up on Jupiter.

The lines from the line of life on the base of the first finger are also worthy of interest.

The hand itself is long, of the intellectual type, while the thumb stands out clear and distinct, the embodiment of will-power and determination.

The fourth or 'little finger' is the one badly developed part of this hand, but Sir Redvers Buller was a man with no great command of language or gift of eloquence, and was unable to defend himself when the moment came when speech would have been a valuable asset. I have written about the indications given by the fourth finger in Chapter 3.

The Lines of Fate and Sun are also good up to the point where a line may be noticed crossing the line of Sun *toward* Saturn. This is not a good sign on any hand, as it indicates some reverse of fate, at about the time when this mark crosses the line of Sun.

General Sir Redvers Buller had extraordinary power and command over his men when he employed the gift of organisation and authority conferred on him by the line of head coming from Jupiter.

There is, however, something contradictory and even unlucky about persons who have the Lines of Head and Heart running together across the palm. Such people have a kind of 'single track' brain that will not listen to others or take any advice unless it comes from themselves. They may meet with considerable success due to their excessive power of concentration on some one object, until any mark on their line of Sun *bends or inclines toward the Mount of Saturn*. If such is the case their plans as suddenly turn out wrong and they usually meet with disaster.

Sir Redvers Buller was sceptical when I told him that there lay before him another campaign which would bring censure and criticism on him.

This actually occurred when, as Commander-in-Chief in the Boer War, the disaster of 'Spion Kop' and the Modder River brought about his recall and censure by the War Office.

THE HAND OF SIR ARTHUR SULLIVAN, B.T

Sir Arthur Sullivan will be remembered for the original and beautiful music he composed for the 'Gilbert and Sullivan Operas.' The reproduction of his right hand on Plate IV, shows the Line of Head separated from that of the life, long and gently curved into the middle of the Mount of Luna. The space between the head and Life-Lines denotes the dramatic quality of his work, while the curved line of head into the Mount of Luna indicates his great powers of imagination and originality.

The line of fate so closely tied to the Mount of Venus accurately portrays the difficulties of his early life when he sacrificed himself to help his family and relations. The second or inner Fate-Line starting out towards the middle of the Line of Life and rising upward into the Mount of Jupiter, in itself, promises successful ambition to be followed as it was later by the main Line of Fate also curving towards the same mount.

In spite of the recognition of his work by the public, hardly any Lines of Sun can be seen on this hand, but it has to be remembered that this great composer had not by nature a sunny, happy disposition. He cared little or nothing for personal fame or glory, nor did his work bring him any great amount of worldly possessions or wealth.

THE HAND OF WILLIAM WHITELEY

The hand of William Whiteley, Plate V, one of England's great business men, called 'the Universal Provider' because his store was said to be able to supply anything from a 'needle to a battleship,' is a good example of 'the business hand.'

It is the square type with fairly long fingers and a very 'level-headed' looking head-line, closely joined to the Line of Life. There was nothing rash or impulsive William Whiteley's 'make-up'; he was noted for his caution, but at the same time he was always ready for any emergency.

The Fate-and Sun-lines on this hand are well marked. There is one peculiar line rising from the centre of the Line of Fate toward the base of the Mount in of Jupiter, but which appears to be cut through by a Line from Mars to the Sun. This occurs at the age he had reached when he was shot and killed in his office by his supposed illegitimate son.

When I took the impression of his hand I warned him of danger of a violent death.

Very calmly he asked: 'How far off is that danger?'

I replied: 'About thirteen years from now.'

Then thirteen years later he was shot to death at the height of his enormously successful business career.

THE HAND OF THE RIGHT HON. JOSEPH CHAMBERLAIN,
M.P., AND HIS SON, WHO LATER BECAME SIR AUSTEN
CHAMBERLAIN

These two right hands, Plates VI and VII, are good examples of heredity as shown by hands. It will be noticed that the shape is similar in both father and son, while the lines are very much alike.

I took these impressions in Mr. Chamberlain's private room in the House of Commons. Mr. Chamberlain was keenly interested in my predictions that his son Austen was destined to follow the same political career that he had done.

It is common knowledge that as the years went past, Austen Chamberlain filled one by one the exalted positions his father had occupied in Government life.

He entered Parliament at the same age, and successively filled the positions of Postmaster General, Chancellor of the Exchequer, Leader of the House of Commons and finally received knighthood for his services as President of the Locarno Peace Conference after the war.

Further, he suffered the same class of illness which his distinguished father passed through and at the same periods of his life, even to the serious nervous breakdown that caused him to retire from public life (see health-line attacking the line of life) which caused paralysis to his father in his sixty-third and sixty-fifth years.

CHEIRO'S OWN HAND

In Plate 1, I reproduce an impression of my own hand as an example of what is called 'the double line of head.'

I have stated in previous pages of this book (Chapter 12), that 'a double Line of Head' is very rarely found. The character shown by each of these Lines of Head is in apparent contradiction to the other. For example, the lower line closely joined to the Line of Life denotes a mentality extremely sensitive, artistic, and imaginative

The upper line gives the reverse characteristics: namely, rising on the Mount of Jupiter and running nearly straight across the palm, it denotes self-confidence, ambition, power to dominate others and a level-headed, practical way of looking at life.

One can hardly imagine such mentally opposite characteristics in the same person, but the impression given of my own hand is a good illustration of these statements.

On my left hand there is no sign whatever of any upper Head-Line — there is only the lower line to be seen; and it is a curious fact that the appearance of the upper head-line on my right hand only commenced to be noticeable when I was about thirty years of age.

At this period of my life, circumstances brought me before the world as a lecturer and public speaker.

This forced me to make a supreme effort to overcome my extreme sensitiveness as shown by the lower headline, with the result that the upper line began to develop and in a few years became *the dominant one* on my right hand.

I have also stated that in cases where 'the double line of head' is found, persons who possess these lines are inclined to live what are called 'double lives' of one form or another.

In my own particular case this has been remarkably true, for more than thirty years one section of the public only knew me under my *nom de guerre* as 'Cheiro,' while another section only knew me under my own name.

I can further state here, that due to the influence of the more sensitive side of my nature, for many years I gave vent to my feelings by writing

poetry, both sentimental and religious, while at the same time, the other side was engaged in appearing as a lecturer on the public platform, as War Correspondent, and later, as editor of newspapers in London and Paris.

These 'double lines' of head may be very clearly seen in the impression of my right hand reproduced in this volume.

THE BABY'S HAND TWENTY-FOUR HOURS

Old The impression of this baby's right hand I took twenty-four hours after its birth. Impression of very young children's hands are very hard to take, as the flesh is so soft and pliable, and the little ones will not keep still.

In this case, Plate VIII, I succeeded very well and the lines may be quite clearly seen. I made this impression many years ago and the 'baby' has now grown to be a man. He has done very well in a business career (probably due to the upper line of head lying so straight across the hand).

THE HAND OF MADAME SARAH BERNHARDT

The most remarkable point about this imprint (Plate IX) is the Lines of Fate and Sun rising so early in life from almost the wrist and running *parallel to one another to the advanced years of the life*.

The 'great Sarah' commenced her dramatic career at the age of sixteen. In spite of her remarkable talents she had many difficulties to contend with, up to the period when on her hand the two lines of fate may be seen coming together about her twenty-sixth year. From this date on her fame and renown became worldwide.

The Line of Head is clear as if drawn by a rule, while the open space between it and the line of life denotes her impulsiveness and dramatic ability which I called attention to in Chapter 11.

It will be noticed the remarkable number of small lines that appear to be shot out of the Line of Life in an upward direction. These indicate what may be termed 'spurts of energy' at these moments.

These are not good signs, if a heavily-marked line of health is seen attacking the Life-Line from the Mount of Mercury. In Madame Bernhardt's case there is hardly any Health-Line, it appears to stop, or fade out, after her early years. As is well known, the great actress had a wonderfully strong constitution once she passed her middle years, which continued to the last period of her life.

Madame Bernhardt was born in Paris, October 22, 1845, She died in Paris, March 26, 1923, in her seventy eighth year.

THE RIGHT HAND OF DAME MELBA, G.B.E., THE FAMOUS AUSTRALIAN PRIMA DONNA

It will be noticed that the Line of Head (Plate X) is separated by a space between it and the line of life, very much alike to that on Sarah Bernhardt's hand, it also rises on the base of the Mount of Jupiter giving the qualities of great ambition.

In Chapter 11, in dealing with the Line of Life, I wrote: 'When there is a medium space between the Line of Life and that of Head, the subject is more free to carry out his or her plans and ideas; it also denotes energy and a very go-ahead spirit.' In speaking of the Line of Head in Chapter 11, I said: 'When a space is found between the Line of Head and that of Life, it is beneficial when not too wide; when medium it denotes splendid energy and self-confidence and is a useful sign for barristers, actors, preachers, etc.'

Dame Melba had all those qualities that suited her for a life before the public. Both the fate and Sun-Lines on her hand are also sharply marked, especially the Line of Sun culminating, as it does, in the form of a triangle at the base of the mount of that name.

In estimating the ultimate success of a person's life, it is always wise to notice if these Lines of Fate and Sun *appear equal to one another*.

The 'double Life-Line' that may be noticed about the middle of the hand gave Dame Melba enormous vitality and by running outward into a line of travel toward Luna, promised the almost continual run of long voyages from one end of the world to the other which was so much a part of this remarkable woman's career.

Dame Melba consulted me in New York when she wrote in my Visitor's Book:

"Cheiro' you are *wonderful* — what more can I say?"

'NELLIE MELBA'

THE HAND OF LORD LEIGHTON, P.R.A.

Sir Frederick Leighton, who later became Lord Leighton, had just been elected President of the Royal Academy when he gave me the impression of his hand which appears in Plate XI. His left and right were exactly alike; for some reason of his own he preferred that in my book I should reproduce the left.

For a man's hand, it is almost a perfect example of the 'Conic or Artistic' type, which I have described in Chapter 2, but in Lord Leighton's case, his hands were strong and elastic, which gave him the strength of will to hold in check his natural love of luxury and comfort. His artistic disposition, characteristic of this type, was, however, much in evidence in his beautiful studio and in his home, where he lived more like a Persian prince in palace than an Englishman.

The Line of Sun from the wrist to the third finger is very remarkable. It promised him the fame and glory which came easily to him from the very commencement of his brilliant career.

Lord Leighton studied hands from the standpoint of his art and in all his pictures emphasised their shape and expression.

THE HAND OF MARK TWAIN

The right hand of 'Mark Twain,' Plate XII, does not come out as clear as one would like. It was made by means of smoked paper, a process I employed in the earlier days of my career. I later substituted a process I will describe later on in these pages.

The most remarkable things to notice in the impression of the right hand of this celebrated American humorist is that the Line of Head lies almost *level across the palm*. This characteristic is found on the hands of persons who develop the faculty of 'seeing both sides' of anything that interests them.

Mark Twain had this particular gift in a very marked way and which comes out strongly in all his writings. He was not a 'visionary' by any manner of means. If anything he was an avowed sceptic and had to have facts to support his views or ideas.

When he came to see me I did not know who he was. While I was taking impressions of his hands, he said: 'The past may leave its mark, I admit, and character may be told down to its finest shades of expression; all that I might believe—but how the future may be even foreshadowed is what I cannot understand.'

In answer to his argument I took up the question of heredity. I showed him an impression of a mother's left and right hands with the imprints of five of her children's until we came to one where the right hand of the child tallied closely with the markings of the mother's right hand.

'In this case,' I said, 'which you can follow up and prove for yourself, every section of this girl's life repeated, even to dates, the events of the mother's life, although twenty years separated them in time.'

'Now,' I concluded, 'if one had known the events of the mother's life and seen that the same markings appeared in the hands of the child - then, even say at six years of age, one could have predicted the events which would take place in the fate of the daughter.'

This interested my visitor so deeply that he took notes of the various hands and was particularly struck by the fact that even the circles in the skin of the tops of the thumbs of the mother and this child agreed very closely.

As he was going he told me who he was and added: ‘The one humorous point in the situation is, that I came here expecting to lose my money by my foolishness, but I have gained a plot for a story which I certainly think should be a ‘best seller.’

A short time later he published *Pudd’n Head Wilson*, dealing with thumb-marks, which had an enormous success.

Before he left he wrote in my Visitor’s Book the following:

“Cheiro” has exposed my character to me with humiliating accuracy. I ought not to confess this accuracy, still I am moved to do it.

MARK TWAIN

THE HAND OF A CONVICTED MURDERER

I obtained the impression of Dr. Meyer's hand (Plate XIII) under the following conditions. On the occasion of my first visit to New York, some reporters representing the *New York World* called and said they wanted to test my powers by having me read imprints of hands without my knowing the names or positions of any of the people. Without demurring, I accepted the test and we at once got to work.

I had described the character and careers of perhaps a dozen of these test cases, when the impressions of a strange-looking pair of hands were put before me. I was struck by the fact that the lines on the left were in every way normal while those on the right were as abnormal as possible. I particularly noticed that on the left hand the Line of Head lay clear and straight across the centre, whereas on the right it appeared to have twisted out of its place, closing in against the Heart-Line under the base of the third finger.

I summed up the impressions before me by stating: 'Judging from these hands, the owner of them undoubtedly commenced his career in a normal way. He is likely to have been a religious man in his early years.' I thought that it was probable he might have commenced life as a Sunday-school teacher and later become interested in science or medicine.

I went on to describe how the man's entire nature slowly and steadily had changed under the continual urge to acquire wealth at any cost, until he was finally prepared even to commit murder for money.

My remarks noted down by the reporters were as follows: 'Whether this man has committed one crime or twenty is not the question, as he enters his forty-fourth year he will be found out, arrested, tried, and sentenced to death. It will then be proved, that for years he has used his mentality and whatever profession he has followed to obtain money by crime and has stopped at nothing to achieve his ends. This man in his forty-fourth year will pass through some sensational trial, he will be condemned to die, yet his hands show that he will escape this fate and live on for years — but in prison.'

When the interview with me appeared the following Sunday in the *New York World*, the paper disclosed that the hands I had read were those of a Dr.

Meyer from Chicago. He had that very week been arrested on suspicion of having poisoned wealthy patients whom he had insured for considerable amounts of money.

The trial, as might be expected, was a sensational one, but in spite of the efforts of the best lawyers, he was sentenced to die by the electric chair. The conviction was appealed against. Three trials in all took place, but at the third he was again condemned to death without hope of a reprieve.

A week before his execution, he requested that I should go and see him. I was taken to his cell in Sing Sing prison. As long as I live, I shall never forget the interview.

‘Cheiro,’ gasped the now completely broken man, ‘I have lost my third and last appeal — in a few days I am to be executed. For God’s sake, tell me if you stand by your words that I shall escape “the chair.”’

Even if I had not seen his Line of Life going on clear and distinct well past his forty-fourth year, I believe I would have tried to give him hope.

Although I could hardly believe what I saw, I pointed out that his Line of Life showed no sign of any break, and so I left him, giving the hope that some miracle could still happen that would save him from the dreaded ‘chair.’

Day after day went past, with no news to relieve the tension. Mentally I suffered as much as the poor man in the condemned cell. The evening papers, full of details of the preparations for the execution fixed for the next morning were eagerly bought up. I bought one and read every line.

Midnight came. Suddenly boys rushed through the streets screaming ‘Special Edition.’ I read across the front page, ‘MEYER ESCAPES THE CHAIR, SUPREME COURT FINDS FLAW IN INDICTMENT.’ The miracle had happened. The sentence was altered to imprisonment for life. Meyer lived for fifteen years. When the end did come, he died peacefully in the prison hospital.

If students study this hand, they will see how close its indications follow the descriptions I have given of the Line of Head showing the tendencies for premeditated murder in early pages of this book. Students must not confuse this rising Line of Head *against the Heart-Line* with the one straight Line of Head and Heart combined, which will be seen in further impressions given later.

THE HAND OF A SUICIDE

Plate XIV shows the hand of a woman who was possessed with suicidal mania. In this case the Line of Head may be seen sloping sharply downward toward the wrist under the Mount of Luna.

This young woman, although she had a good home, developed acute suicidal mania at the age of eighteen. She tried to kill herself on four different occasions until she finally succeeded in her purpose as she entered her twenty-eighth year. Note that her hand belongs to the long *narrow* psychic type with 'philosophic' joints to the fingers, corresponding to my description of the Psychic Hand in Chapter 2.

It is interesting to bear in mind that this young girl has the Circle of Saturn at the base of the second finger with a line from it cutting the Line of Life at about her age of twenty-eight and on the Line of Sun the commencement of an 'island' at about the same date.

The Line of Head when sloping *under* the base of the Mount of Luna is a much more positive indication of acute suicidal mania than when the Line of Head curves downward into the face of the Mount of Luna. In the latter case the subject has a naturally despondent nature which only requires some added blow of fate or disappointment, which the highly imaginative disposition exaggerates sloping Head-Line on time, to bring about the fatal act.

ALSO BY COUNT LOUIS HAMON

Cheiro: Reading the Secret Language of the Hand

Cheiro's Numerology and Astrology

Cheiro's You and Your Star