

A GUIDE
TO
PALMISTRY

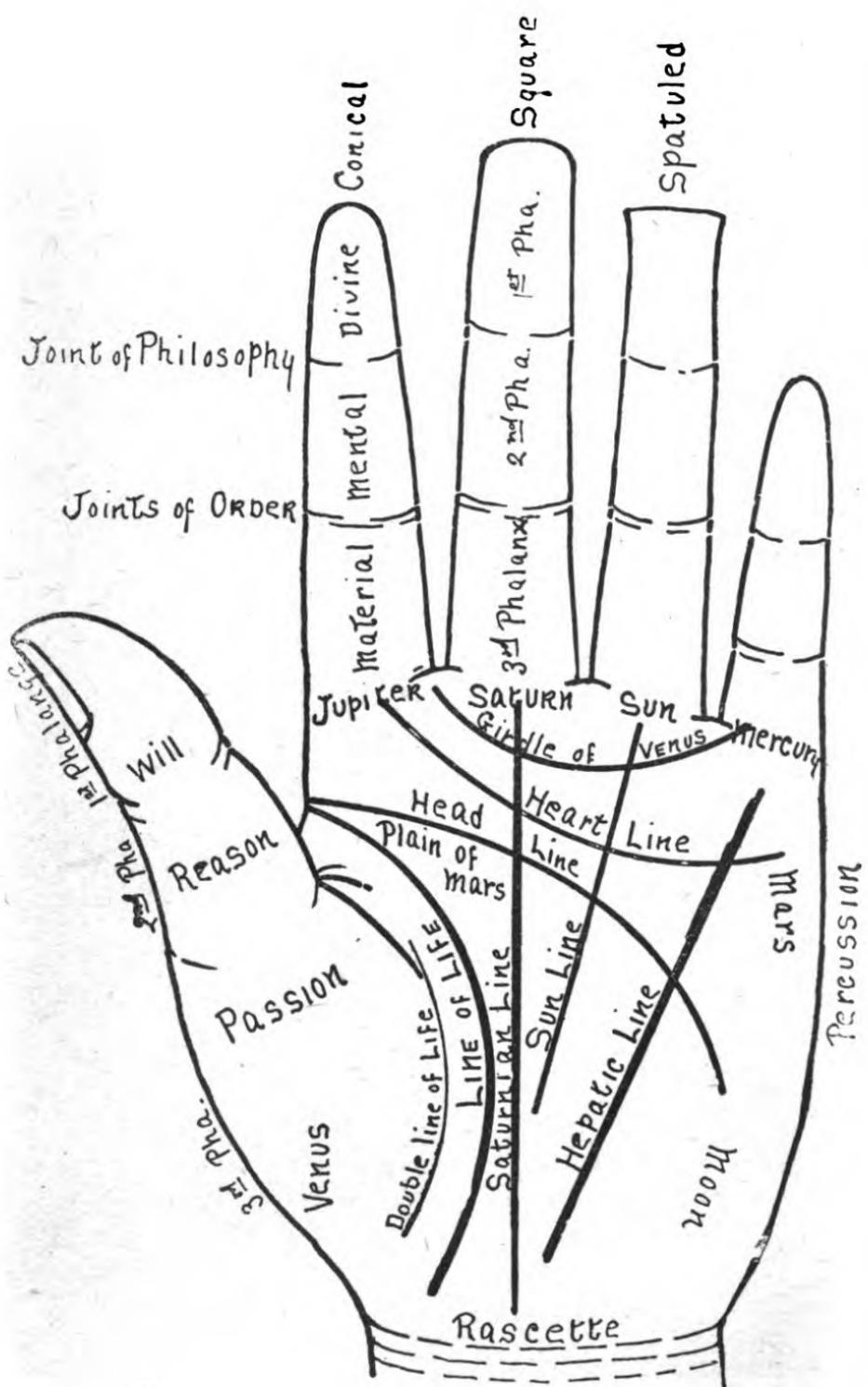
BY
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DEDICATED

• TO

MY MOTHER, ANN BRICHEN,

ABERDEEN, SCOTLAND,

BY

THE AUTHOR

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PREFACE.

HAVING been a persistent student of the science of Palmistry, in all its branches, for many years, and proven the art by continual practice, I have found more truth than fiction in this mysterious and wonderful study, and have concluded without a doubt in my own mind that the hand gives a more concise delineation of the character than the head, for I have also been a practicing phrenologist for years. It seems that old Time has broken the seal of the dark ages, and at last has removed the debris, and is now putting in his timely work by polishing up this occult subject, and giving to this age a science that is worthy of the name, and a demand for works on the subject. For years I have been culling from ancient and modern authors what I thought prac-

tical in my practice of the art, and placed them in this form for my own personal use, and thereby have delineated characters so successfully that my friends have importuned me to present to the public this volume, which gives an easy method of reading the hand without the mysterious cloak with which the ancient authors clothed their knowledge. You will find by the mere reading of this volume you can practice this art, first upon yourself, then upon your friends, lastly, upon all. For there are some parts of the hand that can be read without one's consent.

In pursuing this work it must be remembered that nature repeats the classifying indications of all the important events in life from one to seven times.



CHAPTER I.

PALMISTRY.

EVERY man can be his own fortune-teller, by the system of D'Arpenigny, and interrogate the great mov-

ing power of life,—the will,—represented by the first phalanx of the thumb; then I pass to logic, represented by the second. That done, I examine the extremity of the fingers,—square, pointed, spatuled, or mixed. I study with care their form, whether smooth or modified by the philosophical knots, or those of material order. I look at their base if the material tastes predominate; then I see if the fingers are longer than the palm, or if the palm has greater length than the fingers, or if the fingers and the palm are of equal length. I squeeze the hand to know if it is soft or hard, indolent or active. Then I consult chiromancy in the palm of the hand. I examine first the mounts, and see which one carries it over the others by its relative development. At the first glance I have ascertained that passion is predominant,—it may be love, or imagination, ambition, art, science, or commerce. To know if that principal taste is strongly protected, I interrogate the three principal lines,—the heart, the head, and

the health. Then to know the probability of its acting for the happiness, or at least, the success, of the person in life, I follow the line of Saturn in its course, and note the places where it is arrested and broken,—whether in the plain of Mars, in the line of the head, or the line of the heart. If the line of Saturn ploughs through all these obstacles a triumphant furrow, and is arrested at the first joining of the finger of Saturn, I can answer for his happiness or success ; but if it advances a little more and penetrates into the first phalanx, it is a great misfortune,—excess in everything is an evil. If the line of Saturn is broken, arrested, winding, I look at the mounts one after the other, Jupiter, first. Has he crosses, stars, lines ? All is good if these lines are not across ; Jupiter will protect us. A line of the Sun taking the bottom of the hand may also replace or correct the Saturnian. Mercury, if he inclines towards the Sun, will give science, eloquence, and these qualities will compensate the bad

chance; but if the mount of Mars is plain, without wrinkle, and if, which there nearly always happens, the mount of the Moon is also full and smooth, I breathe freely; I see resignation and tranquillity of mind triumphing over all the miseries of life. Hail, holy resignation, first of all virtues in life's struggle! With it Diogenes breaks in pieces his porringer; with it Socrates prepares himself with a smile for death.

With resignation and calm, every passion developed in the hand, and well employed, may replace the Saturnian, and carve out for itself a new fortune. I study the form of the fingers according to astrological data. Jupiter pointed will give us contemplation necessary for the artist. Saturn broad and full at the nailed phalanx will indicate sorrow, a disgust for life, and a horrible temptation to suicide; a desire for magic and superstitious fancies, an idea of finding hidden treasure. The spatuled ring-finger somewhat swollen at the philosophic phalanx, will indicate an

ardent desire for the arts ; Mercury, with a knot on the first phalanx, will indicate the philosopher, the investigator.

To finish my work, I examine the points, the crosses, the stars, the squares, the circles, the branches, the lines, bent or broken, and their color ; the islands, the chains, the bars, the triangles,—always taking care to modify them according to the place where they are found, on Mars, Jupiter, the Sun, or others. I then make a *résumé* of the whole ; the best seconded instincts carry it over the others, and disown them ; the good carries it over the evil, the evil over the good. I calculate the force of action and of resistance. I compare, and after the general instincts, more or less noble, I classify the worlds. The first world of the Sun, for example, will be glory based upon an inspiration after the beautiful ; the second, celebrity based upon ambition ; the third, fortune ; and so of the other mounts. The work finished, I make my calculations, and say scru-

pulously what my conscience dictates.

“This process, slow and somewhat difficult at first, is done afterwards with great rapidity. It is the same as a child learning to read. He must first know his alphabet, spell his words, and then read.”

This is very clear and methodical as a general plan; and should any reader of this wish to practice the art himself, the few following specific applications may still further aid him:—

Jupiter gives religion, ambition, pride, or the desire to shine for the sake of shining. Honor, and a masterful spirit.

Saturn gives prudence, sorrow, superstition, and brilliant original talent, thought, avarice and misfortune.

Apollo, or the Sun, gives glory, fame, riches.

Mercury gives science, eloquence, theft, and cunning, art, and chicanery, promptness in action and thought, and suggests one's happiest thoughts, spontaneous intuitions.

Mars gives resignation, courage, tranquillity, fierceness, and a strong martial commanding spirit, a ruler, military achievements, also conscious of his own merit ; it gives ardor which dazzles, electrifies, captivates, and forces conviction ; also gallantry.

Venus gives charity, love, passion, gallantry, and tenderness.

Moon gives melancholy, lofty imagination, error, affliction.

It might be supposed, then, that a person with the mount of Jupiter well developed would be religious ; but he is not.

A line of the Sun may be seen well traced in a hand, and its owner may be thought to be devoted to art, but he has no genius for art ; he has only a passion for riches, gold, and silver, and for all that shines in luxury and splendor.

On the mount of Mercury you may think to find a man of science, but in your dealings with him he turns out a rogue, and little better than a thief. Great care must therefore be used in sifting the evidence, and chiromony

comes to the aid of her sister art, chiromancy.

The pointed fingers represent the divine world.

The square fingers, the natural world.

The spatuled fingers, the material world.

Now, for the mount of Jupiter, the pointed fingers indicate religion; for the mount of the Sun, the pointed fingers represent desire of glory; the square fingers, love of truth in art; the spatuled fingers, desire of riches, or progress in art; and so on with the other fingers.

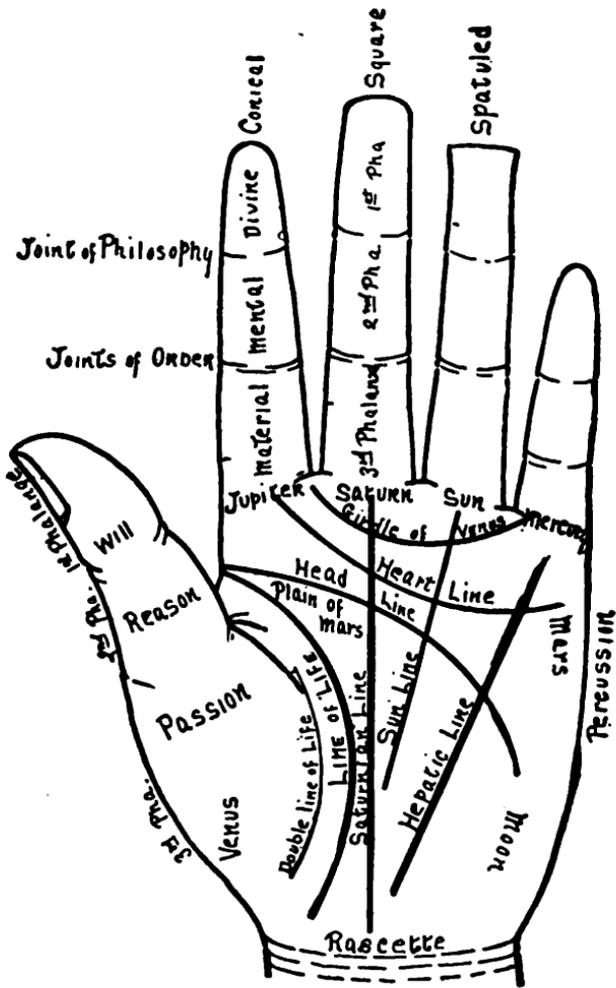
The lines also modify the tendencies of the mounts.

A line of the head very straight, a line of the heart rather weak, knots in the fingers, a thumb long in the first joint, may give to the line of the Sun the signification of love of riches instead of the love of art. Also, a study of the dispositions by the color of the lines may aid powerfully. A pale line indicates a phlegmatic, and consequently a lymphatic, temper-

ament. A red line indicates a sanguine person, irritable. A yellow line a bilious habit. A livid line is the sign of a melancholy disposition. In the ancient art, a red line was the ideal, or power; white was reason, calmness; blue, material instincts, evil, disorder.

Great importance is attached to the color of the lines by chiromancy, and in this, the heavenly part of the science comes at least into close contact with a well-established law in chemistry and medicine upon earth. The color and quality of the venous blood, as well as the arterial, indicate much as to health and temperament. Neither is the doctrine of the astral light, or starry influence, when modernized and resolved into the common language of popular science, so miraculous as at first sight it appears. The chiromants say that, after great study and analysis, it has been concluded that the astral light is nothing but the inspiration and respiration of the universal soul of nature; that it pervades all substances, and rises up

into the manifestations, not only of animal life, but of intellectual and spiritual; everything breathes it out and breathes it in. It connects every object in nature with every other object; giving and taking, impressing and being impressed, not only on this side of the great ocean gulf between our planet and the heavenly bodies, but through that infinite Atlantic, speeding its messages from earth to heaven, and from heaven to earth. This is all popularly believed; it is magnetic attraction. Nor less is it well known to exercise some powerful influence over animal existence, and on the principle of vitality.



CHAPTER II.

CLASSIFICATION OF HANDS.

HENRY FRITH and E. D. Heron Allen say we may regard our destiny from two standpoints of thought and action.

The left hand showing the spirit or thought influence.

The right hand showing action alone.

Desbarrolles' prediction : Do not seek for a great man without passions ; you will not find one.

Palmistry teaches : From babyhood the hand is a nearly complete diagram. Its maturity on the inner or palm side precedes that of the face by many years.

Edwin J. Ellis observes : Almost every one in good circumstances and backed by good family tradition, is, so to speak, better than his hand.

Small hands aspire not only after the great but the colossal.

If the hands be hollow, solid and well knit in the joints, it predicts long life, but if over thwarted, it denotes short life.

Louise Colton's prediction is that a hollow palm, no matter how good the other indications of the hands may be, is a sure sign of some bad fortune, and it often means failure in enterprises.

The hard hand likes energetic action ; they are not tender in their love, not demonstrative.

Soft hands are more capable of tenderness than love, and will seek excitement in moderate action. Also indolent, effeminacy, work without heart.

Hands firm, without hardness, betray active intelligence.

Great and long hands make good counselors, and faithful to his friends, liberality, and a great spirit. Also a bitter enemy.

Large, and very firm hands mean a tendency to sensuality, governed by inspiration.

Large, short and thick hands with a large thumb betray a desire for riches, fortune and greatness ; get them by stratagem.

The hand too slim, narrow, and feeble, indicates a weak and unsuggestive temperament ; an imagination without warmth and power ; instincts without capacity. If it is pliant, of a suitable thickness and surface, that is to say, in harmony, with the pro-

portions of the fingers and thumb, there will be an aptitude for all the pleasures of life; and the feelings, easily excited, will give scope to the imagination.

Artists with firm hands aim after a depth of thought.

Artists with soft hands aim after soft shades, more variety, more delicacy.

The calloused hand almost always casts its shadow over the mind.

A large hand indicates a spirit of minutia and trifling detail. Medium-sized hands give the spirit of synopsis, grouping of details.

The palm longer than the fingers is a sign of sensuality, materialism, and gluttony.

People with short hands do not care for fashion. Labor of the toilet is lost. Work and time wasted, cannot tell how one is dressed.

Long slender hands denote a tyrannical disposition.

This new reformed faith of chiromancy, then, embraces seven distinct articles, each defining a particular

form of hand, which are denominated as follows :—

1st. The hand elementary, or with a large palm.

2d. The hand necessary, or spatuled.

3d. The hand artistic, or conical.

4th. The useful hand, or square.

5th. The philosophical, or knotted hand.

6th. The psychological, or pointed hand.

7th. The mixed hand.

The mixed hands have made notable marks in life, in the intellectual world and otherwise ; such, however, must be strong in will-power and perseverance.

In the palm of the hand is placed the sign of the bodily desires, and, to a certain degree, that of the intensity of intellectual aptitudes which these desires determine.

If the largeness of the palm is altogether out of proportion with the other parts of the hand, if it joins to an excessive hardness an excessive thickness, then it will indicate instincts

approaching to an unthinking animalism.

In examining the palms, we must recollect that the right hand is usually the more active, and the initiative comes first from the right hand; the left will always come to its assistance, however, still it is practically the passive hand. So we seek the more passive signs upon the left hand; and active tendencies upon the right. The indications of thought, as opposed to action, are found upon the left hand.

So if the latter presents signs of greater regularity, we may fairly conclude that the individual is of a more passive than active temperament, a man of thought more than of action; a student rather than a player of games. Thus the success of such an one will depend more upon what he will direct to be done than what he will do himself. He will conceive the plan, and the execution of it should be entrusted to a "right" man.

Those who possess the most correct and regular signs in the right hand

should never wait for fortune to come to them. Their only real chance of success lies in their rising up and doing, "with a heart for any fate." They must labor and put their shoulders to the wheel manfully. They must win fortune, or misfortune will ensnare them. On the other hand, we shall find that those who have the clearer indentations upon the left hand will succeed, so to speak, of themselves, almost in spite of their passiveness. They will only need "to wait" and not "to labor," particularly if the line of fate (or chance) be distinctly and very clearly marked. These latter are the fortunate individuals who have fortunes dropping into their laps; who having possessions, have numerous presents given to them; who remain quiet and restful, if thoughtful and of indicative mind and mood; who tell others there are burdens heavy to be borne, but will not touch them with one of their fingers. They work with their brain, the others do the manual labor. The left hand shows, nearly always,

more of what is mapped out for us : the passive hand.

The right hand represents more what we ourselves make of our lives. The active hand.

One's hands are not hard, because they have worked hard, but they have worked hard because their hands were hard.

One's hands are not soft because they have not worked, for they will not work because their hands are soft.

Soft hands always have the little fleshy ball on the face of the outer phalanges more developed, and this seems to give them better taste and tact.

Hands are divided into three different kinds—those with round-pointed fingers, those with square tips, and those that are spade-shaped, with pods of flesh on each side of the nail.

The first type with round-pointed fingers, belong to characters with perceptions extra-sensitive, to very pious people, to contemplative minds, to the impulsive, and to all poets and artists who have ideality as a prominent trait.

The second type—those that are square-shaped—belong to scientific people, to sensible, self-contained characters, and to the class of professional men who are neither visionary nor altogether sordid.

The third type—those that are spade-shaped, with pods of flesh at the side of the nail—indicates people whose interests and instincts are mostly material, people who have a genius for business, and who have a high appreciation of everything that pertains to bodily use and comfort. Each finger, no matter what kind of a hand it is, has a joint representing each of these types. The division of the fingers that is nearest the palm stands for the body, the middle division represents the mind, and the highest joint spirit or soul. If the top joint is longer than the other, it denotes a character with too much imagination, great ideality, and of leaning toward the theoretical rather than the practical. * When the middle joint of the finger is long, it promises a logical, calculating mind—a very common-

sense kind of a person ; and when the lowest joint is longest it indicates a nature that clings more to luxuries than to the refinements of life ; a mind that looks for the utility before beauty. If they are nearly alike, and especially if the length of the fingers equals the length of the palm, it indicates a well-balanced mind.

Professor Gould predicts that a fleshy palm or a thickness through the palm of the hand is a very sure sign of long life. Also the knitting in of the joints predicts long life.

Dumas predicts that Palmistry will one day be the grammar of the human organism.

An ancient Palmist gives this advice. Concentrate your forces and exercise the gifts nature has given you without yielding to a destiny which only needs that you assume a brave front to yield to you.

William Lilly also adds : The word fate does not here imply inevitable fate ; for though the Planets produce a certain influence on the native's affairs, yet that influence is

capable of being opposed by the human will, and may by that means be either overcome entirely or greatly mitigated. If, however, it be not attended to, but be allowed its full scope, it will then certainly produce its full effect; and the reader must remember that Astrologers, in predicting events, always pre-suppose that this circumstance will be the case.

“A quotation from a celebrated Chiromanist, whose claims are by no means exaggerated. He says:—Give me the hand of an artist of talent, and without ever having seen his pictures, I will tell him whether he prefers form or color; if he cares for details, or is satisfied with the massive; whether he works by reflection or by inspiration; whether he prefers the imitation of nature, or works of imagination I will predict for him a greater or less degree of success, or a greater or less degree of fame.

“. . . I will tell a physician how he treats his patients, what is his method of ascertaining a disease, whether by

inspiration or reflection, or by tracing events to their cause.”

This, perhaps, may appear to some an impossibility, but such a knowledge of mankind is within the reach of all who will carefully study the science.

Chiromny, understood as distinct from Chiromancy, is the science by which we can tell the disposition, proclivities, characters and occupations of those with whom we are thrown in contact, by the mere actual shape of the hands, their outward appearance, and the impressions they give to the senses of vision and touch. D'Arpentigny was the great high-priest of this branch of the science (as Desbarrolles was of the other), and he divided all hands into seven categories, as follows :—

First. The elementary. The characteristics of this hand are thick, stiff fingers, a short thumb, generally turned back, large, broad, and thick palm, very hard. Such is the hand of the laborer, the soldier who fights only for fighting's sake. The subject with elementary hands is subject to

superstitions more or less poetic, according as the fingers are more or less conic ; and they, of all other types, succumb most readily to griefs and disappointments, being utterly void of resources. Second. The artistic hand. This hand has three tendencies which are very different from one another, but only marked by slight distinctions in the hand itself. These are :—(1) A supple hand and a small thumb with a medium palm indicating love of beauty, and particularly of form. (2). Large, short, and thick, with a large thumb, betrays a desire for riches, fortune, and greatness. (3). Large and very firm hands mean a tendency to sensuality. All three are governed by inspiration, and are ill-adapted to the mechanical arts. The first is actuated by enthusiasm, the second by stratagem and scheme, and the third by the suggestion of pleasure. Barring these differences of characteristics, the tendencies of these hands are the same, though the most characteristic is that which has the fingers large at the first phalanx

and narrowing to a more or less obtuse cone. The thumb is small and the palm is moderately developed. Such a subject will attach himself, by instinct and without consideration to the beautiful aspect of ideas and things ; he will prefer the ornamental to the useful without much regard for reality, greedy of leisure, novelty, and liberty ; at the same time ardent and timid, humble and vain ; he is energetic and impulsive rather than powerful or forcible ; his spirits are apt to plunge from ecstasy to despair, unable to command, but incapable of obedience ; he is attracted rather than led by duty. He is enthusiastic and cannot put up with the restraints of regular, and what we might call domestic, life ; his thoughts are sentiments rather than ideas ; light-hearted and original he has generally a warm imagination, but a cold heart. Such a combination of unrestrained instincts of pleasure and want of moral stamina is therefore the character of artists in general, or, at any rate, those who live only for their art.

They only have to like a thing to adore it; they submit, as a rule, to faith and orthodoxy because thus they are saved the trouble of reasoning. This type belongs to the Conical.

The third, the necessary or spatulated hand. 1st. Take a spatulated hand with a big thumb. This subject is resolute rather than resigned, and is always ready to take measures to avert the ills which flesh is heir to, of which measures the conic hand knows nothing. He has great confidence in himself, and there is this great difference between the Elementary and the Spatulate hand. The former seeks only the necessary, the latter desires and strives after abundance. The Spatulate subject possesses the instinct of self-preservation highly developed, and he rules the world of things material by natural intelligence and material instinct. Such a subject, having sense more active than delicate, finds it easier to be constant and faithful in love than it is for souls inclined to poesy: he is, in fact, more amenable

to duty and custom than sensitive to the charms of youth and beauty. If the thumb be small their active physical instincts will be more unrestrained but less pronounced and forcible, partaking more of the nature of the square hand.

The fourth, the useful hand or square, is of medium size, but inclining to large, the joints of the fingers developed, and the outer phalanx square, the thumb large and developed at the root, the palm of medium size, hollowed and firm. Perseverance, foresight, order, and submission to rule, all qualities conspicuous by their absence in the artistic hand, are particularly the characteristics of the useful hand. That hand whose leading feature is the square tips of its fingers, to organize, classify and regulate is their province; with them the beautiful and true are subordinate to theory and rule; they have a strong love of similitude and uniformity as opposed to the change and contrast, which is the delight of the conical-fingered hand; they only act on the prompt-

ings of sense and reason ; they are polite and courteous by reason of their respect of persons and their sense of order and the fitness of things, cautious and far-seeing ; they like what is known, but suspect what is undefined ; they incline to men of good sense more than to men of genius, their moral axioms are that the good is better than the beautiful and the useful is better than both. These qualities are apt to become despotic.

The man with large square hands is always neat, well brushed and buttoned up, or else carefully *négligé* ; his mind will be just and equally balanced, but he will not be brilliant. There is this difference between the spatulate and the square : the former will be fond of the ruler individually, whilst the latter admires and respects the institution of authority itself. The artistic hand only admires regularity when it is subservient to, and a component part of, a beautiful whole ; the useful hand only admires the beautiful when that beauty is the result of regularity. Thus, therefore, it will

be seen that though the useful hand is the most desirable from a worldly point of view, it is neither so happy as the artistic, nor so conscientious and independent as the spatulate, but it is the square fingers of the useful hand which govern almost the entire world.

The fifth. The Philosophic Hand or Knotty, the palm is medium size and pliable, the fingers knotted, and the third phalanx an obtuse cone verging on the square, having a sort of oval, clubbed appearance, consequent on the development of the second joint; the thumb large, having its two phalanges of equal length, indicating an equal share of will and logic. The distinguishing characteristic of this particular form of exterior phalanx or finger-tips, semi-square and semi-conical, is an innate tendency to search after, a love for, the absolute truth and reality of things. The developed joints of the philosophic hand give it calculation, deduction and method, the semi-conical shape of the fingers indicates

an intuition of poetic instinct. Such a subject prefers reality to beauty, and cause rather than effect; is gifted with an enthusiasm for moral, experimental and philosophic science; has a leaning towards analysis, *i. e.*, he likes to sound the meaning and cause of his sensations and ideas, the problems of creation and the origin of things; he does not hold his opinions, belief and ideas at second-hand, but only after having turned them over, viewed them from all sides, and examined them thoroughly. He is governed by reason rather than by faith or love, sacrificing to reason all such minor considerations as custom and fashion; this guiding influence imbues him with a love of ethics, and political and social economy, often leading him to scepticism and heresy, but never to fanaticism. He is open to doubt, but does not object to being so; he considers things in detail, and also in mass; individuals and also communities; he studies both rule and its exceptions; the order, which is an inherent quality in him, shows itself

in classifying rather than in arranging, *i. e.*, he will separate things according to their character and nature rather than by their size and appearance; he pays no attention to vain scruples, superstitious terrors, and is moderate in his pleasures. Thus it will be seen that reason is the principal characteristic of this hand; it will take nothing on trust; at the same time there is a refinement, an appreciation of the beautiful, indicated by the semi-conic formation of the fingers. It has the actuality and truth of the spatulate hand without its stubbornness and lack of refinement; it has the analysis of the square hand without its sincerity, and the refinement of the conic hand without its flightiness and selfishness.

Its motto is "Moderation in all things, and truth in all."

The sixth, the psychic or pointed hand. This is the rarest and most beautiful hand of all. In proportion to the formation of the subject whose it is, it is small; the palm is of me-

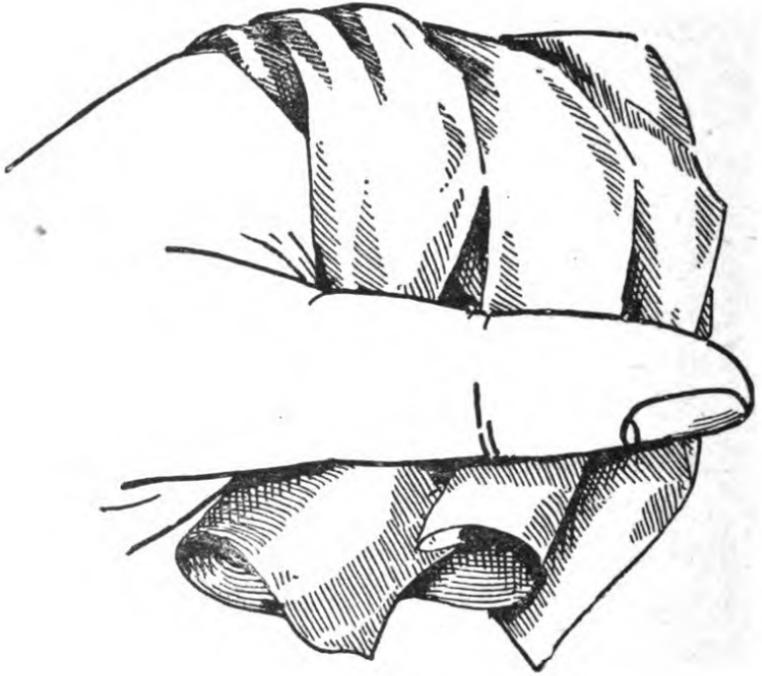
dium size, the fingers without knots, the third phalanx long and pointed, the thumb small and well shaped. If the hand is large and the joints are developed, it has more force than is usual, but not so much originality. Such subjects are guided by the ideal, by the sublime, and by the soul. They worship at the shrine of beauty and imagination, and are the exact opposite of the philosophical-handed subject. Such subjects never become rulers or statesmen ; their idealism and love of the beautiful unreal raises them above such ambition. In strife they disdain small achievements, embarking enthusiastically on the most forlorn hopes, spurred to victories by their fervor of soul and not by their activity of body. Such natures we must work to support for the privilege of having them amongst us.

The seventh, the mixed hand. This is the name of a rather common and rather confusing type, and is the name we give to a hand when, by the confusion of the forms represented in it, it seems to belong to

two different types. Thus, for instance, if in a spatulate hand the type is so slightly marked as to be easily mistaken for a square hand ; or an elementary conic hand which may be mistaken for an artistic hand ; or a highly developed artistic hand which may be mistaken for a psychic hand ; a philosophic for a useful, and so on, and in all cases *vice versa*. Such hands partake of the nature of both types represented or quasi-represented. It is to such hands as these that we must look for intelligence in mixed works, intermediate ideas and sciences, which require more than mere science to elucidate them ; such as administration, the theory of commerce ; arts which may be called unpoetic, the beauty and actuality of industry and labor, and the art of making the best of, and most out of, everything. Such hands are handy and clever at innumerable pursuits, but they seldom excel greatly in any one ; they have this great difference from subjects whose hands are of a particular type ; these last have tal-

ents more pronounced than versatile ; people whose hands are mixed are more versatile than individual. The former (or mixed) are instructive to talk to, the latter (or pronounced type) amusing. The latter succeeds best when their most pronounced talent is assiduously cultivated, in which case they succeed enormously.

Henry Frith also adds that it is most important to be well grounded in Chiognomy before studying Chiromancy, and for obvious reasons, before you can tell a man his instincts, habits of life, his past, his present, and his probable future, it is of the highest importance that one should have a clear insight into his character and tendencies ; again Chiognomy may be practiced without the subject being a consenting party, whilst Chiromancy necessitates, at the least, a close examination of the hand.



CHAPTER III.

THE THUMB.

Look first at one's thumb, if the first phalanx is long and large, then the will governs; you are not easily led into temptation, it gives power of resistance and good judgment, also inventive power; if the thumb is pointed it gives great intuition. He will curb his instincts because he is a man of head. If this phalanx is short, he is a man of heart, and will not resist

temptation. This is called the divine world.

If the second joint or phalanx is long it is the sign of logic, reason, perception, and also judgment. Logic restores at need the will, by reason. This is called the abstract world. Thus having these two joints long gives power to resist all temptations.

If both of the phalanges are short, the heart rules them, and they cannot resist temptation, and doubly so if the second phalanx is narrow, thin and slender, it gives complete absence of decision, doubt, uncertainty, and moral carelessness.

Every instinct may be modified or completely changed by the form of the thumb. It is easier for the great thumbs to outstep the limit of their nature than the smaller thumbs.

A large thumb on a good man, is very good, helps him to fight the battles of life.

A large thumb on a selfish man makes him oppressive at home, it makes his opinion of much more effect than their value warrants.

The first phalanx of the thumb very long gives excessive self-will, and contempt of others, a despotic disposition.

A hand that has two lines joined together within, under the last joint of the thumb, denotes danger by water ; but if they are pale, it signifies that it has happened in childhood, or will happen late in life.

But if these lines join together without, they threaten loss by fire.

Two lines near the thumb, fair and apparent, they denote great wealth.

A large thumbed woman is always considerate and clear-headed, love with them is more free and faithful, and she is never a flirt or a coquette.

A small thumbed woman is infinitely more fascinating. Love is their all and all.

In marriage, it is advisable that a large thumb should be wedded to a small thumb, for if both persons have dominant wills, no happiness can result.

The thumb represents creation ; it

is life, being, the man surrounded by influence which he ought to mold for good or evil, according as his understanding is governed by his will and reason.

With the first phalanx very long and the second short, it denotes an obstinate, unreasoning will,—those who follow their own ideas and, no matter how unreasonable, refuse all advice from others.

The second phalanx long, and the first short, denotes a character in which, though the reasoning faculties are good, a person will fail in acting up to them through want of will and force of character. Such a person, if the passions are strong, will often follow the inclinations thereof, even against the suggestions of the better judgment.

A thumb that turns back is indicative of extravagance, especially if there is a short line of head and a high mount of Mars. A long head line modifies this indication, and it will then denote extravagance in some fancy or other, but otherwise it shows

care and calculation in monetary affairs.

If both phalanges of the thumb are short, the person is like a boat without a rudder.

The thumb is the king of the hand, uniting the will, logic, love, and source of love.

One with a very, very large thumb and a long forefinger, are too headstrong for their own good.

The thumb stands like a lieutenant between the will and the fingers, to forward the message and guide the corresponding action. It is also a conservative power, not only guiding the hand, but controlling, when need may be, the radical fingers, which would fall into a hopeless muddle of anarchy, if allowed to act their own way. The thumb is the Jupiter of the fingers, in one sense, supreme over all their actions, but subject himself to the decrees of fate. Thus, deep in the counsels of the guiding will, the thumb must be largely endowed with kindred and sympathetic

attributes, and manifest their corresponding aptitude to the outward eye.

In Vendee, a large thumb is regarded as the certain index of a marked aptitude for the occult science.

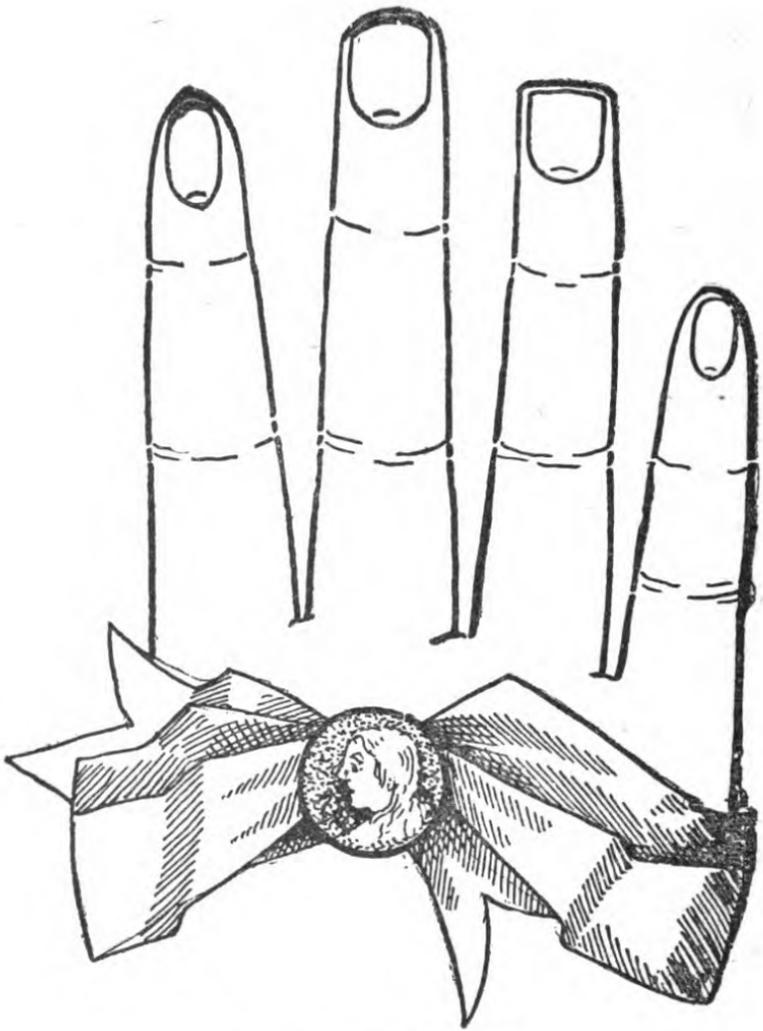
“In want of other proofs,” said Newton, “the thumb would convince me of the existence of a God; as without the thumb the hand would be a defective and incomplete instrument.

Little thumb joined to smooth fingers, conical phalanges, gives genius for poetry.

A large thumb, square or spatuled phalanges, joined to knotty fingers, gives great power in science.

In chirosophy the thumb is of the greatest importance, for it contains the three motor powers of life, viz., Will, Reason, and Passion.

Little lines near the thumb-nail, on the side, shows legacies. A cross in same place, unchastity. Two crosses, love of luxury. A grille on same place, a woman will be in danger of death by her husband.



CHAPTER IV.

THE FINGERS.

LONG tipped fingers are of a high mental type. Can learn more, when given time, and seldom lose a mental step once gained. At the worst their errors are priggishness, affected and

conceited, prejudice, coldness, or an inappropriate application of principles. They are dramatic in their loves, hates and desires.

Fingers represent the mind; so that the more evenly they are divided the more equally the mind is balanced; the judgment leads the instinct.

Short-tipped fingers, if with well developed palms, advance more rapidly in youth, and if with pointed fingers, almost always charm on first acquaintance.

The square fingers give reflection and thought, will love order, but not have it.

The pointed fingers have no order.

The spatuled fingers will compromise between the two.

Long fingers give details.

Short fingers give the general aspect, whole masses, jump at conclusions.

The square fingers are found the most correct and skilled musicians.

The pointed fingers are the songsters.

The square fingers and a small thumb gives order, arrangement, and symmetry; punctuality reigns without tyranny in the home with such a hand. Also workers in literature.

All smooth fingers, pointed, square, or in spatuled, judge men and things at first sight; their first idea is always the best. They will also succeed in art by inspiration.

Smooth finger with a tapering cone; to it belong contemplation, religiousness, poetry of the soul and of the heart; also the fanatical type. Taste for painting, sculpture, architecture, worship the beautiful, romantic incidents, enthusiasm.

Smooth transparent fingers indicate curiosity, indiscretion.

Jupiter with spatuled fingers, are born to command.

Jupiter with pointed fingers gives religion.

Jupiter with square fingers, are very ambitious.

Smooth fingers give inspiration, passion, instinct, intuition; they also excel in the locomotive arts and the

applied sciences, and are great talkers. They reason not : judge at first sight.

Spatuled fingers give taste for mimicry and dramatic artists and jugglers.

Spatuled fingers give resolution, not resigned. They give resources which the conical hand wants in order to combat its physical obstacles. Spatuled fingers show self-confidence; more active than delicate senses. More constancy in love; manual labor is pleasing. They fear no solitude, it is the hand of liberty, like comfort, care little for music. Spatule gives power in war and argument. They always conquer the square fingers. Excess gives petulance. Spatule gives great patience, great endurance.

The square and spatuled fingers belong to Physicians, Lawyers, Geometricians, Grammarians, and Critics. God has given them matter and reality. Industry and the useful arts, tongue and brain, will not work laboriously.

Smooth fingers without knots, judge

one at first sight, and everything at first sight.

Pointed fingers give poetry and art. Excess gives error and falsehood.

Spatuled fingers give more simplicity, but less politeness, more frankness, but less elegance.

The spatuled hand with knots indicate mechanical sciences.

Knotty fingers with square phalanges give precision.

Knotty fingers with spatuled phalanges gives power.

Spatuled fingers with knots give the science of navigation, and architecture.

The index fingers very pointed, takes a false view of things.

A long little finger is an advantage, it contributes to permanence in the wishes, and a permanent wish is a source of strength of character.

A short little finger gives sweetness of disposition and a readiness to repent of evil and of anger, and sometimes even a cheerful abnegation.

If the finger of the Sun is spatuled

and knotty and the head line runs round at the back of the hand, and the heart line is weak and the first joint of the thumb is long ; it gives the person love of riches instead of love of art.

Fingers broadening at the base inspires one with a taste for all the pleasures of sense, and confers upon them an existence as enjoyable as could fall to the lot of any man, leading them to pick up one by one, and without too severe a choice, all the flowers that lie along the path of life.

If the third finger, that of the Sun, should be even with the Saturnian finger, it proves that the presiding influence is that of the Sun. It gives great zeal, it warms up the whole type of the hand and also gives great success, a bright light to the world, and very smart and active.

The pointed fingers are emotional, subject to jealousy, rivalry and revenge.

Apollo or Sun with pointed fingers, wish for glory.

Apollo with spatuled fingers, desire for riches.

Apollo with square fingers, love of truth in art.

Fingers bending back are endowed with sagacity, curiosity and address, are unjust, subtle, an enemy to virtue, general mischief-makers.

The flat fingers are tempestuous and irregular; apt to change their mind; first take one side of the subject then the other.

Square fingers are good at games, and take an interest in all public strivings and contests, and the most correct and skilled in music.

If the first joint of the fingers have knots, you have well arranged ideas.

If the second joint of the fingers have knots, you have material order.

If both joints of the fingers have knots, you have method, punctuality, and you will pause and consider and reason with yourself, and the germ of science will be within you, and you will have intellectual taste.

Fingers short and thick indicate cruelty.

Fingers long and straggling indicate intriguing impostors, cheats and sharpers.

Fingers blunt and flat indicate thieves.

Fingers knotted indicate prudence and scepticism.

There are more square phalanges in France than spatuled, people of tongue than of hand. Theory than practice, more art in the pattern designing than practical use. The spatuled hand far outstrips them in carrying out the usefulness of their designs. The square phalanges have elevated emotions.

The knotless fingers do things by inspiration rather than reason, by fancy and sentiment rather than by knowledge, also bears within them the germ of art.

Square and spatuled fingers have love that is filial, fraternal, and paternal.

If the Saturn finger is very long in comparison with the others, it indicates that the life is much under the

dominion or influence of fate or destiny.

Fingers standing at a distance denotes misery, poverty, and a confident talker.

Fingers sticking together and bending downward, are changeable in his thoughts, and has a bad opinion of other people. Also show avarice.

Knotty fingers will succeed in art by calculation, reasoning and probability.

He who has square or spatuled phalanges joined to knotty fingers, and a large thumb, is three times predestined to science.

Intellectual taste belongs to the knotty fingers, and grace belongs to the smooth fingers.

ALL THE SIGNS OF A POET.

Very smooth, pointed fingers.

A short thumb.

A large and rayed mount of the Moon.

A line of the head falling abruptly towards the Moon. Also all these signs carried to excess make a first-class lunatic.

The key to the system are the worlds. The divine world. The abstract world. The material world.

These worlds are the three joints of the fingers and also the thumb. Taking the mount at the bottom for one, the thumb includes the three worlds very distinctly. The first phalanx has the nail which represents will, invention and power. That is the divine world. The second phalanx is the sign of logic, perception, judgment, reason. That is the abstract world. The third phalanx is the mount of Venus, the sign of love. That is the material world. This is the thumb's classification.

Above written are the three worlds and their attributes, free will and inspiration, knowledge and matter.

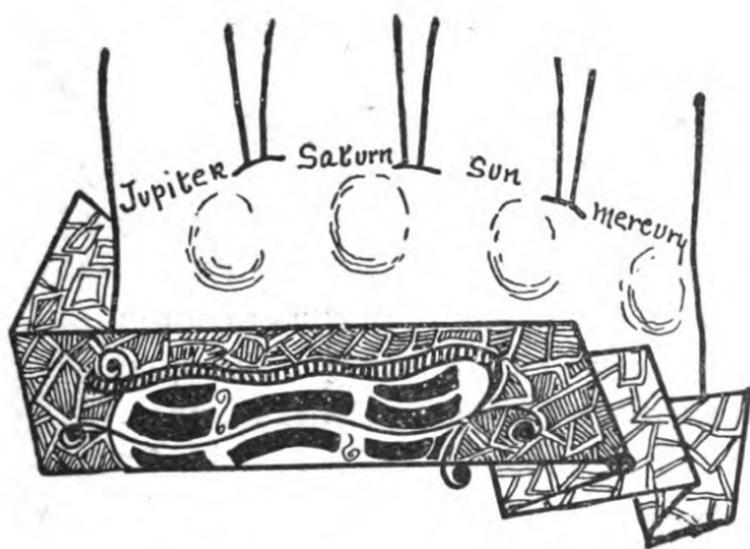
The first finger-joint represents the divine world, the first knot, beginning with the nail-joint is called mental arrangement. The second joint represents the abstract world. And the knot placed between it and the third joint indicates material order, calculation, economy, arrangement. The

third joint is the material world, and fingers with knots give reason and calculation.

The hand of the eminent pianist Liszt, being very large, it is by finish ; his fingers very knotty, it is by precision ; his phalanges very spatuled, it is by power, that he raises the admiration of his audience. He had not presumed too much upon his resources ; his fingers serve, in fact, for an entire orchestra ; for his hand is not only that of an instrumentalist, it is also that of a mathematician, or of a mechanician, and by extension that of a metaphysician,—that is to say, of a man more reflective than impulsive, more skillful than impassioned, more head than heart.

A long first finger shows pride and ambition ; if as long as the second, arrogance.

Hold the hand to the light with the fingers close together, if you can see daylight between them you cannot keep a secret ; but if you cannot see the daylight between them you can keep a secret forever.



CHAPTER V.

THE MOUNTS.

THE mounts are found at the base of the fingers in the palm of the hand.

When these mounts are well in their place, well united and full, they give the qualities which belong to the planets they represent. If the mounts are not prominent, they indicate the want of such qualities which belong to the planet they represent. If the mounts are replaced by a cavity, they give faults which correspond to the qualities; if out of place, they share the defects or qualities of those to-

wards which they tend. The lines hereafter to be noticed modify still more the signification of the mounts. The excessive largeness of the mount shows the excess of its quality, which is a defect. The classification of them will therefore be, the quality, excess, or absence of the mount.

The mount of Jupiter is found under the index or first finger,—when well placed endows the subject with good religious instincts, noble ambition, proper pride, self-respect, love of nature, happy marriages, much success in life, and a cheerful, rather impetuous, jovial disposition.

When the mount of Jupiter is in excess or unfavorably placed, there is given love of rule, and overbearing pride; in absence it causes indolence, egotism, irreligion, want of dignity, want of ambition.

People born under the influence of Jupiter are strong, have red and white complexions, large blue eyes, crisp brown hair (thick in youth) large and white teeth, well-proportioned mouth, a strong chin (often with a dimple in

center); they have a clear and pleasing voice, and like good eating and drinking.

The well-favored Jupiterians generally take a first place in life, and have great confidence in themselves; they mostly have long square-tipped fingers, rather thick at base, the hands neither too soft nor too hard, and the first phalanx of the thumb long, giving them will and domination.

Jupiter rules the lungs, the blood and viscera; the illnesses caused by him are apoplexy, sudden fevers, plethora, and often accidents through horses. The temperament is choleric, the handwriting is large, clear and ascending.

The mount of Saturn is found under the middle finger: This is the planet of fatality, and the most malignant of all. If full, no lines. Then no cares and no joy.

His influence, if favorable, gives prudence, wisdom, patience, and success.

If unfavorable, sadness, love of solitude, rigid religion, fear of sec-

ond life of punishment, and remorse.

If the mount is large, much crossed with lines, or has a star thereon, he brings many misfortunes, accidents, illness, melancholy, doubts, monomania, and the morbid feelings leading to suicide.

Of course these can be modified by other influences; and though this planet is a malefic one, still it is always better to have his slight influence as he imparts a gravity and depth to the character; and the absence of this mount shows an insignificant life, for only through knowing sorrow can we appreciate joy and open our hearts in sympathy to others. People born under the influence of Saturn, are thin, of middle stature, with small, deeply set black eyes, long nose, straight black hair, and stooping shoulders: they will be reserved, avaricious, nervous, and suspicious, but constant and patient.

Saturn governs the bones, joints, spleen, and teeth. The illness he produces are nervous disorders, epi-

lepsy, tumors, cancers, paralysis, accidents through falls; and people under his strong influence have bad teeth, and lose them early after much suffering.

The hands of the Saturnian are long, bony, with spatulate fingers, and the joints largely developed. The temperament is melancholy. The writing is small, angular, without finals, narrow and mean-looking. Generally with a tendency to descend, showing despondency or ill-health.

Saturn is the fallen king from heaven; he is Time, who devours, after twelve months, his own child, the year,—Time charged to execute the works of Fates: Saturn is fate. The mount of Apollo, or the sun, is found under the third finger, and when well-placed, endows the individual with much intelligence, clearness of ideas, love of art, beauty, and fame; it brings hope and brightness into the life as the Sun does into the day. When this mount is developed in excess, it gives love of riches, haughty pride, extravagance, infatua-

tion, low envy, sophistry, boasting, recklessness. If absent, a monotonous life; like a day without the sun.

People born under the good influence of the Sun are handsome, of medium height, with honey-colored complexion and red in the cheeks; the hair is of golden shades, long and fine; they have large sparkling eyes, a medium-sized mouth, with lips of equal thickness: the chin is round and a little advanced; and the limbs are well proportioned.

Children of the Sun have fingers and palms of equal lengths, the tips either square or mixed, the phalanx of logic (thumb) well developed.

The Sun governs the heart, eyes, and spine, the diseases he causes are weakness of sight, brain affections, spinal complaints, disease of the heart.

The temperament is sanguine; the writing of persons much influenced by the Sun is very clear and legible with letters of equal height, and words often joined one to another.

The mount of Mercury is found under the little finger. Persons born under his special influence have much intelligence, quick penetration, enchanting eloquence, love of science—(making good doctors)—an aptitude in business, prompt in action and in thought, great activity, fond of the occult sciences.

Mercury is also the “God of rogues,” and when unfavorable or in excess, he gives thievish propensities, lying, deceitfulness, and bad faith. The absence of this mount denotes a want of the qualities enumerated.

Mercurial persons are of small stature, well-made, preserving a juvenile appearance to a late age ; the face full of expression, the color changing with every passing emotion ; they have high foreheads with reflective faculties well developed, quickly moving eyes, the chin long and pointed, and the voice rather weak.

The hands are long and supple, often having mixed tip of fingers, and the finger of Mercury long in proportion and pointed.

Mercury governs the brain and intellect, also the tongue ; the diseases he gives are insanity, impediments in speech.

The temperament is bilious, nervous. The writing is small, rather undulating, the end of words often represented by thread-like lines. The mount of Mars is found beneath the mount of Mercury on the side, or percussion of the hand. The middle of the palm contains the plain of Mars, which, when much crossed with lines and rays, denotes a life of struggles and turmoil.

The influence of Mars gives courage, fortitude, calmness, coolness in danger, resolution, strength of resistance, impetuosity. The excess even of this mount is favorable in great excess (much rayed), it denotes violent temper, cruelty, and tyranny, injustice, insolence. Its absence is cowardice, childishness, want of coolness.

Mars implies persons of medium height, strongly made, with large eyes, wide-opening and with defiant expres-

sion, the white of the eye often blood-shot. The complexion of a reddish tinge, and rosy cheeks, the nose aquiline, with dilated nostrils, the chin large, the neck short and thick, and shoulders very broad. They are brusque and quick in their movements, and of a very domineering disposition.

The hands are hard, and fingers thick at the third, or base, phalanx; the first phalanx of the thumb is large and sometimes with a ball.

Martial persons as a rule have affinity with those who are most influenced by Venus. Mars governs the throat and blood. The illness he causes are throat affections, hemorrhoids, smallpox, acute fevers, and accidents through iron and steel, burns.

The temperament is choleric. The writing is firm, clear, angular, the bars of T's are firmly and thickly crossed, and down strokes are also thick and decided.

The mount of the Moon is found at the base of the hand, near the

percussion above the mount of Mars and gives to those persons under her influence much imagination, sweet melancholy, chastity, sentimental poetry, love of mystery, solitude, and silence, dreams, vague desires, meditation, harmony in music, aspirations after another world. In excess or much crossed by lines it gives caprice, discontent, changeableness, sadness, and a disordered imagination, constant irritation and causeless despair, restlessness, superstition, fanaticism, brain-sickness. The absence of this mount implies want of ideas, barrenness of thought, and too practical a disposition.

Persons born under the Moon's influence have round heads with the reflective faculties large, the complexion is pale; they are tall, muscular, have light, colorless hair of fine texture, the eyes are large and full.

The hands are soft and plump, the fingers often pointed, the first phalanx of the thumb is short :

The Moon governs the brain (as

well as Mercury), the stomach, and the bladder; her diseases are rheumatism and gout, dropsy, consumption, lunacy; and accidents by water.

Lunar persons are generally attracted towards Mercurial ones. The temperament is phlegmatic. The writing is thick, round, upright, or leaning toward the left.

The mount of Venus is the protuberance at the base of the thumb, or the root of the thumb. It is like a circle, enclosed by a great line :

Persons born under the benefit of this planet, are endowed with beauty, softness, tenderness, politeness, charity desire to please and be loved, benevolence to all, gallantry, and an appreciation of all that conduces to the pleasure of the senses: In excess and with other indications, she gives sensuality, coquetry, vanity, inconstancy, and idleness, gratification of the passions at any cost. Its absence is coldness of heart, egotism, want of energy, of tenderness and sympathy, and want of action and soul in the arts.

Persons under the influence of Venus much resemble the Jupiterians, but the beauty and character given by her are softer and more feminine; they have a beautiful complexion and a skin of dazzling whiteness, with a lovely color in the cheeks; the eyes are large, clear, and liquid, of a brown color with long lashes; the nose is small but well-shaped, slightly curved at the extremity; the mouth small, the lips red, beautifully shaped, and showing small regular white teeth in coral gums, the chin round and dimpled, the ears are small and shell-like.

The hands are white, plump, soft, and dimpled, rather short than long, the thumb generally small.

Venus governs the neck, throat, and the generative organs. The diseases she causes are hysteria, feminine disorders, this planet, as well as the Moon, exercising great influence on women.

Venus and Mars are friendly.

The temperament is phlegmatic. The writing is round, legible, sloping,

and the letters at ends of words generally larger than commencement, showing frankness, and the “y’s” and “g’s” with long loops.

It is very seldom that a person is under the influence of one planet only, though one generally exerts a more powerful sway than another ; in which case the qualities given by the other planets will be subservient to the predominant one. For example, a person having Jupiter as a ruling planet, and the Sun exercising a secondary influence, the love of art (one of the chief qualities given by the Sun) would be used for the gratification of the ambition which is typified by Jupiter.

So likewise in the personal appearance, and in other qualities.

It must be the task of the Chirosophist to discover the prevailing planets which govern the individual ; viz. : A person may have the soft large brown eyes of Venus, with the long thin drooping nose of Saturn, and the pointed chin of Mercury ;—this would show the united influence of these three planets, and the character,

writing, etc., of such person would all correspond.

The Astrological teachings of the old masters in palmistry are not only interesting, but very useful in the matter of reading the hand. For instance, in determining the mounts—those terrible stumbling-blocks to all amateurs—a regard to the type of hand given by each planet would often appear to have the mounts of the Moon, and that of Venus equally developed ; but, in order to determine which planet is really dominant, we must look to the shape and texture of the whole hand, and if we find it presents most forcibly the type given by Venus, then this planet would be dominant ; this, of course, also applies to all other mounts, and is also a great guide when the mounts appear—as they frequently do—to be misplaced. These types are as follows : The hands of those born under the dominant influence of Venus are small, dimpled and rather plump, with smooth fingers, rather short than long, and with pointed tips ; the

thumb is small, but the root of it—the mount of Venus—is of course, very well developed; the palm of the hand is rose-tinted, and the hand itself of a delicate pinky white.

The Jupiterian hand is large, fleshy and not very white, with square-tipped fingers, thick at base, and rather long than short; the thumb is large, and the first phalanx of it—that next the nail—is longer than the second.

The Saturnian hand is a long, bony hand with spatulated, long and large jointed fingers; the texture of the hand is hard, and the skin dry and of a yellow color.

The hand of those born under the dominant influence of the Sun has smooth fingers of the same length as the palm of the hand, and with square tips, except the third finger, which is generally pointed; the thumb is of medium size, with the first and second phalanx of equal length; the hand is firm but not hard in texture, and of a marble whiteness. The Mercurian

hand is long, with thin and supple fingers, generally all pointed, but the fourth finger in these hands is always so (pointed); the thumb is long; the hand is delicate in texture and of a soft, yellowish-white.

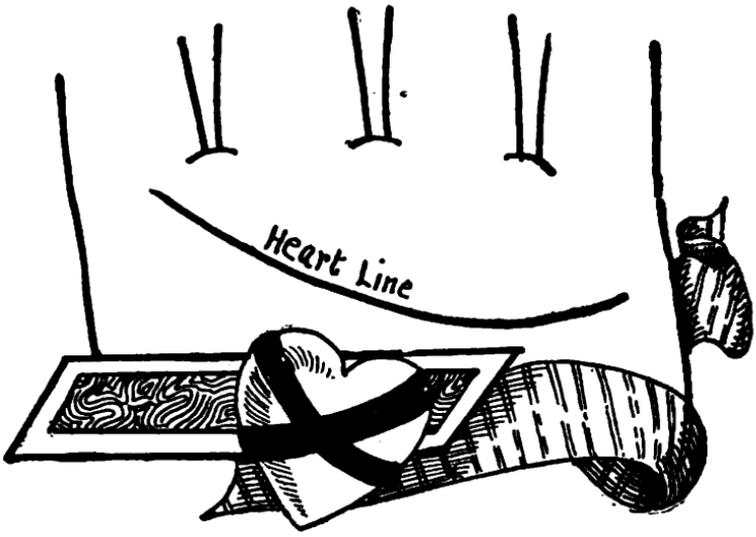
The hand typical of the dominance of Mars is thick and strong, with short fingers, very thick at the base, and with spatulated tips. The first phalanx of it is much longer than the second; the texture of the hand is hard, it is red in color, and the backs of the fingers are often covered with hairs.

Those born under the Moon have soft, large hands, dimpled at the back like those of people born under Venus, but the color is of a blue-white, not roseate like the Venus hand; the fingers are spatulated, and the thumb is relatively short, with the first phalanx much shorter than the second.

Now, as all these hands have the distinctive character of the planets influencing them, it stands to reason that a knowledge of these types is

of great service in determining that difficult question of the mounts.

Dr. Saunders says, "Without Astrology, palmistry could not subsist and be subservient to true wisdom."



CHAPTER VI.

THE HEART LINE.

THE line of the heart is the first line placed horizontally at the top of the palm, and it is that which runs along the foot of the mounts. It ought to be clear, well colored, and to go to the percussion of the hand, that is, right across the palm, beginning at the mount of Jupiter. It then signifies a good heart, a strong and fortunate love. From the greater or less length of the line of the heart, you may judge of the strength or weakness of the attachment. If, in-

stead of rising from the mount of Jupiter, it only begins at the top of the mount of Saturn, then the love will be more sensual than that of the heart. The attachment may be strong but not pure. The more this line extends over the mount of Jupiter, the more will it signify heart affection, a lofty and pure passion, with no material alloy. The top of the line is ideal love, the bottom sensual.

If the heart-line during its course, inclines downwards to the lifeline below it, it is a bad sign, the heart swayed by the head ; if it is joined to the line of the head below the finger of Saturn it is a sign of a violent death,—Saturn is fate.

The line of the heart broken in many fragments is inconstancy in love and friendship ; contempt of woman, too, is also assigned to it. It depends what mount it is broken under. If Saturn, fatality. Between Saturn and the Sun, folly. Under the Sun, infatuation, and pride ; between Sun and Mercury, sordid avarice ; under Mercury, avarice and ignorance.

If the line of the heart is crossed by other lines than the principal lines, as many misfortunes and disappointments as there are cuts or intersections.

If the line of the heart is united between the thumb and the index-finger with the line of life and the line of the head, it is a fatal sign, a presage of a violent death if found in both hands.

If the line of the heart and the line of the head join in both hands, then great caution must be used lest he may come to a violent end.

If the heart line fall to the head line, it denotes pecuniary losses, and also indicates they are easily taken in in business, also troubles in love or marriage.

If the head line rises up without touching the heart line, the chances are that the person will be of much weaker intelligence in things of the world.

If the heart line goes way round the hand it denotes jealousy. Heart line pale is heartless, want of power and life. No branches on the heart line,

mean a loveless life. If both hands are without heart lines, it denotes early death, also a person who has neither sympathy nor affection for others.

An island on the line of the heart, illicit love. If the heart line, instead of rising from the mount of Jupiter, begins at the top of the mount of Saturn, then the love will be more sensual than that of the heart. The attachment may be strong but not pure.

If at its origin the line of the heart is bifurcated, and a branch rises towards Jupiter, that is good fortune; and if the other branch stops between the index and middle finger, it is happiness and a tranquil life.

If it is divided into two branches, one of which rises towards Saturn, and the other descends towards the line of the head, it indicates that the person will be often deceived and experience numerous losses.

If the heart line passes over the mount of Jupiter to the edge of the hand and seems to cut round the index-

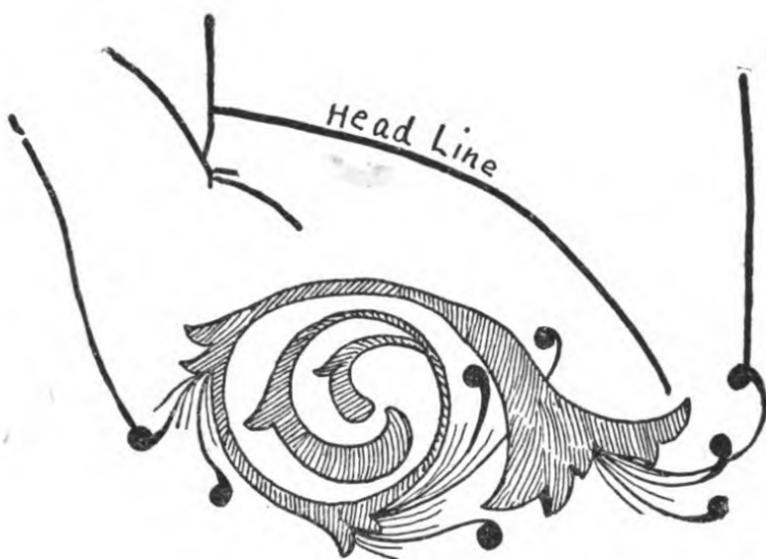
finger, it is called "Solomon's Ring," and indicates ideal love, self-sacrifice, and romance:—It is also a sign of great occult power.

Disappointment in the affections are marked by bars across the line of the heart.

A break in the heart line means a broken engagement, or a rupture with one we love.

If the heart line ends between the first and second finger, it denotes a life that will always have to work and labor.

Sometimes we find jagged lines or a "chain" on the course of the line of the heart; these denote inconstancy, flirtations, and intrigue in love and friendship.



CHAPTER VII.

THE HEAD LINE.

THE line of the head rises between the thumb and index finger, it is usually united at its departure with the line of life, which it leaves almost immediately to advance more or less horizontally, whilst its companion descends and surrounds the mount of Venus.

The line of the head straight and long, signifies sound judgment, a lucid mind, and also a strong will, for it crosses the plain of Mars, and terminates on the mount of Mars; it then

advances in calmness and strength amidst the struggles of life, without avoiding or fearing them ; knowing, on the contrary, how to use them to advantage. Nevertheless, the line, if very long and straight, denotes avarice, or at least, extreme economy, because it is in excess of reason and calculation.

A line cut at the end is a wound in the head or in the throat.

If the head line is long, and slender, and little seen, it is faithlessness.

A double head line is an indication of good fortune.

When the line of the head goes to join the line of life lower down, at the top of the plain of Mars, it is a miserable life, captivity of soul, and solicitude for money.

If head line and heart line join, great danger will follow mental strain.

A broken head line indicates vacillation.

A double head line is an inheritance.

The line of the head may throw out some branches, and these also

possess significance, for instance, if they extend towards the mount of Jupiter (index finger), the sign is that the person is easily wounded in his self-love. If such branches seek Saturn's shrine, they mean legacies or future possessions; if towards Mercury, commercial success; towards Venus, it is a sign that the head will be easily influenced by love, toward the Sun, celebrity or riches.

The head line forked at end, indicates finesse, and imparts a facility for seeing all sides of a question.

If the head line only reaches to the mount of Saturn, it is a sign of a short life.

If the head line is much chained, it shows headaches.

Islands on the head line denote mental worry.

If the head line is broken up or wavy, it shows weakness and bad memory.

If the head line extends round in a curve up on to the mount of the moon in both hands it indicates temporary insanity.

If the head line is separated, at its departure from the life line, it indicates great self-confidence, also rapid decision.

If the head line goes way round to the back of the hand it denotes avarice, or at least, extreme economy.

The head line descending a little to the Moon's mount in one hand, and in the other going to the mount of Mars, denotes an individual with much intuitive perception and deductive power.

The turning up of this line on to any of the mounts is bad, showing that the head is too much influenced by the particular qualities of the mount; for instance, on the mount of Saturn it would indicate melancholy often leading to religious mania; on Jupiter, ambition, and would assume an exaggerated form of the mind,—thus our lunatic asylums are tenanted with many whose madness consists in thinking themselves to be kings.

When the head line commences

opposite the finger of Saturn without touching the life line, it is a sign of serious disease of the eyes.

If the head line or any of the principal lines are absent in the hand, it is always the sign of some moral or physical imperfection in the nature, and often denotes the germ of an incurable malady, or a fatal accident.

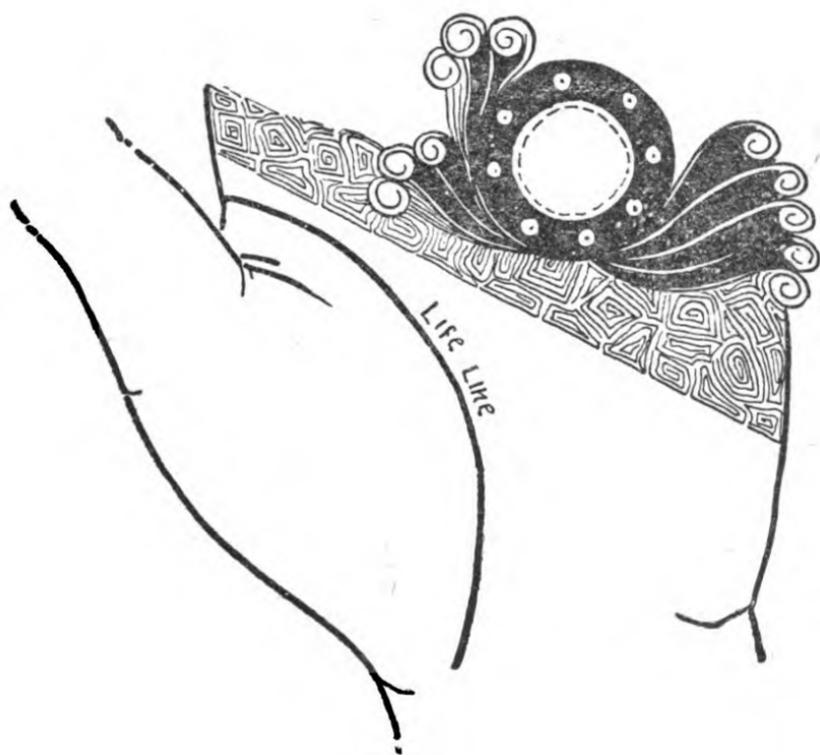
A line leading from the head line to Jupiter's mount indicates intense pride, and people having this are easily wounded in their self-esteem; if such line is joined to the Saturn line, there is danger of madness.

If the head line is short in the hand the subject is sentimental, he is liable to permit his worldly interest to be wrecked by his feelings.

The sign also indicates his impetuosity, and hence his failure in his calculations.

If the head line descends very much into the hill or mount of the Moon, there is danger of death by drowning or insanity. The Moon rules the water, and a circle at the end of the head line is very dangerous. If the

head line is broken under Saturn, it signifies the criminal's doom ; particularly if it belongs to a bad hand.



CHAPTER VIII.

THE LIFE LINE.

THE line of life is that which surrounds the mount of the thumb. When the life line is long, well-formed, gently colored, surrounding completely the mount of the thumb, it announces a long life, happy, and exempt from heavy ills,—also the sign of a good character.

On whatever part of the life line the health may be menaced, the cause must be sought for in other lines, or on the mounts, or by marks; and here I will remark that it is never right to pronounce judgment by the sign on one line or mount, alone; for instance, though the life line may be weak, or perhaps cut short, the hepatic or health line, if long and well cut, will often make up for the deficiency of the vital line; likewise the chief lines being long and well formed promise a prolonged life.

When you see that line broken in one hand, and in the other continued you may, in all certainty, say to the person that he has had a disease that brought him near to death,—that sign never fails. It is understood, however, that the disease has so left him as to afford no longer any symptoms of its return. That event will be written in the hand so as never to be effaced in time.

When the line of life is pale and broad, it announces bad health, evil instincts, and a disposition to envy.

If the line of life is short, it indicates a short life.

If it is broken in one hand and feeble in the other, heavy illness. If the lower branch of the cut line bend toward the mount of the thumb, it is inevitable death ; but if toward the palm of the hand, there is yet hope.

If the line is broken in the two hands, it is death. If it is double, it is the greatest enjoyment of life.

If it is badly formed, or chained, painful, diseased life.

If the line of life is joined with the line of the heart and that of the head, it is misfortune, and nearly always violent death.

The wrinkles on the line of life, indicates maladies.

The line of Mars, sister of the life line, forms a second line of life, and follows in its course inwardly from the mount of the thumb, and repairs its breaks and defects. It announces success in arms, and is usually a bright red. Also gives great vitality.

An orb or circle on the line of life is a loss of an eye, two circles loss of two eyes.

A cross at the end of the line of life by Jupiter's finger is a good and capable man, but threatened with the loss of his goods. If the branches extend over the mount of Mars, it is riches and honors after long trials.

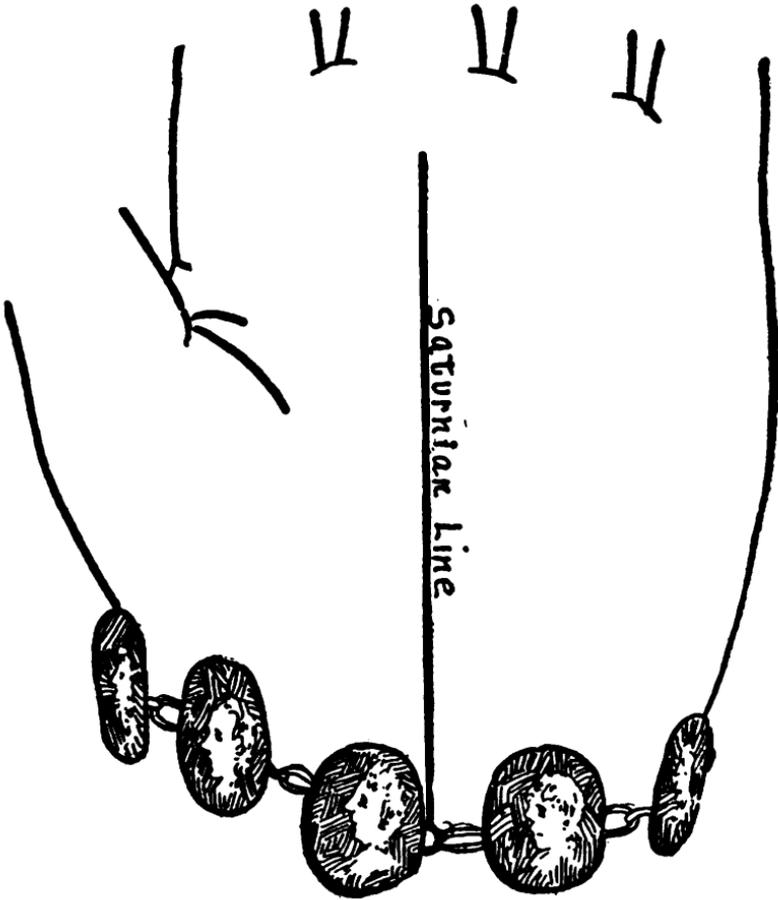
An island on the line of life, mystery at birth.

When the line of life and the line of the head continue for a long time united at the beginning, and do not, as they ought to, separate beneath the mount of Jupiter (or index finger) the supposition is that the development of the intellectual life has been naturally slow, or retarded by some means; and that the child has been long in reaching the normal standard of intellect.

Riches may be expected if smaller lines extend from the line of life upwards, for our hopes and aspirations point up to dignities.

The line of life coming out far into the palm is a sign of long life.

When the life line and the head line separate under the index finger, it foreshadows a violent death. •



CHAPTER IX.

THE SATURNIAN LINE.

THIS line has four starting-points: on the line of life, in the plain of Mars, on the wrist, and at the mount of the Moon.

In the first case it participates in

the qualities of the line of life, according as the line of Saturn is shorter or longer, more or less colored, more or less tranquil in its course. Also the happiness and fortune depend on themselves.

In the second case, when it leaves the plain of Mars, it announces a painful life, and all the more when it penetrates into the middle finger.

When it sets out from the wrist, (the line of Saturn) and rises in a straight line to the mount of Saturn, tracing a deep furrow in that mount, and stops at the first joint, it is luxuriant good fortune. Promising a life of ease and happiness, particularly if it so appears on the left hand; in the right hand only, such success will be brought about by our own exertions more than by legacies or gifts. Action is in the right hand.

If the line of Saturn penetrates further, cuts the root of the middle finger, and advances to the third phalanx, it is an excessive fatality, a great destiny, either good or evil.

If the line of Saturn sets out from

the mount of the Moon, and goes direct to Saturn's mount, it is good fortune coming from caprice of woman or man.

If the Saturnian line rises from the line of life, it is good fortune acquired by merit, and in that case it also announces a generous heart.

At the end of the line of Saturn if certain other lines meet or cut it, it is good fortune followed by bad.

If the Saturnian line set out from the base of the hand, stops at the line of the heart, and is there suddenly and violently broken, it is happiness destroyed by a love affair or grief of heart. A widower or a widow.

If it stops suddenly at the line of the head, it is a good opportunity destroyed by a false calculation, or a disease of the brain.

If the line of Saturn rises from the line of the head, turning round to the mount of Saturn, it is labor, pain, and disease, and it may be a broken heart.

A double Saturnian line in the palm of the hand, winding and subtle,

announces disease and infirmity, arising from the abuse of material pleasure.

A straight Saturnian line, and colored at the end, announces happiness in old age, invention of new sciences.

If the Saturnian line is broken, cut detached at every small interval, it is a life whose happiness comes by fits and starts, and has no duration.

There are people who have no Saturnian line,—it is then a life of insignificance.

If the Saturnian line tends towards Mercury, it indicates success in commercial business or eloquence.

If the line of Saturn tends towards the Sun it indicates success in gaining riches.

If the line of Saturn tends towards Jupiter it indicates successful ambition.

If the line of Saturn tends towards the mount of Saturn it indicates luxuriant good fortune.

If the line of Saturn starts from the mount of Venus in the left hand,

it indicates a loving or amorous nature.

If the line of Saturn starts from the mount of Venus, in the right hand, it indicates a person determined to carry out his amorous designs at any hazard.

When the line of Saturn starts from the line of life, and goes to the little finger, it is a sign of great musicians, great actors, gives an independence of feeling, out of proportion to the will strength.

The Saturn line, passing broken across the plain of Mars, we must expect a fight for existence, either moral or physical.

When the line of Saturn is well traced in the hand, reaching to its own mount, a long life may be expected. Thus, when it starts from the base of the hand to the line of the head about thirty-five years calculated; from thence to the line of heart extends to the age of about fifty; and continuing to the base of Saturn's mount or finger, it completes ninety or one hundred years.

Saturn is the fallen king from Heaven.

If the Saturnian line crosses the life-line at the base between the thumb and fore-finger it indicates that you had a marked change of fortune or position when a child.

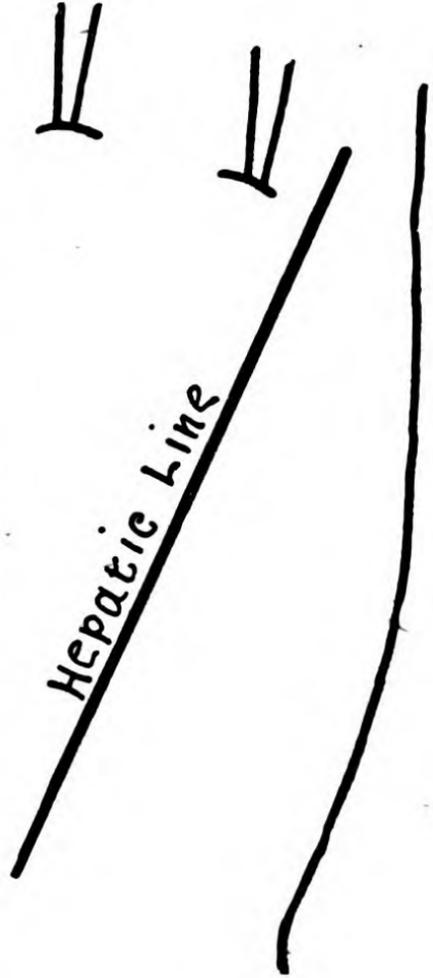
In the case of persons of brilliant original talent and thought, the upright line from the base of the palm towards the fingers is never absent, and is sometimes repeated twice or even thrice, it is called the Saturn line : and springs from many different places. In musicians, actors, and some others, it usually starts from below the little finger.

He who has this line of fate or Saturnian line in both hands, will surely succeed by his own efforts. This fate line, gives one protection without insuring one's happiness, and peace will ultimately see them through the perplexities and doubts of life.

M. Bue quotes an ancient theory, that if a line starts from the mount of the Moon, and goes to the plain of Mars, and there joining the line

of Saturn, naming it the second line of Saturn, and according to the ancients' ideas, it gave the person possessing it, occult power of mysterious protection. Also the fortunate mortal with this sign can not only aspire to rising himself from the lowest rank to the splendors of a large fortune, but with its possessions, has a sort of magical power, which assures him popular favor, put in his hands the invisible threads which animate and move society, and without fear of obstacles.

If the line of Saturn proceeds towards Mercury, it indicates great fame in art and eloquence.



CHAPTER X.

THE HEPATIC LINE.

THIS line rises from the wrist, near the line of life, and goes directly to the mount of Mercury. If it is long, straight, well-colored, moderately

broad, it denotes good health, rich blood, harmony in the fluids, a large memory, consciousness of probity, and success in business. If it is winding and undulating, it announces biliousness of habits, and of doubtful uprightness.

Sometimes it begins at the plain of Mars ; sometimes it sets out from the line of life, and extends across the middle of the palm towards the percussion of the hand ; sometimes it ceases at the line of the head ; sometimes it rises at the mount of the fingers ; sometimes it is absent, which then signifies a delicate skin, bodily activity, vivacity in speech, love of good wine.

Separated from the line of life, it promises a long life ; when joined to the line of life weakness of heart.

If an arrow cuts the hepatic, forming a cross, it is the sign of an approaching illness.

If only well-colored, it signifies joy, goodness, gladness and gay spirits.

If the hepatic line, when coming to the line of the head, becomes forked,

so as to form a triangle with that last line, it is a sign of covetousness, which will be gratified in all possible ways.

The hepatic line also forms an angle between the line of life and the line of the head ; in other words, it is the connecting links, or points of contact, between the heart and the brain.

The hepatic line or the line of the liver usually rises from the root of the thumb near the line of life ; by the wrist, and passes directly towards the mount of Mercury, and may unite with the line of the head in the percussion of the hand.

If the hepatic line commences with or near the line of life, without cutting it, and joins the line of the head, if it is well colored, moderately well marked, pure and clear, it indicates good health and blood, harmony in the various juices of the body ; good memory, and a good conscience.

A thin and red line of the liver tells us of fever. When it appears intersected and broken, it means weakness of digestion and stomach affections.

If the hepatic line rises up to the mounts of the fingers, but always well-formed, and in its best appearance, it gives health to old age.

If the Saturnian, the hepatic, and the line of the head form a triangle, they indicate aptitude for natural magic, and the study of nature.

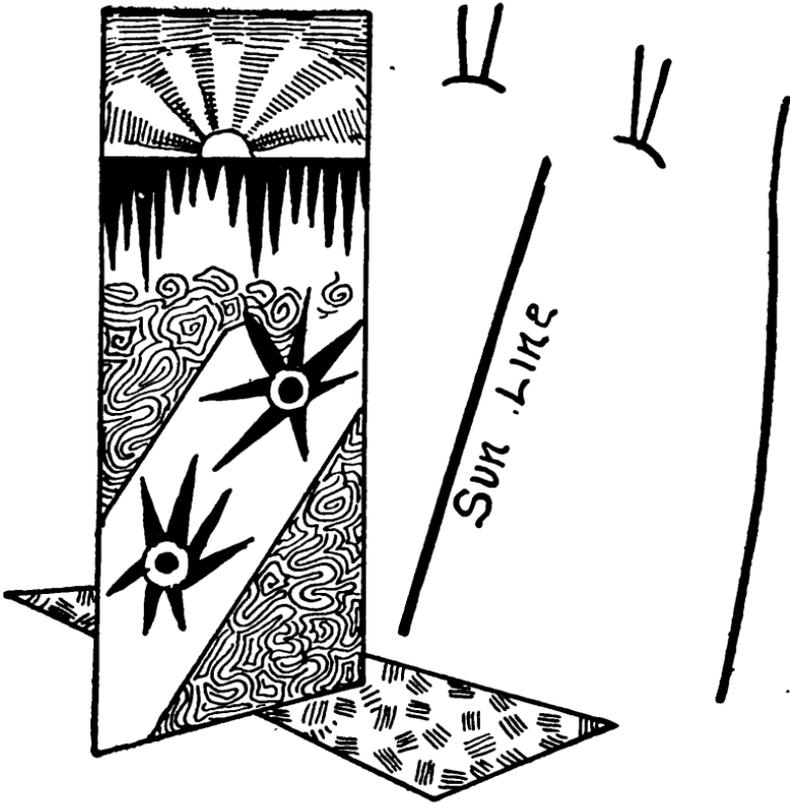
An island on the hepatic line gives bad faith in business. An island at the base of the hepatic line, is understood to give the faculty of second sight, or "clairvoyance."

A cross found upon the hepatic line is a warning of illness.

The hepatic line ought to take its course direct to the finger of Mercury, unbroken, clear, and of good color; in which case it promises good health and attainment of "a green old age."

We must be cautious when we find this hepatic line uniting under bad conditions with the line of the head, for such symptoms denotes a tendency to brain attacks, in consequence of a too intense application, and they may lead to brain disorder and suicide, and

persons, therefore, who find these signs in his hand must be careful not to overtax his brain by study or work.



CHAPTER XI.

THE SUN LINE.

THE line of the Sun rises either from the line of life or from the mount of the Moon, and goes tracing a furrow in the mount of the Sun. It signifies glory, celebrity, love of art, also riches, favor, merit, success in labor, according to whichever of the three worlds it belongs.

If it is straight, very hollow, clear, long, and opens the mount of the Sun as a ploughshare opens the earth, it signifies celebrity in art, merit, riches, or love of gold, according to the aptitudes more or less developed.

If the lines are placed across upon the mount, it is an obstacle in art which annuls all their efforts.

If two branches appear going in different directions, and form the letter V, it is power neutralized by division. Each force draws in a different direction. It is the desire for celebrity without realization.

When three branches appear, these are separately the desire of glory, of riches, and of talent, but which combated, remain only in desire.

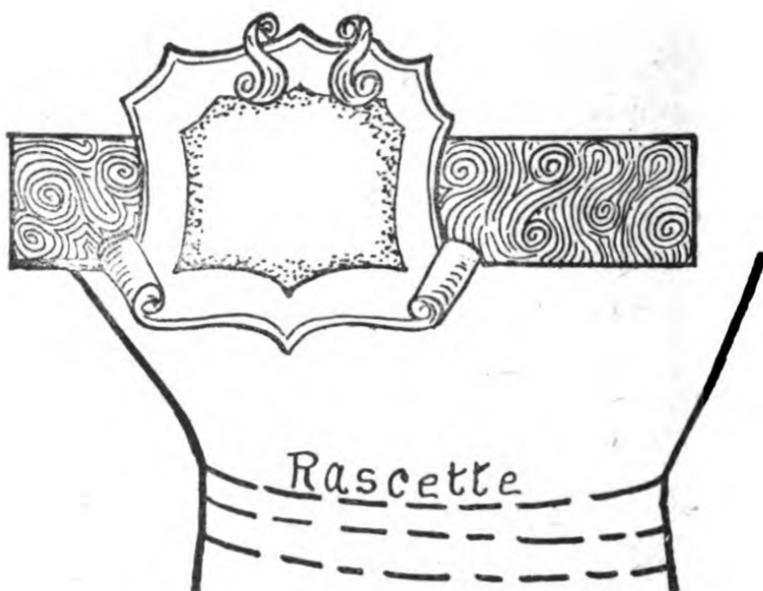
On the other hand, when the line forms three branches which unite in one single canal at the instant of crossing the mount, setting out from the line of the heart, it then announces fortune by the branch which comes from the side of Mercury, glory by the direct branch and merit by the branch of the Sun.

But if three lines equally large, equally deep, entirely of the same form, ascend to the ring finger, opening upon the mount of the Sun three equal furrows, it is a sign of glory and great fame.

The line of the Sun very deep, very clear, also indicates the favor of the great.

When the line rises, but accompanied by lines that bar without cutting it entirely, it announces obstacles to fame through envy, or the disfavor of the great.

If the line of the Sun is absent, even if the Saturn line is good, they will not rise to fame nor seldom succeed in enterprises. Without this line one cannot promise any great things for the owner.



CHAPTER XII.

THE WRIST LINES.

THE lines starting out from the wrist indicate the tendencies of our nature according to the mounts towards which they advance. Venus gives us one class; Mars another—the latter a kind of blind bungling into difficulties in our lives which may swamp us, Mars being the type of the battle-ground—as the Moon indicates the water, and consequently, voyages and travels.

A line starting from the Rascette to a branch upon the mount of Venus, and extending as far as Jupiter, tells us of a rich marriage, a wealthy alliance, and if the cross likewise appears upon the mount of Jupiter, the match will be a happy one. If it ends on the mount of Saturn, marriage with an old person.

On the mount of the Sun, marriage with a person of artistic taste. On the mount of Mercury, marriage with a rich merchant. If these lines appear upon the left hand the marriage will depend upon the good offices of a third party. If upon the right hand success will depend entirely upon our own efforts and worthiness.

If a line goes from Venus to Mercury, it gives love of fortune.

Again, a line from the wrist, ascending to the line of the head, means a change from an inferior to a superior position in life, and, of course, according to the mount towards which it aspires. If it cut the line of the heart, and ascend one of the upper and "divine" mounts, this sign is ex-

tremely fortunate, and means elevation to certain dignities ; for instance (1) If it ascend Jupiter, it means success in law or command, and a high position in it. (2) If it ascend Saturn, the bench of Bishop, or elevation in science. (3) If it ascend the Sun, literary success. (4) If it reach the mount of Mercury, it indicates commercial or industrial success, already attained or in near prospect.

Lines from the wrist to the little fingers show long travels.

When lines from the wrist terminate on the mount of the Moon, it indicates many travels.

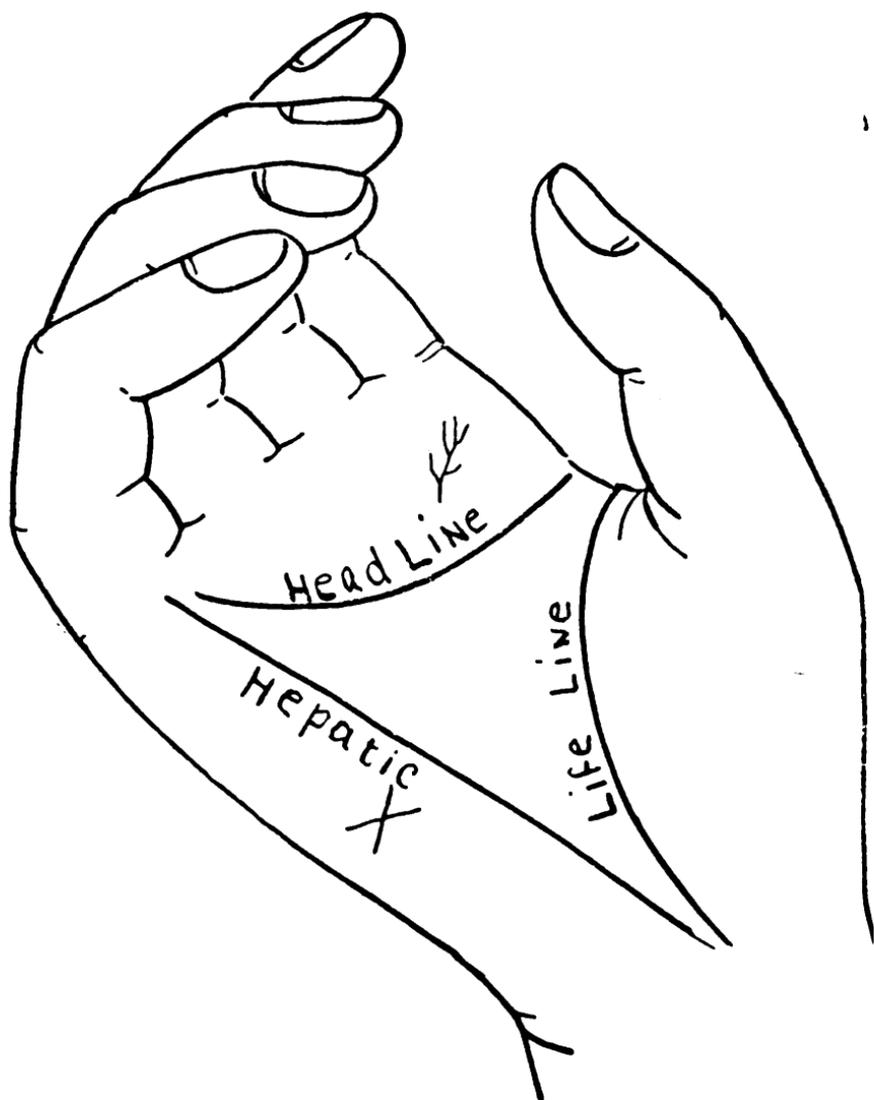
Where a line rising from the wrist, near the percussion or striking part of the hand, passes up the mount of the Moon, we may argue from it "tribulation."

If a line can be traced from the wrist, which rises upwards directly to the index-finger, the individual will have to undertake long voyages.

Two branches can sometimes be seen in the line of the wrist. When

this is so, they tell us of a person who will, in all probability, become very rich, and receive many honors and distinction in his old age. A cross or a star in the angle thus formed is, moreover, a particularly good indication ; and one old authority declares he will be healthy, as well as endowed with the world's goods.

Sometimes a chain-like line will be observed upon the first line of the *Rascette*. Under these circumstances, we may anticipate a life of hard work, but such will eventually redound to our benefit, for all results will be competency, if not riches.



CHAPTER XIII.

THE EXTRA LINES.

A LINE which comes from the plain of Mars and ends in a Star just under the Sun, is called the golden shekel, or the crowning of Mars, and it is the true talisman of success and fortune.

A single line is good fortune and success.

Two lines, misfortune if they cross.

Three lines, at equal distance and of equal size, great good fortune; great success, and great fame.

These same lines tortuous, unequal, and crossed, great misfortune.

A multitude of lines signify an intensification of the quality. Bent and broken lines are opposing accidents.

When a straight line starts from the mount of Venus, and goes directly to the mount of Mercury, pure, clear, and without obstacle, it is a happy sign, it is the union of Mercury and Venus, love and fortune.

Four lines are rarely discernible upon the wrist; when this is the case, the line of life will be found lengthened, and even doubled; for long and happy existence may be almost certainly presaged for the fortunate possessor.

One or two upward lines on Jupiter's mount from the line of life indicate ambition crowned with success.

If the Sun's mount have one good line, then talent with a name in the world is foreshadowed.

The mount of Mercury with three or four vertical lines, denotes scientific tendencies; a physician or doctor, to be clever in his profession, ought to have these lines.

The mount of Mars full and unlined, indicates courage, coolness in danger; if much lined, aggressiveness is shown.

The mount of the Moon much lined, indicates worrying tendencies.

Lines cut horizontally on the Moon's mount, show voyages; a star on the top of any of these lines donates danger by water.

A small island on the Moon's mount has the same signification; and an angle or half circle on the mount of the Moon is also very dangerous. Lines cutting any of these lines of voyage from the wrist denote death on the voyage.

A line from the mount of Venus ending in a fork at Saturn's finger, implies an unhappy marriage.

A small line from the life line cut by a little ray, indicates separation from husband or wife, or a lawsuit.

A line from the Moon's mount going to the lines of life and heart foretells a rich and aristocratic marriage.

A line departing from the mount of Venus cutting the fate line and directing its course to the Moon's mount, is a sign of misfortune through a woman.

Small upright lines on the outside of Mercury's mount or under the little finger will indicate the number of children; very straight lines denote boys; less decided one, girls.

Shut the hand tight. The lines between the line or joint of the little finger and the heart line donate the number of husbands; small, indistinct ones, so many engagements. But the most characteristic sign is the line which, starting from Mars, forms a junction between it and the Sun, and develops exactly under the latter a large Star with various branches, that spread out towards Jupiter the Sun, Mercury, and the Moon, and this prophetic and plainly-spoken sign is called the Golden Shekel, or Mars crowned, which the ancients

considered as the veritable talisman of success and fortune.

Now danger may be indicated by all these lines, but prudence and training may neutralize the predestined effects; equally as good indications may be neutralized by sordid or unworthy passions.

Lines proceeding upward are good, and intensify the benefits already arising from the line or mount on which it rises. For instance, Mercury unadorned is a sign of commercial intelligence. With one line it shows a "chance" in fortune; if very much "rayed", it becomes robbery, the "chance" being guided by an ill-will to do evil.



THE STAR.

A star indicates an event beyond our free will. It is usually placed on

the mounts of the palm and on the lines. It announces generally a danger, and in all cases a fatality. But it also happens that a fatality turns to the advantage of the person it seems to attack powerfully at first.

Thus a star on the mount of Jupiter is good fortune, satisfied ambition, honor, happy love, unexpected elevation or promotion.

A star under the mount of Saturn is altogether fatal.

A star on the mount of the Sun denotes unfortunate riches, fame gained by chance, but often fatal. A line and a star, celebrity gained by talent. Many lines and a star, riches.

A star on the mount of Mercury, is fraud, dishonor.

A star on the mount of Mars violent temper, sometimes even to the crime of murder.

A star on the mount of the Moon denotes hypocrisy, treason, perfidy, dissimulation; it is also misfortune caused by the imagination. If this sign is found in both hands they will be fit subjects for paralysis.

A star on the bottom of the mount of Venus, misfortune caused by dissipation, unhappiness from the opposite sex.

A star on the beginning of the line of Saturn implies some catastrophe, either death of a parent in early life or loss of money by parents.

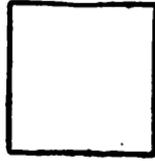
If the line of Saturn ends with a star, a catastrophe will end the union of either love or marriage.

A star on Saturn's mount the person is liable to accidents.

A star at the base of the mount of Venus shows the bad influence of woman in the life.

A star upon the first finger-joints, great power and glory, as a commander or statesman, particularly if found upon Saturn's finger.

A star on second phalanx of the thumb denotes, to a woman, good fortune ; to a man, the contrary.



THE SQUARE.

A square in the hand indicates power ; it gives good sense, justice, coolness in danger. The power of taking in things at a glance, also force in energy.

A square on the mount of Jupiter is very favorable, and denotes capability of command, and protects one from danger.

A square in palmistry is very important ; for where danger is indicated,—such as a break in the line of life, or a star on Saturn's mount, etc. and such warning is enclosed in a square, it means certain preservation ; particularly if found upon the mount of Jupiter, that protects one from all danger.

The only place on the hands where

it is suggestive of danger or evil is on the mount of Venus near the line of life. Where it generally implies imprisonment, or convent, or durance vile.

The little square on the mount of Jupiter is what the ancient Palmist called a life preserver.

A double square, a double protection, marvelous escapes from danger.



THE POINT.

A point in the lines is a wound. A white point in the line of the heart is successful love; in the line of the head, scientific discoveries.

Spots, points or dots, in the lines, are signs of illness or accidents. It is one of the most dangerous prognostics, more especially if of a blue shade, when it frequently indicates a severe nervous illness.

A point or spot at the juncture of

the life and head lines and the downward plunge of the head line in the midst of the plain of Mars indicates an imagination capable of driving them into almost any desperate folly, very bad.

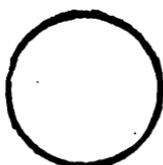
A white point upon the line of the heart is an indication of conquest in the lists of love.

FROM AN ANCIENT AUTHOR, 1657.

The small white marks often seen on the nails have their significations. De Peruchio refers to them; he says that the spots must be clear and well defined to mean anything: those seen on the thumb show sincere and mutual affection, while splashes are the sign of misplaced affection; black spots are bad, denoting misfortunes resulting from love, and leading even to crime: a spot on nail of first finger indicates an accession of money, a black one means loss of such: on second finger the white spot tells of a long voyage, the black one foreshadows great misfortune: on third

finger a white spot promises wealth : on fourth finger, love of science and good fortune in business.

Yellow spots on the nail are said, by early writers, to be a sign of death.



THE CIRCLE.

A circle placed upon the mount of the Sun is a glory, and great success, but in the lines it is a bad sign.

A circle in the line of life, indicates the loss of an eye ; two circles are the loss of two eyes.

If the circle is found upon the mount of the Sun, it is an excellent sign.

A circle in the middle of the triangle indicates caprice. The Indians say that they can tell if a person is born during the new, full, or dark of the

Moon by the half-circles on the nails, chiefly by the thumb. If large and very distinct, the birth would have been during the full ; if but moderately shown, the new moon ; if hardly visible, the decline, and so on in proportion.



AN ISLAND.

An island on the hepatic line which goes to Mercury is theft, bankruptcy, fraud, and perjury.

An island on the line of life crossing the line of Mars, murder or projects of murder, sanguinary thoughts. Child in embryo.

An island on the line of the head without the plain of Mars, shameful projects, infamous devices.

An island on the line of Saturn is good fortune by infamous means.

An island on the line of life near

its start by Jupiter's finger, gives mystery of birth.

An island on the line of the heart, illicit love.

An island like the figure eight (8) on the commencement of the fate or Saturnian line, denotes a somnambulist.



THE TRIANGLE.

The Triangle indicates aptitude for science.

The principal or grand triangle enclosing the palm of the hand, called in chiromancy the plain of Mars. It is formed in one part, from the union of the line of the head with the line of life under the index, and, at the other, from the union of the line of the hepatic part of the wrist with the line of the head. It is divided into

the supreme angle, the right and the left angles. The triangle always keeps its name, even when the form is but imperfectly seen in the hand,—that is, when the line of the head is not joined to the line of life, or even when it is not seen at all by the absence of the hepatic.

Well traced and colored, it is a sign of good fortune, health, and long life. If it is broad and spacious it indicates boldness and lofty views, generosity, a noble character, especially if the lines are not too red. If it is small, pusillanimity, fear, avarice, and obstinacy. If in the space of the triangle the skin is wrinkled, it is dryness of nerves.

A triangle on the mount of Jupiter, diplomacy.

The triangle on the mount of Saturn, all knowledge of a gloomy cast, religious fanaticism, and persecution, also great aptitude in occult science. The triangle on the mount of the Sun, skill in art.

The triangle on the mount of Mars, skill in military tactics.

The triangle on the mount of Mercury, skill in politics.

The triangle on the mount of the Moon, reason, wisdom or mysticism,
The triangle on the mount of Venus, love schemes, calculations in love-affairs.

The triangle and other angles not being formed in the hand, point out the absence of moral equilibrium.



THE CROSS.

The cross is usually an unfavorable sign.

A cross on the mount of Jupiter indicates marriage of love, happy marriage, doubly so if a cross is found upon the mount of Venus.

A cross on the mount of Saturn is baneful fanaticism.

A cross on the mount of the Sun signifies effort checked in art.

A cross on the mount of Mercury, a disposition to theft, kleptomania, also diplomacy.

A cross in the plain of Mars indicates a dangerous person, also a struggle in life, of importance, a change of position, perhaps occupation.

A cross on the mount of the Moon, a person given to falsehood, a large cross implies exaltation.

A cross on the mount of Venus, indicates true love running smoothly. Ancient authors say, fatal love.

A cross on the hepatic line is a warning of illness.

A cross on Saturn's line shows changes in the life or position.

A cross near the Saturn line implies a change affecting a dear friend or a relative.

The mystic cross is in the center of the hand. It implies good luck, also an aptitude for occult and mystical subjects.

A well-made cross is to be accepted as a good omen, when all its limbs are of equal length.

A badly-made cross is a bad sign ;

the former adds to the influence of its mounts.

A cross in the grand triangle means religion and superstition, and, if united with the Saturnian line, some good in consequence of religion.

A cross on the mount of Mars indicates a tendency to strife, and perhaps homicide.

A cross in the line of the wrist or Rascette, M. Desbarrolles says it is a good sign, a future reward certain after toil.



THE BRANCHES AND RAY.

Branches over all the lines indicate riches, exuberance, in whatever quality the lines upon which they are placed indicate. They are usually found at the beginning or end of lines.

If two branches form a sharp angle

in the wrist, they show a man destined to a rich inheritance, honored in old age; and still more, if a star or a cross be found in the angle, he will be little subject to disease.

No branches on the heart-line, means a loveless life.

A small ray on Jupiter's mount denotes Apoplexy.

Branches upon the line of Saturn are promises of extreme happiness.

Branches on the lines of heart, life, and head signify exuberance of love, vigor and health, and of intelligence respectively.

People who have many rays upon the mount of the Moon are subject to presentiments and such imaginary suggestions.

Plain of Mars rayed, and a cross in the middle,—quarreling. Mount of Mars flat and rayed,—furious passion. All the hand covered with rays,—extreme irritability.

Mount of Jupiter well developed, but rayed across indicates envy.

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THE CHAINS.

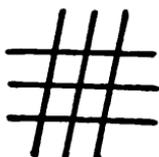
Chains upon the lines are obstacles, struggles, oppositions of all kinds.

Chain-like formations on the line of the Heart, "Flirtations."

Sometimes a chain-like line found upon the first line of the wrist indicates a life of hard work; but such will eventually redound to our benefit, for the results will be competency, if not riches, though we shall have, or have had to work steadily to gain them.

Chains upon the head line, want of concentration.

Chains upon the life lines, mean continual delicacy.



THE GRILLE.

A Grille gives usually the defects of the mounts.

Thus a defective mount of Jupiter gives a tendency to superstition, egotism, a desire to shine, pride and power.

A defective mount of Venus is a sign of sensuality.

A defective mount of Saturn, misfortune.

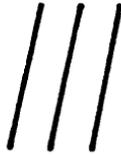
A defective mount of the Sun, folly, vanity, and desire for false glory.

A defective mount of Mercury, gives theft.

A defective Mount of Mars, a violent death, also a violent temper.

A defective mount of the Moon, gloominess, and diseased fancies, discontent magnifying the most trivial annoyances into gigantic troubles.

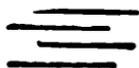
In general as regards these signs it may be said that the mounts well in place and prominent are signs of good fortune.



THE GRIDIRON.

The Gridiron upon the hand is also considered unfortunate, and it has special significance. It is supposed to be a fault upon the mount on which it occurs, and generates exaggerated qualities, or qualifies benefits, according to the mounts it adorns (or disfigures). We need not recapitulate these tendencies.

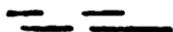
Lines like the scales of a gridiron on the mount of Jupiter threaten imprisonment and persecution.



THE CAPILLARIES.

The "Capillary" lines are a weakness, and indicate an ill-future in a bodily sense. But when there are a great many of these little lines upon a mount, there is a tendency to embarrassment, and they interfere with each other, rendering the result more or less futile.

Capillary lines on the Moon's mount denote extreme sensitiveness, also strong mediumistic powers.



THE BROKEN LINES.

Broken or disconnected waving lines are signs of ill-luck; and madness or weakness of brain when on the line of the head.

Ring of Venus either broken, or double, or triple, great dissipation.

Bent and broken lines are opposing accidents.

THE STRAIGHT LINE.

A single line is good fortune and success.

Two lines, misfortune if they cross.

Three lines, at equal distances and of equal size, great good fortune, great success, and great fame.

