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THE "NEW SELF-HELP" SERIES. No. 4

CLUES TO CHARACTER

BEING A

COMPLETE TEXT-BOOK

OF THE

*LAWS OF SCIENTIFIC PHYSIOGNOMY
AND GRAPHOLOGY*

BY

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London

THE MODERN MEDICAL PUBLISHING COMPANY

57 AND 58, CHANCERY LANE, W.C.

1903

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CHAPTER I

THE LAWS OF SCIENTIFIC PHYSIOGNOMY: ITS RATIONALE AND PRINCIPLES

IT is the commonest thing in the world to hear people warn us against "the danger of trusting to appearances." We are told that they are sure to mislead us sooner or later. We are cautioned against pinning our faith to the looks of things, and informed that externals are deceptive.

Yet, to those who are accustomed to think at all, it must be obvious that every judgment at which we arrive is the result of putting our trust in these much-abused "appearances"; since every opinion which we form of things around us is based upon the impressions which their appearances make upon us. For example: when we see a dog, we know it to be a dog, we do not confuse it with a table or a chair; or if we notice a flower we do not mistake it for a bird or a geological specimen. In other words, we are guided in our judgments by the influences which *appearances* alone—in some way or another—give us; and these can mislead us only when we misinterpret their import. For instance, because a thing has four legs, it will not do, on that account, to conclude that it is a

table, or that it is necessarily a dog. We must consider these objects in their *entirety*, rather than partially.

At the same time, each and every part of any object bears a direct relation, both as regards its form and proportion, to the rest of it; so that, from careful observation of one portion of a thing, we are enabled to judge of its complete aspect.

Thus: a dog and a cow both have four legs and two ears, a pair of eyes and a mouth, in common with each other; but the *forms* of these members in each case are as distinct as are their whole appearances—which, indeed, are dependent entirely upon the dissimilarity of parts.

We see, then, that the part which *form* plays in enabling us to judge of the nature of whatever may be presented to our notice is a highly important one; in fact, though the factors of size, proportion, colour, arrangement, number, and position, are also of great moment, the law of *shape* is by far the most striking and imposing.

Nothing in nature is shapeless; a thing may appear to set the laws of proportion at defiance; it may be of a nondescript hue, and be of doubtful weight and size; but *shapeless*—never! It is quite impossible to conceive of any object apart from its form, for the *outlines* of that object—without which it could not have a separate existence—serve to mark out the extent of its constituent parts.

Even supernatural beings cannot be divested of shape. Ghosts may be capable of setting at naught the law of gravity: they may be without ponderosity; colourless, too,

since white or black are no colours, and it is draped in garments of this description that they are usually said to appear; and devoid of actual bulk; but without form—*never!*

Form, then, is a pre-requisite to all phenomena. We even speak of projecting *thought-forms*, and any author or artist is aware that he has to conjure up, before his “mind’s eye,” the appearance or shape of his plot or picture or composition. The fact is that directly we posit substance we implicate the law of form, and this factor introduces yet a third, viz., that of *number*.

These three principles, of substance, shape, and number, represent a trinity in unity, and correspond to the ruling principles of the universe, viz., chemistry, architecture, and mathematics.

It is not my intention to enlarge upon this idea, or to enter into a recondite metaphysical discussion upon these subjects, however; and I propose to confine myself to the concrete exclusively—*Form*. In doing so I shall be treating the two remaining principles, since shape is determined by its antecedent conditions.

Now, all objects in nature, animate or inanimate, are governed by special laws of their being: animals, flowers, or mineral crystals, I care not which, invariably assuming a particular form, by which we are enabled to distinguish them apart one from another. Thus all snow-crystals comprise six points; all quadrupeds are four-footed; all bipeds have two legs, and so on.

But whatever form an animal, a bird, a bud, an insect,

or a man may take, we cannot classify it as consisting of anything other than an interblending of a series of *curves and angles*, connected by *straight lines*. It would be impossible to mention any form whatsoever as coming under any other than this description.

Not that all forms are equally curved or angular ; it is just the departure from one or other of these two type-shapes that serves to differentiate objects one from another. And so we find that the development of natural objects bears a relationship to either one or both of these fundamental or basic principles of form. In other words, form is evolved as function is developed.

Now, all the earliest stages of biological existence are contained within the *circular* type-form. The nucleus in the cell of living organisms is round ; the germinal point—the least element of form—is circular, not *cornered*. All natural objects are built up of a number of more or less *globular* atoms or molecules. Says E. Haeckel :—

“The human ovum, like that of all other animals, is a single cell, and this tiny globular egg-cell (about the 120th of an inch in diameter) has just the same characteristic appearance as that of all other viviparous organisms.”

Speaking of the constitution of this cell, he goes on to remark :—

“The little ball of protoplasm is surrounded by a thick, transparent, finely reticulated membrane ; even the little globular germinal vesicle, the cell nucleus, which is enclosed

in the protoplasm (*i.e.*, the cell-body), is of the same size and the same qualities as the rest of the mammals." ¹

This goes to show that the governing principle of the *sphere*, which is the exponent of all primitive growths, is not confined to man; but is exemplified throughout animate nature. It tends to prove that the globular form is that which pertains to the initial stage of development moreover; and that infantile, primitive, plastic, impressional, receptive conditions accompany it. It is essentially the *sustaining* form—that which preserves and will supply the foundation for subsequent stages of evolution and development.

Now, when we come to apply this to physiognomy we may appear to encounter some slight difficulty, viz.: that although the head (say) is rounded, does it necessarily follow that the face or the hand must be so too? This, upon a moment's reflection, we can easily satisfy ourselves must be so, since it would be well-nigh impossible to meet with a soft, fleshy face allied to a hard, bony hand, or a square-shaped head and a perfectly circular face.

A comparatively slight familiarity—which a more extensive acquaintance will not in any way contradict—with our subject will show us that these elements of form are created by the dominance of certain ingredients in the human anatomy, the progressive development of which is consistent with the evolution of the associated brain and consequent nervous organisation.

As we have seen, the primal element of form is the *globose* or *spherical* outlay—and we find this exemplified

¹ "The Riddle of the Universe," E. Haeckel, 1900.

in a circularly-shaped forehead, round rather than narrow eyes, a curved nose (concave, not convex), full globular cheeks, soft, amorphous finger-tips, and the extremities generally rounded.

This is essentially the stage of *vegetation*; in which the cheeks in the face and the palm of the hand are more effective than either the *forehead* or the *fingers*—with the inevitable result that the physical functions of which the cheeks are representative (that of digestion, &c.), and which the fulness of the palm will corroborate, are more active than the intellectual faculties—which have their seat in that part of the brain which lies forward of the ears.

The second stage is that of *the curve*, which is practically a combination of the sphere with the rectangle, which evolves subsequently. This marks an advance. The muscles now come into play. The stage of infancy has gone. The curvilinear outlay shows us that the muscles are dominant in the organisation, and that the tissues are hardening. We shall find, therefore, that the brows will be arched, the eyes full and convex, the cheeks oval, the chin tapering, and the finger-tips, in common with the rest of the bodily-contours, spatulated, spread in an elongated curvilinear fashion.

This development signalises the stage of *action*—as the last was that of potentiality. Now we shall find the will and desire to carry out and realise what was before but dreamed over. This is the stage of endeavour—of movement—of creative effort—of expansion—of the expression of individuality.

It is not unusual to find *art* embodied in this formation ; but we must employ the term in a wide sense, and apply it to all subjects in which the *curve* is operative. Thus, whilst muscle facilitates motion, it is also adapted to manifest language, music, locomotion, construction, imitation, emotion of all kinds, the play of the will—rage, executive power, self-control and also the passions. It is easy to see how these owe their expression to the muscular system ; and equally obvious that but for curved atmospheric waves, circular motions, rounded gestures, &c., we could get neither music, speech, nor the realisation of art as exhibited in drawing, the drama, sculpture, &c.

After this comes the linear, squared, angular plan. Here we get the bones supreme. They have had time to develop ; and we find the face oblong, the forehead rectangular, the eyebrows level, the mouth straight, and the chin, as well as the finger-tips and outlines of the body generally, straight and *cornered*. You will have a good idea of this build if you keep in mind before you the physiognomies of Tyndall, Huxley, Wallace, Faraday, and Tolstoy. Such a conformation of feature and physique is adapted to express unswerving moral principle ; exact, set, inflexible, accurate, precise methods of action ; honesty, thoroughness, regard for duty, an adherence to habit and fixed modes of work, and, with a suitable brain in combination, a mind able to comprehend the laws of nature.

Of course there is no mentality in the glands, the muscles, or the bones ; but the admixture of these ingredients determines the extent or degree of social, æsthetic, and

moral development ; and it is in proportion as these are equally balanced, that the individual will be able to manifest normal capacity.

These laws of form are of universal application ; and we instinctively recognise their inherent meaning. We discern beauty and perfection in the *greatest measure of form* ; we see ugliness in defective—hollow, concave outlines.

Well may it be said, with the poet Spenser, that—

“Soul is *form*, and doth the body make.”

CHAPTER II

THE SEXES COMPARED

ALTHOUGH the masculine mind differs in nowise from the feminine, just as the same number of features, limbs, &c., is possessed by man as by woman, there are certain mental and physical modifications in the sexes which call for notice.

The body of the male is, generally speaking, of greater size than that of the female. His muscles are stronger, his bones larger ; and whereas his features are more prominent, and in keeping with the angularity and boldness of outline in the bodily contours, the configuration of the female is somewhat shorter and more curvilinear, whilst her nose is straighter, her chin smaller, and her features less strongly marked.

The growth of hair upon the face is peculiarly appropriate to the male ; though amongst certain races the men are as destitute of this distinguishing appendage as the women.

Again, let it be remembered that though we are in the habit of recognising certain characteristics, as well as a particular cast of features, as particularly "masculine" or

“feminine,” nature appears to draw no hard-and-fast rule in the matter, and that, just as men and women are alike endowed with the same number of mental faculties, so may the members of either sex excel indifferently in the same vocations, by exercising similar mental organs.

CHAPTER III

TEMPERAMENT

THE student of physiognomy, before proceeding to study the individual facial features, must acquire a thorough knowledge of the physical constitution, or temperamental conditions; which, since the mind and body act and react upon each other, modify the characteristics of everybody.

The earliest systems or classifications of *temperament* were, undoubtedly, based on astrology; hence, the ancients (who took into account *four*) spoke of the "Sanguine," or hot and moist (air); the "Phlegmatic," or cold and moist (water); the "Choleric," or warm and dry (fire); and the "Melancholic," or cold and dry (earth)—as depending upon, as they thought, the *blood*, the *phlegm* or *pituita*, the *yellow-bile*, and the *black-bile* respectively. This classification, which indicated a predisposition in each case to certain accompanying mental conditions, might be termed the *Pathological* view of the matter.

Dr. Spurzheim also has described four temperaments, viz.: the "Sanguine," the "Lymphatic," the "Bilious," and the "Nervous." This made provision for the influence of the

brain, but otherwise differed little from the old writers' notions upon the subject. This classification may be termed the *Physiological* view.

Some physiognomists have considered the temperamental systems under *five* heads, viz.: the "vegetative" (comprising the abdominal functions), the "thoracic" (embracing the thorax and including the organs of respiration and circulation), the "muscular," the "osseous," and the "brain and nerve" (which terms are self-explanatory).

This classification (which, so far as its practical application is concerned, varies but little from the foregoing) is, perhaps, better calculated to convey the key for the correct interpretation of cosmogony and anthropology than any other, inasmuch as it is based on *Form* (the signification of the factors of which, and their correlation with the anatomical and physiological organisation have been already dealt with in Chapter I.), as showing how, through the various stages of development, from *the point* (the "least element of form," the analogue of the sphere and motion, as exemplified in the "ultimate atom" and cell-life), through the square and rectangle (which symbolises *limitation*—the osseous stage, the natural man—*the deepest immersed in matter, literally*—made of the "dust of the ground"), the body has been built up and adapted for the accommodation of the ego through countless ages.

In every child, more or less, are these stages unfolded as he grows up. H. P. Blatvatsky says, in speaking of the Life-"Rounds": "During the first three, it forms and consolidates; and during the fourth, it settles and hardens; during

the last three it gradually returns to its ethereal form ; it is spiritualised, so to say " (" Secret Doctrine," Vol. I., p. 183).

This, which is true of the entire universe, demonstrates the lines along which evolution has proceeded.

Certain modern writers have based the temperaments on an *Anatomical* foundation, and denominated them thus, as—

1. The Vital, or Nutritive ;
2. The Motive, or Mechanical ; and
3. The Mental, or Nervous.

As we shall see, the *Vital* embraces the Sanguine, Lymphatic, and Phlegmatic ;¹ the *Motive*, the Melancholic, Bilious, and Choleric ;² and the *Mental* the nervous elements.³

THE VITAL SYSTEM

(including and consisting of the Lymphatics (absorption), the Blood-vessels (circulation), and the Glands (secretion); dependent upon the development of the two great cavities of the trunk of the body, viz.: the thorax and the abdomen, together with the organs embraced therein (the viscera) and their functions, the stomach, the intestines, the heart, the liver, the lungs, and the reproductive apparatus—digestion, assimilation, excretion, circulation, respiration, reproduction, &c.).

Personal Appearance.

Characteristic rotundity and width of figure ; round-shaped head and face ; broad nose ; wide nostrils ; short,

¹ Also the vegetal, thoracic, and muscular.

² Also the muscular and osseous.

³ The brain and nerve.

thick neck ; broad, curved shoulders ; deep, full chest ; well-developed abdomen ; the limbs—the arms and the legs—plump, and tapering at the extremities ; hands and feet small, but plump, short, and thick.

The accompanying complexion is commonly florid, the eyes being usually of a blue colour, and the hair fair, soft, and silken.

The handwriting peculiar to persons of this temperament is ascendent, eager, free, and expansive ; *occasionally* languid, nerveless, and spiritless-looking (see note).

Characteristics.

People who have this phase of temperament predominant are fond of exercise and the fresh air, must be always “on the go,” as the saying is, on account of their manufacturing vitality so fast ; though, generally speaking, they enjoy pleasure more than anything else, and prefer play to hard work. Protracted toil, indeed, of any kind whatsoever, is distasteful to them, yet they are characterised, mentally, by activity, impulse, ardour, enthusiasm, and versatility. Brilliant though they be, they are seldom profound, and, if showy and diligent, are hardly ever deep or persistent. In feeling they are often passionate, and violent if roused, but are capable of being calmed as easily as they are excited. In disposition they are generally cheerful, amiable, and genial. “Live and let live” is their motto. Mere existence—the sense of being alive—is a source of pleasure to those of this system.

N.B.—If the subject be unduly fat and fleshy, and

appear to have the Vital system in *excess*, he or she will then be slothful, indolent, apathetic, and sensual, rather than vivacious, as has been indicated.

THE MOTIVE SYSTEM

(Embracing the Bones, Ligaments, and Muscles).

Personal Appearance—Cranial, Facial, &c.

Length and height of figure ; angularity of outline of the bodily contours ; tall, striking appearance ; the head high ; face oblong ; strongly-marked features ; high cheek-bones ; square chin ; a long, prominent nose ; front teeth large ; long neck ; well-developed and square-set shoulders ; chest moderate or expanded ; long, bony limbs ; long hands ; the lower part of the body being unremarkable when this form dominates the Vital.

The complexion and hair are ordinarily dark, the latter being thick and strong ; the eyes are what is commonly termed black—that is, of a deep brown.

The handwriting of those of this temperament is forcible, but more or less concentrated in appearance, and destitute of flourish or sweeping movements of any kind.

Characteristics.

Persons of this class have great physical power, love bodily action, have immense energy and capacity for work, and usually possess strongly-marked, very individualised characters.

They generally become the acknowledged rulers and leaders in the sphere in which they move, govern and lead those around them, and are the moving factor in their circle.

Persons of this stamp are highly executive, and show either rare talents or great failings, great crimes or much service to mankind, and are not "half-way" people.

They throw their whole soul into their business, go about their work with a will, do their "best" with all their "might," and are never lukewarm, half-hearted, nor anything but in dead earnest.

N.B.—Whilst admitting that a good bony structure gives power of endurance—since it will be found not only that people having such (all else being equal) live the longest, but that it is the *skeleton* which survives after death, when all else decays—the writer emphatically denies that this element gives *executiveness*, as a contemporary writer states. This is proved by the fact that an excess of it induces extreme lethargy; so that, however energetic and forcible persons possessed of a large osseous system may be when roused up—the ingredient in question is not responsible for their vigour or zeal.

The muscles and nerves, of course, are characteristic of *motion*.

Neither are the *bones* in any way connected with the social functions, although a well-known author on physiognomy gives a "wide and bony" chin as the sign for "Love of the beautiful." Such a feature could not possibly stand representative of a quality of this kind, though a *rounded* chin might, on account of the muscular and glandular develop-

ments (always found associated with the softer characteristics), causing it to take a curved appearance.

THE MENTAL SYSTEM

(Dependent upon the development of the organs of sense, the cerebrum and cerebellum—the brain and nervous system.)

Personal Appearance.

A relatively large head—especially developed upward and forward of the ear-openings; the face oval or pyriform; a high, pale forehead; large, bright, expressive eyes; clearly-cut, delicately-moulded, and finely-chiselled features; a slender neck; small, slender palm and fingers; the whole figure and physical configuration delicate and graceful, rather than elegant or impressive; with this conformation *dominant*, the chest and abdomen will be but moderately developed.

The hair will be fine and soft, rarely abundant in its growth, and light rather than otherwise; the eyes of a grey colour; the skin being clear, soft, and delicate in texture.

The handwriting pertaining to this type of individual will be animated, sharp in appearance, lively and capricious.

Characteristics.

Individuals of this system have acute sensibilities—are intensely sensitive, delicate and refined in feeling, possessed of excellent taste, a great love of all that is beautiful both in art and nature, vividness of conception and strength of emotion. Their thoughts are quick and their senses acute;

they show a lively, brilliant imagination and activity of the moral and refining sentiments. This is, essentially, the poetic, literary, and artistic temperament.

N.B.—Although everybody has a special development and combination of the foregoing temperamental systems (in which there will be an inherent tendency to maintain and increase itself, owing to its giving rise to habits, &c., which favour its so doing, in spite of climate, education, occupation, &c., &c.), it will be the student's duty to observe closely in every individual case, and ascertain which is dominant and which is sub-dominant. The "compound" primary and sub-temperaments are designated thus—

Vital-motive,
Vital-mental,
Motive-vital,
Motive-mental,
Mental-vital,
Mental-motive,
&c., accordingly.

CHAPTER IV

FORM

THE study of temperament involves the consideration of two important factors, which we will now proceed to investigate—*i.e.*, *form* and *colour*. The chief basic principles of form may be said to be restricted, as we have already seen, to (1) the sphere, or globe; (2) the curve, or ovoid¹; and (3) the square and cube. These are exemplified respectively in the contours of the vital, the mental, and the motive systems.

The dominance of fatty tissue, the lymphatics, the glands, &c., causes *rotundity*, and is characteristic of those

¹ Although physiognomy recognises no distinction of sex (since it shows us that men and women possess exactly the same faculties), it yet proves that the form which we recognise as that of the ideal female, and which reveals the supremacy of the *curve*, is the perfected type; for as Swedenborg (quoted by H. P. B., on p. 143 of the "Secret Doctrine," Vol. I.), says, "the circle is the most perfect of all figures."

In this we are reminded of the words, "Except ye be converted and become as little children, ye shall not enter into the kingdom of heaven" (Matt. xviii. 3), for the childish physiognomy is globous, and the sage's is still arching; yet note the record of *the stages passed through between* the transformation, and the differences transmitted from the ego to his vehicle on the earth-plane.

in a state of nature or primitive growth, undevelopment, and immaturity ; or the *infantine* stage of existence. Those who exhibit soft, full faces, puffy cheeks, &c., are always feeble-minded, and destitute of sound judgment.

The *curve* is the product of the *muscular* principle. It indicates, whenever or wherever seen, *art*, creative power, and vigour, or native genius.

Full, convex eyes, oval cheeks, a rounded-out jaw, or a forehead curved laterally, &c., proclaim the *curvilinear* outlay.

The *line* and *angle*, which, in combination, form the *square*, are observed in the physiognomies of those who exhibit relatively great osseous development. Square-set, bony features always accompany precision, stability, morality, and a high regard for duty, law, order, truth, and principle.

Generally speaking, scientists and mechanics show a good rectangular type of face (see, for example, the portraits of Darwin, Tyndall, Wallace, and Huxley), which contrasts strongly with the curvilinear contours of the artistic classes.

There is more emotion in the softer constituents than there is in bone—the very nature of which is hard and unyielding.

If we take the physiognomies of artists of all kinds—actors, painters, poets, musicians, dancers, singers, &c., &c., it will be found that the *muscles* dominate the bones.

Philosophy is an *art*. Hence we find in the physiognomies of Socrates, Plato, Hegel, Hume, Herbert Spencer, and Mrs. Besant, the arching head—so different from the squared face and form of the exact scientists.

Our observations on universal form would be found to hold

good *invariably, providing* all were normally constituted. Did we all possess good square bones, and full, round muscles, along with normal mentality, it were easy enough for us to classify one another. But we find, alas! too often that people are *not* perfectly organised. They may have one-sided features, and show oblique eyes, crooked members, abnormally sloping shoulders, &c.

“Imperfect curvation,” as it is called, is found in those defectively organised in regard to the muscular system; and crooked bones produce oblique features. “Skewed,” misshapen lineaments, inharmonious contours, and ill-developed features, should always put us on our guard, for they argue, when congenital, immorality, devious methods, and irregular, unstable characteristics.

CHAPTER V

COLOUR

HAVING dismissed cursorily the first principle—*i.e.*, that of *form*—we must now proceed to say a few words on *colouring*.

Writers, both ancient and modern, have applied many characteristics to persons solely on account of their happening to possess eyes or hair of this or that shade. But, although certain colours of the hair, eyes, and skin usually accompany the predominance of certain faculties, they themselves must not be regarded as primary indications.

And now a word as to the value and importance of colour in the organism. *Colour* signifies *power, force, heat, vehemency, strength, and vigour*.

With infants, the hair—what little of it there is—is almost invariably light; and as the child grows up, and youth and maturity are attained, the hair becomes not only *darker*, as the mind develops, but *thicker* as well.

As Professor Ernest Haeckel says, in his recently published work, "The Last Link" (London: A. & C. Black, 1898), "The development of a hairy coat goes along with

heightened temperature of the blood, subsequent greater independence of the surrounding temperature, and increased steady activity of the brain and other nerve centres.”

In old age the hair turns white—that is to say, the colouring matter, or pigment, secedes, or the fluid dies in the tubes, or follicles—or else it is lost altogether. The manifestation of the mental and physical powers declines, in the average individual, at a corresponding period.

The colour of both the hair and eyes is caused by secretions which emanate from the body. The darker the hue the more condensed the pigment.

There is more *iron* in the systems of those whose colouring is dark than in those who are fair.

The laws which govern physiognomy are comprehensive and far-reaching in their application ; hence we find that those races which inhabit the southern latitudes (as well as the birds, butterflies, shells, &c., peculiar to tropical and sub-tropical lands and seas), possess deeper colouring than the northern peoples. The former, too, possess more ardent passions, and are more vindictive and non-progressive than the latter.

Those who possess a fresh, well-coloured complexion—either swarthy, copper, olive, red, or pink and white ; black,¹ dark brown, golden, chestnut, reddish, or auburn hair ; and brown, hazel, or blue eyes²—will be found to be

¹ The hair is never *black* in reality, no matter how dark it may appear.

² As a rule, *grey* eyes accompany the greatest intellectuality, *blue* the most sociality, and *brown* the strongest propelling powers.

more fervid, intense, spirited, and forcible (in whatever direction their combination of faculties may indicate) than people with pale, livid skins, fair hair, and light eyes, that are deficient in colouring pigment.

Brunettes, providing their skin is clear, are better judges of colour than blondes.

Sometimes, of course, a pallid skin is accompanied by eyes of a deep shade ; or hair that appears of a vivid colour is seen in combination with light eyes and a sallow complexion, &c., &c. In such cases due care must be exercised in judgment, and the signification of the other features must be considered.

It cannot too often be repeated that the student should never, under any circumstances whatever, attempt to judge character by a single indication.

CHAPTER VI

SIZE AND PROPORTION

THE magnitude of any particular feature or member signifies *power* in the direction indicated. Yet people may, at the same time, possess enormous heads, big eyes, great mouths, and prominent chins, and be little better than fools; though strong, resolute characters are never found without such. All depends upon *shape* and *quality*. With the signification of the elements of form I have already dealt in the fourth chapter of this book, and it is my intention now to say a few words upon *proportion*. Quality of organism must constitute the subject of a paper of itself.

It must be remembered that the *larger* features govern the smaller ones. As regards the proportion of the face as a whole—its breadth should be equal to two-thirds of its length; and a line drawn horizontally across it through the eyes should divide the face into two equal parts. Two-thirds of the cranium should lie in front of the ears, one-third being behind them, in the well-balanced character. The eyes should never be placed further apart than an eye's breadth.

In no countenance should the distance from the corners of the eyes to the middle of the nostrils be shorter than the space thence to the angles of the lips.

It may be mentioned that the ideal nose equals one-third the length of the face, as is the case with those races which have attained to the highest grade in the evolutionary process; whilst its horizontal extent (viewed side-face) is one-third of its perpendicular length.

The well-developed ear averages the nose in length; whilst the width of the mouth should be something less than twice that of the eyes.

The chin, when viewed in profile, should be even with the brow, and neither projecting nor retreating.

The importance of these measurements will be appreciated when the location of the several mental faculties is considered in future lessons. A lack of symmetry is subversive of true beauty. Hence, although we must not judge that *alone* beautiful which merely conforms to *art* standards or æsthetic ideals (since the squared physiognomies of scientists, &c., are quite as beautiful—in the *truest* sense of the word—as the curvilinear features of the artistic classes), any want of adjustment or harmony between the features will signify defectively-balanced mental or social endowments accordingly.

These three rules may be borne in mind with advantage by the student :—

Length (of any feature) = Activity; intensity (of faculty represented).

Width (of any feature) = Permanence (of faculty represented).

Sharpness (of any feature) = Excitability (of faculty represented).

CHAPTER VII

ORGANIC QUALITY

THE law of *quality* governs all things, and it is a most important element in determining the value of mental and physical conditions.

It is probable that, in our intercourse with one another, we are guided in our judgments more by the appearances which constitute "high" or "low" quality than anything else; for most of us are able to recognise the refined and sensitive or the coarse and low with more or less accuracy. The features of "Bill Sykes" are readily distinguished from those of "Lady Clara Vere de Vere" (though social status merely is not necessarily responsible for the quality of organisation); in other words, a blotchy, bloated condition of the flesh, and thick, bristling hair, and soft, smooth skin and silky hair, correspond to vulgar and gross, and delicate and refined, instincts, respectively.

Those who possess bright, clear eyes, fresh complexions, soft, tense skins—an expression which responds quickly to external stimuli—fine glossy hair, and expressive, well-developed features, will exhibit exquisiteness of feeling, high

aspirations, intense emotions, and great sensibility ; whilst those who have the reverse will be found rough, impure, animalised, sensual, and unimpressible by nature.

The nerves, which transmit the impressions received from the outer world to the brain, lie nearer the *surface* with those whose skin is thin ; and as we always find fine, attenuated hair associated with a thin, smooth skin, it will be perceived why it is that those who are the most readily affected by external circumstances possess such.

Of course, it does not follow that high quality is the indication of great mental power, for very frequently those who possess the greatest amount of refinement and sensitiveness are far too *spirituelle* and high-toned to engage in the arduous duties which the less fastidious are capable of achieving.

A “man of the world,” a person able to “rough it” with impunity, the stolid, unsusceptible individual, who is not “more nice than wise,” often does not possess the fine quality of those who are delicately nurtured, though he may be, to all appearances, a far more *useful* and *practical* member of society.

Carrying our analogy into the animal kingdom, as scientific physiognomy admits of our doing, we find, if we compare (say) the shaggy, coarse coat of the bear and hog with the hair of the different varieties of dog, the horse, and other sagacious beasts, that the mentality corresponds in both instances, the one beast displaying stupidity and dulness and the other sagacity and considerable docility.

CHAPTER VIII

HEALTH

ALTHOUGH the *manifestation* of mentality is greatly dependent upon health-conditions, it must not be imagined that the mental powers are derived from the physical organisation —although some writers have attempted to prove that such is the case. That healthy lungs, vigorous heart-action, a strong stomach, an active liver, &c., promote clear, intense, rational thinking, is an unquestionable fact ; but that any one faculty is *traceable* for its origin to either of the bodily organs I emphatically deny, and defy all the writers of the materialistic school to justify their assertions in support of such a theory. That the mind and body act and re-act upon one another in such a way as to render their manifestations inseparable, is an established fact, however. Hence, in looking upon the forms of the features (in addition to the pathological or pathognomonic indications afforded by the colour of the complexion, &c.), as indices of physical *and* mental states we simply demonstrate the true *rationale* of the science.

Now, assuming this, it follows that when any one of the features is malformed (congenitally) or ill-developed, some mental faculty, as well as some special physical organ

correlated therewith, will be liable to be weak or in a morbid condition.

But it must also be borne in mind that the true *ego* is something quite distinct from the body through which it functions—and that the limitations of this instrument in no way indicates the potentialities of the individual.

Having made our position clear, we must now proceed to locate the facial signs of the various functions. Here it must be observed that the laws of form hold good—robustness and constitutional vigour accompanying the curves and curving outlines; and feebleness, flatness, depression, or concave contours. Evolution, the theory of which has been popularised (so far as the material aspect of the matter is concerned) by the writings of Darwin, Professor A. R. Wallace, and Professor Haeckel, has revealed to us the manner, or mode of progression, in which the features and organic systems have developed.

The principal organ-systems are :—

1. *The Kidney System* = The breadth of the bony structure of the chin below the mouth, forward of the angle of the inferior maxillar bone.

2. *The Intestinal System* = The fulness and colour of the fleshy part of the lower cheeks.

3. *The Glandular System* = The fulness, moisture, and coloration of the lips.

4 and 5. *The Lungs and Heart*¹ (between which exists the closest possible interaction) = The size of the nostrils.

¹ Many writers place the “heart” sign—both mental and physical—in the chin.

6. *The Liver* = In the "downward projection of the septum of the nose," near the point of junction of that feature with the upper lip (according to Mrs. Stanton). Another physiognomic "pole" is to be seen in the fulness of the head just above the zygomatic arch, outwardly of the eyes.

The height and width of the central part of the nose, says the authority whom I have just quoted, shows the strength of the stomach.

Broadly speaking, it will be found that the *physiologic* basis of physiognomy resides in the muscular system, the facial index of which is the fulness of the eye (which also, therefore, indicates the strength or feebleness of the heart-action) and of the region adjacent thereunto, as well as in the thickness of the neck at the nape. The *anatomical* foundation thereof lies in the osseous structure, shown in the projection of the superciliary ridges, the height of the nasal- and cheek-bones, and the length, width, and depth of the inferior maxillar bone (the lower jaw).

The colour of the skin, hair, and eyes is a most important guide to pathological conditions, as medical men are aware. The pale, sallow hue of the "liver" or jaundiced subject's complexion—or the hectic flush of the consumptive—or the rosy cheeks of those enjoying perfect health, bear testimony as to the abnormal states of the functions involved—and are easier detected than described.

In good health the eyes are brighter and the hair is crisper and more shiny than is the case in disease.

Both sides of the face, it must be noted, correspond ;

though it does not follow that each exhibits the signs in an equal degree of development.

To be "well-balanced," however, there should be bilateral symmetry.

Many anthropologists assert that the paternal (or "masculine") side of the family is represented by the right half of the countenance, and the maternal (or "feminine"), by the left half thereof.

CHAPTER IX

THE HEAD

THE head, properly so-called, includes both the cranium and the face ; though the term is frequently applied to the skull and the contents of the cranial cavity alone.

The brain (which includes 60 per cent. of carbon, 10 per cent. of hydrogen, 2 per cent. of nitrogen, and nine-tenths of 1 per cent. of phosphorus), is a soft, whitish, pulpy, convoluted mass, consisting of two distinct parts, (*a*) the *cerebrum*—the larger of the two—embracing the front, top, and side portions, and (*b*) the *cerebellum*, which forms the lower and hinder part of the organ.

From the base of the brain to the bony pivot at the back of the head, we get what is called the *medulla oblongata*, where the spinal cord commences.

The whole nervous system, which ramifies throughout the entire corporeal frame, is connected with the brain by means of the vertebral column.

The brain is usually denominated the organ of the mind, for it is the seat of sensation, perception, consciousness, and volition.

We often speak of our nose smelling, our eyes seeing, our tongue tasting, our fingers feeling, and our ears hearing ; but none of these members, of itself, performs the function we thus attribute to it. *We ourselves* smell, see, taste, touch, and hear—and the impressions which these organs collect are conveyed through the agency of special nerves to the brain.

In the same way, if the communication of the nervous distribution were *interrupted*, we should not be cognisant of what was happening around us—for we “sense” not what the cells do—but through the *brain-consciousness*.

CHAPTER X

FACIAL ANGLES

IN order to manifest *intellect*, the brain must be of sufficient proportions to allow of the individual exercising the function of "thought."

Anatomists are very generally agreed that the *frontal* lobes are concerned principally with the intellectual processes; and we find, on comparing the crania of highly intelligent people with those of idiots, persons of mediocre mental capacities, and brutes, that the best shaped *foreheads* belong to the cleverest people, and the least-developed to the most stupid, and those beasts which are the most lacking in intelligence.

Now, if we throw a line from the ear-opening forward to the end of the nose, and then another line that runs in a vertical direction, we shall be enabled, by observing the angle which is formed in this way, to judge of the mental power.

For example: with the brute the jaws project far beyond the brow, the result being that the angle decreases. In the case of the ape it measures somewhere about sixty degrees. When we reach the lowest stage of the human family we

find it increases until, in the case of the negro, it amounts to seventy degrees ; whilst with the average European, owing to the recession of the jaws and the advance in the development of the forehead, the angle goes up to eighty degrees, or sometimes more.

As *mind* has no magnitude whatever, however, so size of the cephalic mass, alone, is no indication of mental power ; though, all else being equal, a large and well-formed brain will be capable of performing greater mental effort than a small one—for the brain being the instrument through which the process of consciousness, perception, sensation, and willing is carried on, where the cranial development is large or small, the *manifestation* of power will be in like manner more or less.

CHAPTER XI

THE BROW

THE forehead, in common with the rest of the skull, has been mapped out by phrenologists, and is accepted as the seat of the organs of the intellectual faculties. The development of these is indicated according to the protrusion or prominence of the frontal bone in any given direction.

It should be understood by the student, at the outset, that in order to judge of the power of the intellectual faculties, he is not to search about for "bumps." True, excessive developments often produce such; but the ideal forehead would be so evenly balanced that the surface was not disfigured by any conspicuous protuberances and elevations, or corresponding concavities and depressions.

So that we may understand the manner in which we are to recognise the size of the various organs, let us briefly enumerate them, and consider the appearances which they give when well defined.

Here let it be remembered that *fulness*—curving, arching—signifies *power*—strength; whilst *fallings in*—depressions—show *weakness* and want of mental power in any special direction.

The forehead has been divided into three portions : (a) that comprising the superciliary ridges, situated immediately above the eyes ; (b) that consisting of the central part ; and (c) that which takes in the upper third of the forehead.

The relative developments of these regions are to be ascertained by observing the face in profile, and in proportion as the forehead projects in each case will the (1) *observing, perceptive, or practical* ; (2) the *comparative or critical* ; and (3) the *reflective or reasoning* faculties be represented.

The “perceptives” include the faculties of *individuality, locality, form, size, weight, colour, order, and calculation.*

Individuality (cognition of individual objects) = Fulness above root of nose.

Locality (sense of place and position—love of travel) = Fulness on either side of “individuality.”

Form (recollection of configuration) = Breadth of bony structure between the eyes.

Size (judgment of proportion) = Width of the *ethmoid bone* (when large causes a V-shape at the base of the forehead between the brows).

Weight (sense of gravity) = Fulness of the brow below “locality”—over the inner half of the eyes.

Colour (“eye” for colour) = Arching of the eyebrows externally of the centre of the eyes.

Order (arrangement, tidiness) = Angularity of the brows outwardly of “colour.”

Calculation (power of numeration) = Lateral extension of the eyebrows at their outer termini.

When these faculties are well represented, the superciliary ridges will be, more or less, *arched* and projecting; when the reverse is the case, the opposite will be found.

The “comparative” faculties take in :—

Eventuality (memory by association, and of action) = Fulness in the lower middle part of the brow.

Comparison (analysis; criticism) = Fulness in the upper central part.

With these highly developed, the forehead will appear filled out and rounded; when they are small, a hollow will appear in this place.

The “reflectives” are represented by the organ of—

Causality (power to trace cause and effect) = Breadth on either side of the forehead in the upper region.

There are several other organs located in the forehead, namely Time (over “Order”), Tune (over “Calculation”), Human Nature (above “Comparison”), Agreeableness (above “Causality” on either side of “Human Nature”), Ideality (widening the head above the temples, outwards of “Agreeableness”), Sublimity (situated backwardly of “Ideality,” on the round of the side-head), Wit (outwardly of “Causality”), Constructiveness (below “Ideality”), and Imitation (over “Agreeableness”).

It should be noticed that the organs on each side of the head correspond; though it does not follow that both hemispheres are necessarily in an equal state of development.

[N.B.—The position of phrenologists has been so ably vindicated and supported on several occasions, that it may

be assumed that most of their contentions are accepted, to a very great extent, at the present day.

The experiments of Prof. Ferrier have done much to demonstrate the truthfulness of the science; and when we find so able and practical a man as Dr. Alfred Russel Wallace testifying as to its value, as he has recently seen fit to do, it must be admitted (without merely taking the authority of "great names"—for phrenology is no new subject, and it has had its share of ridicule to endure) that there is likely to be some real advantage afforded to the earnest student of phrenology—which should always be associated with physiognomy].

CHAPTER XII

THE NOSE

AS the principal facial feature, the nose comes first for consideration.

Now, in order to understand the significance and importance of the nose, it is absolutely necessary that we take into account its constituents. Some physiognomists assume to ignore this point; but, since we are dealing with a *material* face, we cannot *scientifically* do so.

The nose, then, is composed chiefly of *bone*, *flesh*, and *cartilage*—typical of, and capable of manifesting, *executiveness*—operative power.

That mentality is indicated by brain-volume (considered in relation to quality of organisation), is an unquestionable fact; but, that a *favourable physique* is essential to successful endeavour is equally true. A large nose is no positive proof of great ability, but comparative anatomy assures us that a high, wide, and long nose is the accompaniment of a powerful physiology, which assists mental manifestations.

Though it has been asserted that height of the nasal bones alone indicates an efficient, forcible nature, we shall

find that such is not altogether true ; disproportionately large bones, indeed, serving only as an impediment to action, and inducing lethargy, indolence and inertia—unless combined with a high degree of the arterial, muscular, and nervous systems.

The truth is that some writers have overlooked *the nostrils*. These, constituting as they do the opening of the channel to the *lungs*, count for a good deal ; for, when they are large the breathing power and heart-action will be strong—and when they are small, the circulatory and respiratory organs will be feeble. In the one case the subject will be qualified to manifest an enterprising, enthusiastic, progressive, large-hearted disposition ; whilst in the other, a mean-spirited, cowardly character will be found indicated. Size, then, as we see, is the measure of power—*providing all else is equal*.

If we contrast the racial differences of the nasal organ we shall appreciate this fact still more.

Compare the nose of the Chinese with that of the English or American ; or the negro's with the German's. We find that, whilst with the civilised nations the nose averages one-third of the face in length—in the savage and uncivilised peoples it equals but a quarter or less. The Tartar's nose has been said to resemble two holes in his face, so low is he in the scale of evolution.

Yet it is man alone who possesses a true nose. It is the possession of this feature, indeed, which places him above the brute creation physiognomically. Hence we may look upon the nose as an essentially humanising

feature—telling of individuality, elevation, &c.—or the want of them.

The nose is pre-eminently the feature which tells of evolutionary progress or retrogression. We have but to compare the “infantile” and “adult” types to test the truth of this.

The child who is not “forced” or “grown up” before his time, has a nose which is not unlike a dab of putty; whereas those who are of mature years, if they be developed characters, exhibit straight or aquiline noses.

A large nose on a child's face indicates precocity or idiocy. It is an anomaly, and denotes abnormal characteristics. In like manner, a child's nose on the face of an adult shows arrested development, immaturity.

It must not be overlooked, however, that, occasionally, a large (though ill-proportioned and badly-shaped) nose is found among degenerate tribes—such as the Aztics,¹ for example. This, however, merely emphasises what has been already insisted upon, *i.e.*, how necessary it is to take into account the law of quality as well as that of form and proportion.

The *skin-covering* (which was the first sense-organ evolved) is intimately connected with the nervous system; and, as has been shown already, its texture corresponds with the degree of sensitiveness inherited. Now, as all mental power is based upon sensation, it will be under-

¹ It can hardly be claimed that the Aztics are in the *childhood* stage of humanity. They are, according to Madame Blavatsky, “the remnants of once mighty races, the recollection of whose existence has entirely died out of the remembrance of modern generations” (“The Secret Doctrine,” H. P. B.).

stood, readily enough, that sensibility and thought are intimately associated. Hence, as the skin of savages and other low peoples is not fine, the quality of their organisation, and allied mentality, is not of a high grade.

Only highly-gifted, talented people possess a well-developed and finely-elaborated nasal-tip and septum, as experience shows. So much for our introduction to the nose. As has been said, it is according to the position of the ridge upon it that the real significance of the member lies.

Position of the ridge.—

At the top = Attack.

At the centre (half-way up) = Relative-defence.

At the tip = Self-defence.

Rise absent = Passive spirit.

Those who have the bump near the top are aggressive—able to fight, either mentally or physically—engaging, if occasion offers, in either a “stand-up fight” or a “knock-down argument.” Those whose nose has the rise in the middle, will be loyal, zealous, and protective—resist encroachments of the rights of others, and befriend those whom they love; they will show a clannish spirit, filial affection, and be greatly attached to old associations. Those whose nose has the protuberance above the tip will look after the interests of self—defend “No. 1,” and stick up for themselves. When the nose takes a straight or concave outline from the root to the tip, the person will be wanting in force of character, to some extent.

N.B.—Very often two or more ridges are apparent upon

a single nose. When such is the case care must be exercised in balancing the qualities which they respectively typify. In the "Roman" and "Jewish" noses these three bumps are all developed, more or less.

The length of the member indicates the amount of caution in the character. If it droop—suspicion; if it be short—imprudence and precipitation.

The back of the nose.—

Wide = Logical capacity; judgment.

Thin = Want of same.

The bridge of the nose.—

Broad = Acquisitiveness.

Narrow = Lack of same.

The sides of the nose.—

Full = Constructiveness.

Indented = Want of same.

The tip of the nose.—

Broad ¹ = Imagination.

Pointed = Deficient ditto.

Well elevated from the face = Intuition.

Depressed = Want of ditto.

The septum (the cartilage between the wings).—

Descending = Analysis.

The nostrils.—

Open = Courage, pluck.

Closed = Fear.

Long = Activity.

Flexible = Sensibility.

¹ Governed by quality.

Wide-opened = Coarse or vicious nature.

Curled = Pride.

Spread across face = Secretiveness.¹

Elongating into cheek (so that the flesh under the express point of the nose appears projecting downward) = Imitation.

Thus it will be seen how the nose "stands or falls." It has been customary, with many authorities upon this subject, to classify the nasal appendages—as "Roman," "Jewish," "Grecian," "Retroussé," "Celestial," "Pug," "Snub," &c., &c. (the varieties are infinite.) But, by inspecting *each portion* of the nose, we get the most reliable and definite idea as to its owner's character. When we take into consideration every feature, and part of each feature, we soon learn the typical noses—no matter whether they be "idiotic," "childish," "musical," "Greek," "poetic," "artistic," "literary," "philosophic," "cogitative," "athletic," "argumentative," "commercial," "melancholy," "dishonest," "scientific," "mechanical," "abnormal," "drunkard's" (a bloated, shapeless mass of flesh and blood), "criminal," or what not. Each must be judged on its own merits.

The proverb tells up that "an inch on a man's nose makes all the difference"—and, like many another saying, there is more truth in it than many of those who use it suppose.

¹ Due to the habitual closing of the mouth.

CHAPTER XIII

THE EYES

PRIMARILY, the eye is the instrument of the organ of vision ; and in proportion to the perfection of the construction of its nervous mechanism, and the expansion of the optic nerve (which gives brightness to the retina and sclerotic), will be the subject's ocular power.

Prominent, projecting eyes are quicker in receiving impacts from surrounding objects than those which are deeply set and overhung by the brows ; yet, by reason of the comparative length of the passage of the nerves to the brain, their perceptions will be less keen, discerning, reliable, definite, accurate, and permanent. When the "white" of the eyes is perceived below and above the iris, it shows the want of close scrutiny and of penetration of mind. The better protected the eyeball is by the lids, the less visionary, uncertain, and impressionable the subject will be. The eyes of occultists, those who are interested in the unseen and mysterious laws and forces of nature, will be found to be, as a rule, large, and set well back under the brow, brilliant—dark in colour, when their owner is gifted with magnetic or mesmeric

influence, and light, if he be a "medium." The eyes of *clairvoyants* are, I find, of this type. During the exercise of their gifts, the eyeballs turn upward and inward. Materialists' eyes will be seen to be smaller, as a general rule, less luminous, and with lids which are but slightly arched.

The shape of the eyes¹ is most important, and will depend, chiefly, upon the form in which the lids themselves open. When the aperture of vision is *round*, especially if the expression of the eye be sparkling and animated, artistic capacity of some sort (creative or merely appreciative, as the case may be, and the accompanying signs will determine), sentiment, and emotion will be present; but when the upper eyelids are less arched there will be more control, less romance or sensuousness in the nature, and probably (if the accompanying qualifications be favourable) scientific aptitude. Widely-expanded eyelids indicate greater frankness, honesty, and conjugal love than those which more nearly approach one another, and which form a mere slit-like, almond-shaped opening.

When the corners of the eyes are turned *downwards*, it shows agreeableness—if very much so, suavity exercised often at the expense of actual truth; people with such eyes will "round the corners" off "unpleasant truths." When the

¹ It is a rather singular fact that the eyes, which are the best representatives of the *sphere* in the facial features, and are said by astrologists to be ruled by the sun, should form the solar symbol, be situated in the centre of the face, and indicate the emotional capacity (which is directly concerned with the heart for its manifestation).

eyelids turn *up* at their outer-angles, they denote deceit, dishonesty, and no regard for principle.

When a great deal of the upper lid is exhibited, so as to lend a sleepy expression to the eye (which appears to be half-shut), it shows a great desire to amass wealth, gain money, and win whatever sort of acquisitions would be likely to be most valued.

The *fulness* of the eyes indicates the degree of development of the organ of *language*—which means power of speech, verbal and gestural expression, eloquence; when large, the eyelids will be pushed forwards, so that the eyeballs appear convex (though the eyes may be, in reality, deeply seated, nevertheless); when small, the eyes will present a flattened appearance, with sunken lids.

CHAPTER XIV

THE EYEBROWS

THE eyebrows are formed of a number of short hairs, which afford protection to the eyes, and serve to mark out the top of the eye-sockets and frontal sinus. The form of the eyebrows depends very much upon that of the underlying osseous-structure; but the *orbicularis palpebrarum* and the *corrugator supercilii* muscles have a good deal to do with this also. Hence, we can understand, easily enough, that the "temper" of the subject is indicated according to the arrangement of the hairs of the brows; for the play of the muscles under the influence of the strong exercise of the will is nowhere so plainly registered as in the region of the root of the nose, and the electrical discharge sent under these circumstances through the hairs causes them to bristle in all directions.

The hairs.—Lying smoothly = Calm temper.

Ruffled, but fine in texture = Hasty temper.

Ruffled and coarse = Hot temper.

When the eyebrows present a ruffled appearance at their *commencement* or *termination alone*, it shows that the state of

the temper is intermittent, and dependent very much on the “nerves,” or health.

The manner in which the line of the eyebrows trends is also important; and the following are the principal points to consider in this connection :—

The eyebrows.—Springing from the root of the nose = Subterfuge.

Inclining downward (in a less degree) at their inner termini = Substitution.

Indented over the inner corners of the eyes = Resentment, *or* revenge.

Running towards the eyes at their outer termini = Emulation; contest.

Exhibiting (more or less) space between themselves and the outer corners of the eyes = Love of amusement.

So much for the general form of the eyebrows; their outline, however, will be determined very greatly, as has been observed already, by the development of the superciliary ridges, which, in proportion to their projection, and whether horizontal or arched, indicate the extent of the “perceptives” (*q.v.*).

When observing any object closely, the brows are lowered in order to facilitate examination of it, and to screen the eyes from superfluous light. Therefore, when the eyebrows are placed high above the eyes they show a disinclination to investigate for oneself, and (indirectly) an unpractical, credulous type of person. The blind, of course, present eyebrows which disclose a wider interciliary space than persons whose eyesight is keen.

"Meeting" eyebrows—that is, such as are connected across the top of the nose—have been said to indicate conceit, deceit (though this is contradicted by some, who say such brows show consistency), and even jealousy and suspicion.

I have often found that with those of psychical tendencies the eyebrows take a dip downward on either side of the root of the nose.

CHAPTER XV

THE LIPS AND MOUTH

THE lips and cheeks are composed chiefly of muscle, glands, and nerves, which are well adapted to interpret the softer emotions.

Primarily, the mouth, together with the teeth and tongue, serves the twofold purpose of mastication and articulation; hence the labial development may be accepted as a satisfactory guide to the state of the function not only of speech, but of digestion—the subject's assimilative capacity and the strength of the nutrient and gustatory powers.

As is a well-known fact, the appetites are intimately related to the passions. Therefore, in the less-perfected and savage tribes, the lips are thicker and coarser than those which we find in the higher, civilised races. Even Prof. Paolo Mantegazza, who professes his "scepticism towards all physiognomical statements which are based on anatomical characters and not on expression," acknowledges on p. 50 of his work "*Physiognomy and Expression*" (London: W. Scott), that "the extreme thickness of the lips which is noted in nearly all negroes is due to hypertrophy of the adipose

cellular tissue, and to the great development of orbicular muscle; and it is true that this type nearly always coincides with great sensuality."

We shall notice that the higher races show mouths of medium size, the lips of which are linear or but moderately curved. Quality, then, is quite as important as *quantity*, with regard to the lips; and the thinner the cuticle, the softer it is and the better moistened with saliva, the more cushion-like its appearance, and the greater the flow of blood to the red edge of the lips, the more exquisite the state of the sense of taste.

In considering the lips it will be necessary that we distinguish between (*a*) the red edge, and (*b*) the adjoining white portion thereof.

We will take the red part of the lips first.

The lips.—Thick = Voluptuousness.

Neutral = Affection, passion, sensuousness.

Thin = Coldness.

The *manner* in which the lips are developed is also very significant.

The upper lip.—Full, well-coloured, and damp in the *middle*¹ = Love of the subject's opposite sex.

Projecting downward, full, red, and humid on either side = Love of young, pets, animals, &c.

The lower lip, in proportion to its fulness, moisture, and

¹ Medical men have long been accustomed to regard the condition of the lips as indicative of pathognomic disturbance or otherwise; and I believe, with Mrs. Stanton, that the appearance of the centre of the upper lip will be found to vary according to sexual states.

coloration, shows the capacity for Benevolence—kindness sympathy.

Pallid, thin, dry, and drawn lips show a sapless nature—destitute of the milk of humankindness, “brotherly love,” or fondness for others, be they men or women, children or animals.

When the lower lip is full and prominent *below* the red part, and takes a swell towards the chin, on each side, it indicates love of home and attachment to one’s native land. When the opposite appearance is noticed, the reverse will hold good.

When the space between the end of the nose and the aperture of the mouth is *long* and presents a *convex* appearance, when looked at in profile, it betokens self-esteem—dignity, independence, self-appreciation ; when, on the contrary, the upper lip is short and concave (especially if it expose the top row of teeth to view), it shows the love of approval—a want of self-reliance or respect for self. There is a vast deal of difference between pride and vanity—conceit and ambition—though they are often confused—and scientific physiognomy demonstrates this fact.

When the lower lip is hollowed out in the centre, in such a manner as to admit of the upper sinking into the cavity thus formed when the mouth is in repose, it indicates jocularity—a jocose, youthful, fantastic turn of mind.

Indentations at the angles of the lower lip indicate mirth, the love of fun, and wit.

A vertical groove running through the centre of the white section of the upper lip, from below the nose to the

line of closure of the mouth, denotes, in proportion to its depth, a tendency to shyness.

The movements of the lips are pregnant with meaning. The pout of the ill-tempered ; the withdrawing of the upper lip at the side in scorn ; the uplifting of the top lip in bowing approvingly ; the down-drawing of the nether lip in malice ; the compression of the lips in cruelty ; the gentle closure of both lips when control and self-command are exercised ; the protrusion of the lips in the gratification of desires, &c., &c. All these and many other expressions will be apparent to the skilled physiognomist.

There is the conversational type of mouth, as well as the linguist's, the singer's, the artist's, the scientist's, the glutton's, the profligate's, the nurse's, the host's, the humourist's, the philanthropist's, the criminal's, the simpleton's, the child's, the infant's, the mimic's, the egoist's, &c.—as the student will discover when he investigates for himself.

CHAPTER XVI

THE CHEEKS AND MALAR-BONES

THE cheeks are composed of the following materials chiefly : muscular and fibrous elements, nervous and vascular tissue, lymphatic glands, and adipose deposit. The ascendancy of the softer ingredients in their construction adapts the cheeks to express the social and domestic side of the subject ; besides which, so far as their physical adaptation is concerned, they form the sides of the mouth—through which the *process of eating* (a distinctly *social* act, and very generally made the occasion for the manifestation of comradeship, in assembling at meal-times), is performed.

The absolute size of the cheeks counts for a good deal, because the qualities which they depict pertain mostly to the “earthly” side of our nature, viz. : love of eating and drinking, hospitality and friendly intercourse.

When the lower part of the cheek, extending backward of the mouth to the ear's opening, is well covered with flesh, the gustatory or gastronomic faculties will be well developed, along with gregarious habits ; and if the upper division of the cheeks, extending from the sides of the nose

over the malar-bones, be full, the love of friends, the desire to make acquaintances, and sociability may be inferred.

The lantern-jawed people—those whose faces are sunken, and whose cheeks fall in—are either dyspeptic or consumptive. Even temporary derangement of the bowels will manifest itself by a *perpendicular* appearance of this part of the countenance. *Hollows* in all parts of the organism show enfeebled conditions. Hence the importance of bearing in mind the application of the universal law of *Form*.

The infant's cheek is soft, fat, and *globular*; the artist's, oval and often dimpled; the singer's, full, rounding, and firm; the scientist's, mechanic's, or judge's, cubical; and the criminal's, irregular, flabby, muddy, flaccid, and of a leaden hue.

High cheek-bones show either brutality, cruelty—a bestial, savage, assertive, and offensive, or merely defensive nature, as the accompanying indications must decide.

Width of the “zygoma” indicates the “natural doctor” or “nurse.”

CHAPTER XVII

THE JAWS AND CHIN

THE jaws predominate over the upper part of the face when the animal instincts are in excess of the intellectual qualifications ; and we find that those who possess such have strong passions, deep desires, and a love of the physical. Those who possess a tapering jawbone are more ethereal, refined, and elevated in their tastes and inclinations. Animals' jaws are wider than those of human beings for the reason that their use for them is so much greater. Our jaws are decreasing in size to such an extent, owing to their non-use (consequent upon the "civilising" consumption of patent foods, &c., &c.), as to leave but little room for the accommodation of the teeth.

The chin, the framework of which is composed principally of *bone*, indicates, according to its transverse extent, conscientiousness ; and by its forward and downward projection, firmness.

When the former measurement is large the lower part of the face presents a right-angled appearance below the cheeks, whilst if it be small the chin will be narrow, running

back vertically and not spreading under the angles of the lips. With the latter measurement small, the chin will be short and retreating ; with it large, a well-marked angle is formed below the ears, and the chin will advance well forward thereof.

As regards the shape of the chin, that will depend upon whether fat, muscle, or bone dominates in the organism. With *fat* regnant, domesticity (albeit a negative character) will be prevalent ; with *muscle*, artistic proclivities ; and with *bone* in excess, moral, scientific, or mechanical powers.

In the first case the chin will be globular ; in the second, oval and dimpled (often) ; and in the third, it will be square, more or less.

By making an extended generalisation in the realm of physiognomy, we shall find there is the clerical chin, the lawyer's chin, the medical-man's chin, the actor's chin, the musician's chin, and the scientist's chin, to name no others.

Indeed, it is quite possible to sketch in outline the entire character from an inspection of this feature alone, as the careful student will soon discover.

In commencing the study of physiognomy, however, the attempt to read character from any single feature should be avoided.

CHAPTER XVIII

THE EARS

THE external ear, which is composed mainly of cartilage and fatty integument, consists of three distinct parts, (*a*) the helix or rounded top ; (*b*) the concha or bell ; and (*c*) the lobe, and is the organ adapted for the reception of sound. Hence we are justified in looking upon its size, shape, &c., providing all else is equal, as indicative of the subject's aural capacity.

We learn that musical sound-waves are circular in their passage through the air ; consequently it is logical to conclude (and experience teaches us that we are right in our conjecture) that, in proportion to its curvilinearity will the ear show the ability to receive and judge of tone, melody.

Of course great musicians have been stone-deaf (Beethoven, for example) ; hence we cannot look upon the ear alone as indicative of musical taste or talent, nor would the appreciation of music depend upon the organ of hearing alone ; for a good musician would tell you that he could "hear" a note in his head, without producing it by means of any

instrument whatever. Nevertheless, most musicians' ears show the following points: prominence of the entire member (due to great vertical depth of the bell); a continuous outer rim, well curved in its outline; a wide and high concha; thinness and delicacy of construction; and *redness* of the ear (owing to the great flow of blood to this part, attendant on the activity of the organ of hearing).

The evolution of the ear shows us that its general development, fineness, and elaboration of the convolutions correspond with the degree of mentality and organic quality.

The size of the *lobule* (the lower, fleshy part) indicates the degree of *vitality* possessed, and the more it projects from the head the greater will be the hold over physical existence.

The setting of the ears will depend very much upon the type of the associated anatomy. Those in whom the muscular system is in the ascendancy have ears which are rounder in form, and set lower upon the sides of the head, than is the case with those whose osseous system is dominant.

As regards the usual indications of the positions of the ears—

If they rise high above the outer corners of the eyes = Excitable, highly-strung temper.

If the orifice be lower than on a line with the nostrils = A passionate, ungovernable temper.

If protruding in the upper part = Courage; love of contradiction.

If close to the head = Want of spirit.

If upright = Pluck.

If sloping = Cowardice.

The full, rounding ear is associated, as a general rule, with more ambition, social inclinations, and innate *power* than the angular one. The *rounding* conformation telling of *capacity* in the direction shown by the nature of its constituent principles.

The orator, the singer, the instrumentalist, the medical man, the commercialist, the prize-fighter, the soldier, the linguist, the mechanic — all possess well-developed ears, as will be found upon referring to the physiognomies of those representative of their respective callings.

CHAPTER XIX

THE NECK

THE neck and throat serve as a connecting-link between the head and the body, enclosing the food-passages and air-tubes, which lead direct from the mouth and the nose.

The neck also encloses the muscles of the veins, arteries, and nerves, through which the brain is enabled to act.

The shorter the neck, therefore, the closer to the brain will be the respiratory and alimentary organs—in which case a greater supply of blood is sent to the head, which enables it to perform efficient thinking. The neck is made up of cords and muscles mostly; hence there is more strength — more courage, energy, force, will-power, contrariness, and capacity to influence others—in a thick than in a thin, neck.

The thin-necked are weaker physically, and therefore unable to manifest the same aggression, or power. With the long neck is generally found in combination timidity and sensitiveness—nearly always independence of spirit, and mostly a polite, gracious disposition. The short-necked are wiser and more diplomatic (more brusque, however, in manner).

The downward-bent neck, upon which, in process of time, a fold or two of flesh are developed, shows humility, modesty, submission—or hypocrisy, if very noticeable.

One must be careful not to confound the fatty, fleshy neck, which is often deeply wrinkled, and due to gluttonous tendencies, with that of the deferential.

CHAPTER XX

LINEAMENTS

IT is necessary that we should distinguish between the lines and the wrinkles upon the countenance, from the fact that the former are either present at birth or caused by the action of the cranial nerves, whilst the latter are due to the exercise of the emotions, which leave a marked impression upon the face.

Lines which are straight, or nearly so, and which run more or less parallel, traversing the upper part of the forehead, indicate wisdom, judgment, and mercy.

Wrinkles that are regular and serpentine in form, and which traverse the whole forehead, rising over either eyebrow, indicate religious enthusiasm, hope, trust, belief, and faith. If these wavy wrinkles descend to a point in the centre of the brow, they indicate genius, eccentricity, or insanity. These wrinkles are caused by raising the brows, as in astonishment, wonder, anticipation, and day-dreaming.

One perpendicular line between the eyebrows, above the nose, shows a punctilious character. *Two* lines in the same place denote a love of justice; and *three*, or more, show conscientiousness. These are due to the contraction of the muscles in frowning when one is perplexed in mind.

Horizontal lines, which lie across the summit of the nose, show a love of rule. They are occasioned by lowering the brows when enforcing commands and ordering people.

Curved lines or dimples which are situated just backward of the corners of the mouth, and below the flanks of the nostrils = social ambition; love of distinction, to make a mark in life, hold the reins, lead in the world.

A depression in the chin (which may be either round or cleft) indicates susceptibility to flattery, love of admiration, and a desire of endearment.

The manner in which the hair grows may be treated in this connection.

Curly, frizzy, wavy, or woolly hair accompanies the supremacy of the softer tissues, and implies a more pliant, versatile, politic, imitative, docile, and tractable character than that which is straight and stiff. Those with the latter are usually reliable, persistent, lovers of routine, and faithful to their convictions; though they do not, as a rule, possess the constitutional vigour of those who have the other variety.

And so the laws of scientific physiognomy reveal themselves to us. If we but once grasp the basic outlines and principles thereof and study carefully the inherent meanings of the features, we cannot err in our judgments. Physiognomy cannot deceive us; our friends may and often do, just as we deceive ourselves. But, with this key to human nature, we have the means to unlock one of the greatest secrets of creation—that of the human soul, which is an epitome of the entire phenomenal universe.

CHAPTER XXI

THE HAND

THAT our destiny is, to a very great extent at least, "in our own hands," is true, both in a literal and a metaphorical sense.

Sensational as have been the methods of professional "palmists," and absurd as have been the extravagant and preposterous pretensions with which they have endeavoured to enlist the attention and interest of the public, it must be admitted candidly, by all who have studied it, that the human hand is a most expressive member, important alike to the physiologist and the practical psychologist.

The study of the hand will be associated, and not unnaturally so, with the ancient art of "palmistry" in the minds of many people, the antiquity of this subject serving to account, to a very great extent, for its wide acceptance and recognition. The truth is that, whatever our "fate" and "fortune" outside that which comes to us through our own personal efforts, it can of itself have little effect upon us. All will depend upon the way in which we meet our destiny. Thus, imagine two persons whose respective

environments shall be about equal as regards worldly advantages, &c., and suppose that one is utterly indifferent to monetary considerations, but is painfully sensitive and unable to endure privation, and that the other is shrewd, hard-headed, and practical. Who is the more likely to consider his lot the harder, and whose hand will, in consequence, bear the signs indicative of the greater suffering?

Thus we see that, although temporal prosperity may be a great comfort, the capacity for its appreciation is something quite apart from the thing itself, and it is this that bears upon our "fate." Opportunities, certainly, may not offer to all in equal measure; but it is only in so far as we avail ourselves of these that they in any way benefit us in the truest sense.

Now the destiny of an animal is taken out of its hands—or rather it has none. It cannot, therefore, manipulate either instruments or tools, and for that simple reason it lacks the power for carrying out whatever suggestions might occur to its mind. Not so man. His hands enable him to put the ideas which he conceives into effect; and the perfection of structure of this member renders him capable of "subduing the earth" to a degree utterly impossible to any other inhabitant of our planet.

The Fingers and the Palm Contrasted.

No animal, the monkey tribe alone excepted, has a hand, let alone fingers. True enough, in many of the

lower animals, the toes are the forerunners of fingers, but in man only do we get perfectly developed digits.

Now the relative development of the palm and fingers is a highly important matter.

The fingers (with the exception of the thumb) comprise what are known as three *phalanges*, and the palm itself is formed of the *carpal* and *metacarpal* bones, as they are called, and soft tissue.

Where, therefore, we find the fingers in excess of the palm it is proof positive that the *bones* are in excess of the muscles, and that the evolutionary grade is higher than where the palm predominates, as in the apes.

Relatively long fingers imply mental activity, love of perfection and finish, keen critical faculty, and argumentativeness. They also show that the memory is good, that the mind is inclined to dwell upon trifles, and accustomed to have things "just so."

Comparatively short fingers, on the contrary, indicate less power of discrimination, less sensibility, and more impulse and instinct than judgment or calculation. These belong to persons who abhor "hair-splitting," and who take things *en-masse* rather than trouble themselves to sift matters, or find out the complexities involved in dealing with abstruse or difficult subjects.

When the palm and the fingers are of about the same length (measured from the tips of the latter to the knuckles, and thence to the wrist) we have the "balanced" mind; reason and intuition, sentiment and judgment, feeling and reflection will be about equally represented, with the most

satisfactory results. Such a combination is, upon the whole, the most favourable.

The "*vegetative*"—*adipose*, "*fat*"—*hand* is distinguished by comparative thickness, as well as "podginess" and softness, the finger-tips being amorphous, or formless. Its special characteristics may be summed up as being of an essentially "negative" description, wanting both activity and force of character. As a rule the possessor will enjoy life (provided no undue exertion on his part is entailed), be fond of ease, sumptuous repasts, repose, and domestic avocations. There is a vein of good nature in such people, but they are not inclined to suffer too much from any possible inconvenience entailed on the part of others. All is well *until* they are provoked or crossed, and then woe-betide the offender!

Such people are essentially selfish, destitute of culture, and fitted for menial positions.

The *spatulate, muscular hand* (which is so named owing to the palm being broad, elastic, and spatulated, and the finger-tips also club-like, spreading and rounded at the sides) indicates love of activity, bodily exercise, "go," and unrest. The possessor will be a lover of the practical, prefer utility to mere beauty, and subordinate the ornamental to the useful. The desire to travel, taste for business and military life, or agriculture, will be present. It is the hand of the artizan rather than of the artist, and shows the desire for realisation in all things. Industry, executiveness, and love of animate nature will stamp the possessor of this type.

Spatulated—

Forefinger = Exaggerated action.

Middle finger = Activity ; prudence ; superstition.

Third finger = Love of movement ; stir ; adventure ; the drama.

Little finger = Business ability.

Thumb = "Contrary" will.

The square, bony hand (which is distinguished by squareness and hardness of the palm and of the ends of the fingers) shows intense practicability, precision of habit, and exactitude of thought. Governed by "line and rule," the possessor is inclined to extreme conventionality, characterised by excessive desire for arrangement, method, and punctuality, disposed to pay more attention to symmetry and regularity than beauty or ideality.

Honest, interested in subjects having a scientific, political, ethical, geometrical, or logical tendency, these people are more law-abiding and conventionally "religious" than mystic or inspirational. Firm, dignified, prudent, and punctilious. Such are the square-handed.

Squared—

Forefinger = Love of truth ; bluntness ; reason.

Middle finger = Prudence ; agricultural taste ; mechanical skill ; morbidity.

Third finger = Actuality in all things.

Little finger = Capacity to instruct ; lack of tact ; love of research and science.

Thumb = Firm will ; obstinacy.

The conical or nervous hand is to be recognised by the comparative slenderness of the entire member, relative length of, and thimble-topped termination to, the fingers, and an oval-shaped palm.

This is the hand of "idealism"; the type which is peculiar to those who dwell in the realm of *ideas*. This variety pertains to those who plan and originate, who use their brains; are the most active-minded, the quickest to think, and the most "inspired." Refined, exclusive, and fastidious, fond of all that is elevated, and calculated to uplift the soul, of poetry, art, or literature, these people are too susceptible, high-strung, and intense to endure the hardships of every-day existence without experiencing agonies.

They are more mystic than religious; more spiritualistic than orthodox; and intuitive than dogmatic.

Conical—

Forefinger = Sense of honour; ideality; perception;
love of reading.

Middle finger = Frivolity.

Third finger = Unpractical art.

Little finger = Penetration.

Thumb = Weak will; impressibility.

Having, in each case, considered the qualities implied by every finger of the hand, separately, it is, perhaps, scarcely necessary to add that a "mixed hand"—that is, a hand comprising each variety of finger—is quite usual.

For instance, it is by no means rare to find (say) the thumb spatulate, the first finger pointed, the second square,

the third conic, and the fourth conic. Such a hand, combining as it does an almost perfect blend of bone, muscle, and nervous-element, gives evidence of the greatest strength—though a compound hand would not indicate the pronounced characteristics denoted by a “simple” type.

THE SIZE OF THE HANDS.

Long hands. Short hands.

The long hand contains the greatest osseous development, and therefore indicates the most endurance, intensity, sensibility, and constancy.

Whilst the short hand, being the muscular hand, shows the most versatility, capacity for motion, emotivity, vivacity, love of change and variety, brilliancy and showiness, but not solidity.

To distinguish between the “long” and the “short” variety we must take into consideration the relative developments of the (1) bony, and (2) muscular systems, which will instantly inform us as to this point.

The Thumb.

The thumb calls for special treatment. Unlike the other fingers, it has only two phalanges. The upper is referred to as the phalange of will; the lower, as that of judgment.

The development of the thumb will, of course, depend largely upon that of the osseous system. Consequently, we find that the largest thumbs are not only the most bony,

but the most stable, dependable, decided, just, logical, and reliable in every way, osseous tissue impeding change, and tending to inertia.

Taking each phalange separately, it may be noticed that when the nailed-phalanx is large and strong it indicates strength of purpose, determination, powerful resolution, constancy, and force of character; when, however, it is short and poorly developed, it shows that the possessor will be wanting in such qualities.

As regards the second phalanx—when broad and long, this tells us that the power of reason is well to the fore, and that the possessor will be capable of displaying common sense and seeing more than one aspect of a question. Feebly developed, this phalanx indicates a lack of all capacity for argument, and a mind utterly unable to view any matter from other than a purely personal standpoint.

Small-thumbed persons, generally speaking, are ruled by sentiment, the mood of the moment; they *feel* rather than think, and seem unable to realise the fact that true happiness and prosperity are compatible only with a mind whose every move in life is well thought out and made subservient to the dictates of sound, practical judgment.

It is very generally held that a turned-out thumb, that is, one in which the upper phalanx stretches away from the rest of the hand, or takes an outward curve, shows more generosity, love of spending, and less calculation than one which is straight. The straightest thumbs will be found to be those in which there is the greatest amount

of bone ; consequently they will indicate the greatest moderation, endurance, temperateness, and moral sense.

The Palm.

It has been customary with chiromants to divide the palm of the hand into seven sections. These are as follow :—

1. The “Mount” of Jupiter (or elevation beneath the index finger).
2. The “Mound” of Saturn (under the second finger).
3. The “Hill” of the Sun (below the ring finger).
4. The “Hillock” of Mercury (lying under the little finger).
5. The “Mountain” of Mars (near the centre of the hand).
6. The “Mount” of Venus (the ball of the thumb).
7. The “Mound” of the Moon (on the outer edge of the hand).

Now as, evidently, these excrescences, when present, are produced merely by the folds of muscular tissue and fleshy integument, it is scarcely necessary to trouble to notice which “planet” influences the life, when the consistency, texture, and constitution of the hand will afford us the means of discovering all the qualities which Jupiter and the rest are said to impart.

CHAPTER XXII

GRAPHOLOGY

THE science of graphology (as character-delineation from handwriting is usually designated) is a subject which, if somewhat more modern than physiognomy, is of greater antiquity than either chirognomy or phrenology.

It is based upon observation and induction, purely and simply, and concerns itself merely with automatic pen-gesture, considered as a guide to character, tastes, tendencies, talents, and temperament.

That it is possible to derive a more or less detailed summary of such particulars from a person's normal and usual handwriting, it is only necessary to reflect upon in what writing consists. The act is nothing but a series of *recorded voluntary gestures*.

Now, every spontaneous gesture which we make is characteristic of us.

The man of phlegmatic and lethargic habits will have quite a different mode of (say) walking from him who is of a hasty, impetuous, choleric temperament, just as the movements of a person of a calm, controlled, and well-

poised disposition will again differ from those of either the one or the other.

We shall find, therefore, that their respective penmanships will vary in like manner; and this is how it comes about that graphology can claim to merit the serious consideration and respectful attention which it is receiving on all sides.

Having written at considerable length and fulness upon this subject elsewhere,¹ it is not my intention to enter further upon the *rationale* of my system, nor do I propose to submit a complete manual of instruction for the guidance of the would-be student in the present volume. I shall, however, present, in the few following pages, several examples of writing, which will serve to represent such types as space will allow of my including in this volume, in order to introduce and epitomise the graphological system, and thereby complete our researches into this department of human science.

Subjoined are specimens of handwriting of uncultured, cultured, eccentric, and conventional persons. It is scarcely necessary to proceed to specify "which is which," or to insist that the manner in which the pen is employed corresponds perfectly with, and is dependent upon, nervous (or *mental*) conditions rather than external circumstances (which, however, are of some slight importance, and go to show that choice of writing materials should be left at the discretion

¹ "The Language of Handwriting" (Swan Sonnenschein & Co., Ltd., 3s. 6d. net).

of the writer if a completely satisfactory specimen of penmanship is desired).

(a). Writing of an uneducated person—observe the

just a few
lines to meik you
and dear willie
a happy Xmas and
a very bright New

FIG. a.

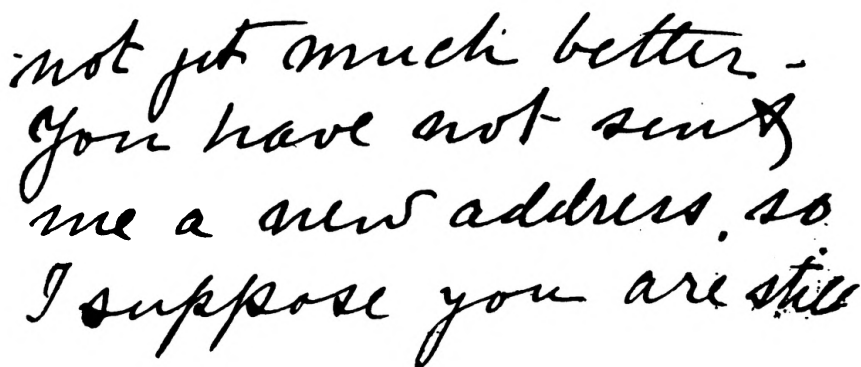
confusion and want of regulation of the pen-strokes, and notice the somewhat laboured, involved, and redundant pen-movement.

very much for the dear little
thinable and sweet little bosc

FIG. b.

(b). Writing of an intelligent child: unformed but clear, showing intelligence and clearness of conception.

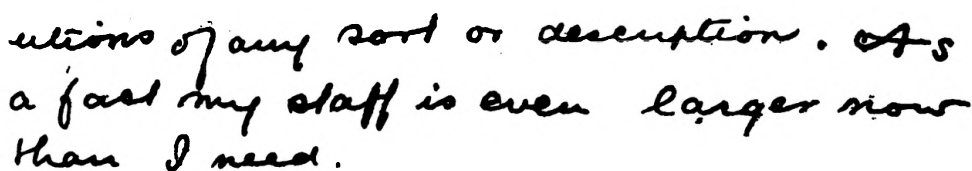
(ccc). A conventional, every-day writing, showing a mediocre intellect, ordinary intelligence, and a mind adapted to follow rather than to lead or originate.



not fit much better -
You have not sent
me a new address, so
I suppose you are still

FIG. c.

(d). The writing of a man of mental ability of a high order, and consequently accomplished by a pen-movement that is in every way efficacious yet not redundant or extravagant.



utions of any sort or description. As
a fact my staff is even larger now
than I need.

FIG. c.

(ee). The writing of a person of eccentricity, and indicative of exaltation and unconventionality. Such a "hand" is expressive of a great love of freedom, and a mind inclined to work in its own way, rather than dis-

posed to conform to established customs and time-honoured usages.

(f). A writing—small—showing extreme love of detail.

A sample of cursive handwriting in black ink on a white background. The text is written in a fluid, connected style with some variations in line thickness, characteristic of cursive script. The words are clearly legible despite the cursive form.

FIG. c.

Graphology, as has already been said, is based upon a thoroughly logical and demonstrable foundation; and, in order to appreciate this fact fully we will select a few specimens of handwriting representative of the several tem-

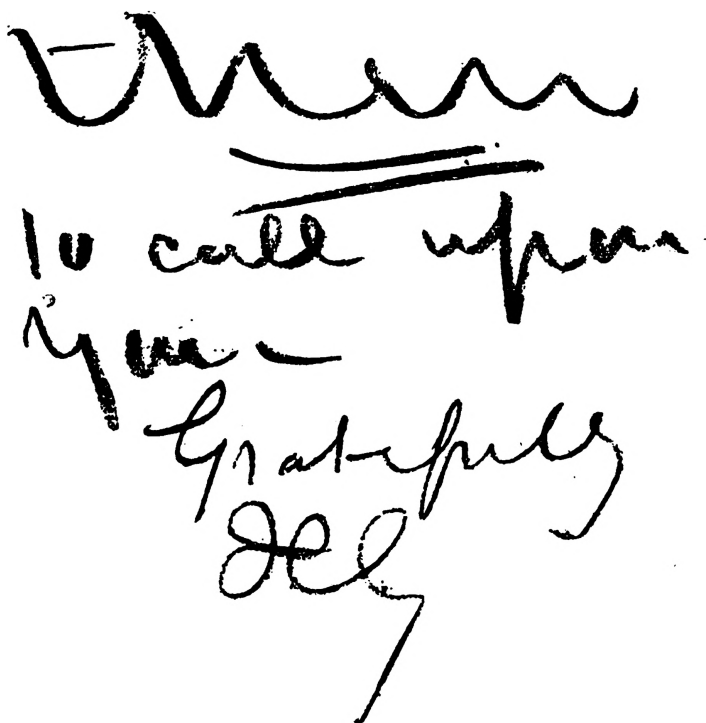
A sample of cursive handwriting in black ink on a white background. The text is written in a fluid, connected style with some variations in line thickness, characteristic of cursive script. The words are clearly legible despite the cursive form.

FIG. d.

peraments (or constitutions), and thereby indicate the manner in which the signs of character have been located.

1. *The Sanguine Temperament.*—The possessors are jovial,

cheery, full-blooded, active, and usually hearty and sanguine. Their nature is impulsive, spontaneous, and frank, whilst they are for the most part endowed with a keen sense of enjoyment, and thoroughly appreciate pleasure and



Then
to call upon
you -
Gratefully
Del

FIG. c.

amusement. They love the fresh air, and are generally well built, robust, and of fair complexion. Their movements are natural, unrestrained, and buoyant.

The *handwriting* (Figs. 1, 2, 3, 4, 5)—ascendent—is consequently clear, eager, free, and unstudied. The letters

are well-delineated, the strokes being distinct, and the whole easy to decipher. Plain and flowing strokes with

I was very glad to
receive your kind
letter but regret to

FIG. e.

unrestrained finals ; and a lack of hesitancy or quiver, are other signs. The writing is often large ; always of at least moderate size ; but there is no peculiarity of any kind about it, as a rule.

Below me, I am,
I am very kind
I am very kind
I am very kind

FIG. f.

The chief *signs* (specific) embodied in it are those of—
affection (rounded curves and slope), *ambition* (upward

tendency of lines), *benevolence* (extension of terminals), *courage* (force of penstrokes in combination with upward movement), *enthusiasm* (similar signs to last), *generosity*

Return me
by T. J. J. J. J.
Harry J. J. J.

FIG. 1.

(wide spacing and flowing terminals), *hope* (upturned finals), *impulse* (movement, elongated up-strokes and finals, and

Dear Mr. J. J. J.
By special
service there will
be an extra

FIG. 2.

t-bars), *love of admiration* (flourishes), *pride* (large writing).

The Bilious Temperament affords a distinct contrast to

the foregoing. Here we shall meet with more of the

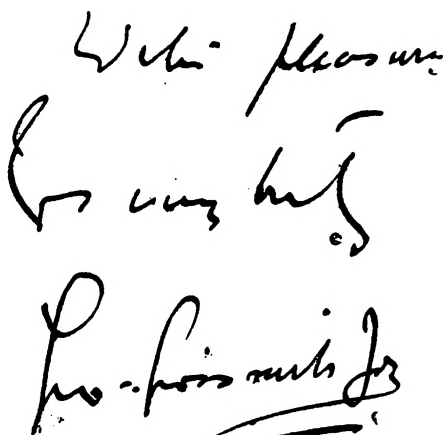
A handwritten signature in cursive script, reading "Wm. Pleasance". The signature is written in dark ink on a light background. The first name "Wm." is written in a smaller, more compact style, while "Pleasance" is written in a larger, more flowing script. The signature is positioned centrally above the caption "FIG. 3."

FIG. 3.

concentrating, conserving element : more endurance, wiriness, and tenacity, than exuberance, physical strength, and

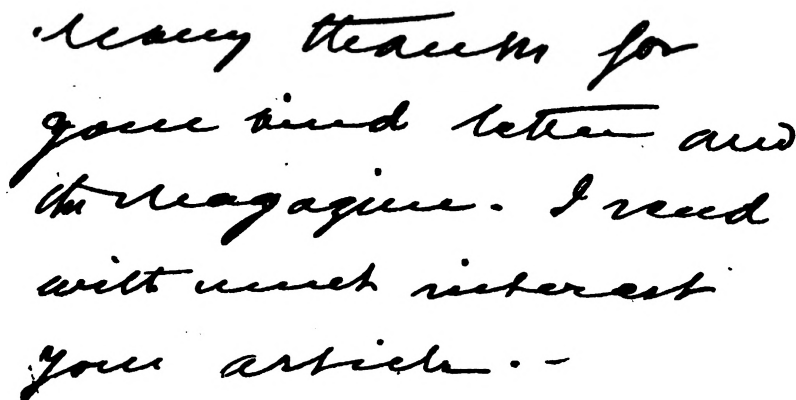
A handwritten note in cursive script, reading "Many thanks for your kind letter and the magazine. I read with much interest your article. -". The note is written in dark ink on a light background. The handwriting is fluid and expressive, with some words like "Many" and "magazine" being particularly prominent. The note is positioned centrally below the caption "FIG. 4."

FIG. 4.

demonstrativeness. Less emotional than sensitive, and with greater permanence than active show of feeling, these

subjects are more serious than volatile, and with more studious habits than brilliancy of mind.

They are less showy than profound, and rarely pick up

*all being well
you may expect*

FIG. 5.

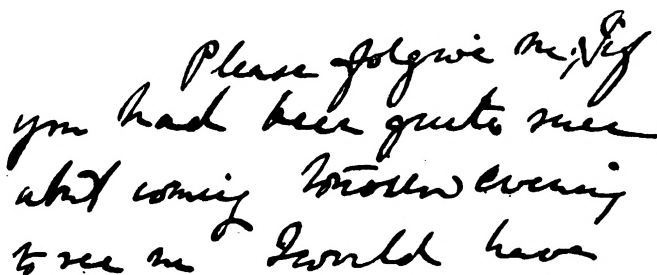
information off hand or trust to natural facility. Their motto is "Slow and sure," and they believe in bestowing pains, care, and thoroughness upon everything they under-

*have written your publisher for
your new book and in my letter
to congratulate them in publishing
a book by you and send a*

FIG. 6.

take. They hasten slowly, but are dependable and may be relied upon. Persons of this type are of dark complexion and deep colouring.

The *handwriting* (Figs. 6, 7, 8, 9) is descendent, concentrated in appearance, and devoid of any freedom or flow; it is upright, with well closed-up letters, and composed of compressed and angular strokes. The

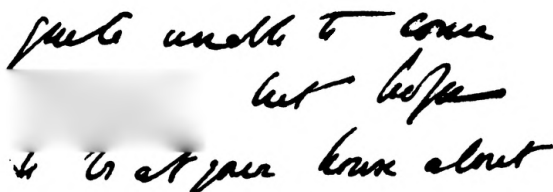


Please forgive me if
you had been quite sure
what coming tomorrow evening
to see me I would have

FIG. 7.

finals are shortened, and, although there may be some force and rigidity about the lines, the terminals appear contracted.

The *chief signs* embodied in a writing in which indications of a predominance of this temperament are given, comprise



quite unable to come
but hope
to be at your house about

FIG. 8.

those for—*application* (equal sizes of letters), *conscientiousness* (straight, level lines), *order* (even margin, periods, stops,

&c.), *penetration* (angular formations), *will-power* (decided strokes, heavy finals, angular formations).

3. *The Nervous Temperament* is dependent upon the brain and nervous system, and indicates, first and foremost,

A handwritten signature in cursive script, appearing to read 'Wm. James', followed by a colon and the year '1902'.

FIG. 9.

sensitiveness, susceptibility and delicacy of organisation. Generally speaking there is intellectual capacity of a marked order, and the tastes incline the possessor more to

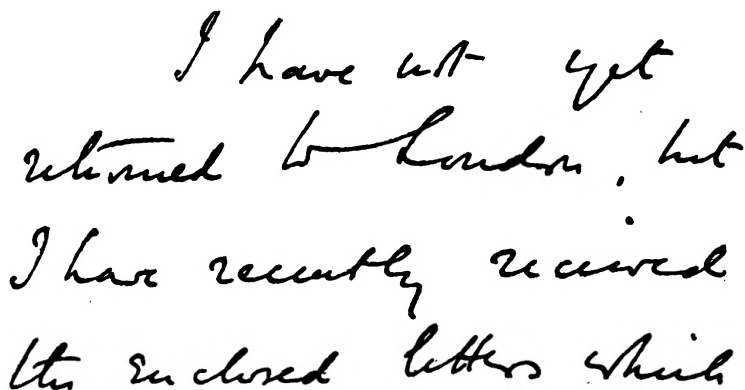
A handwritten note in cursive script that reads: 'I have not yet returned to London, but I have recently received the enclosed letters which'.

FIG. 10.

mental than physical activity. There will be interest in, if not talent for, literature or art; and the natural bent will be towards some vocation wherein the exercise of the brain is essential.

The chief signs are those for—*idealism*, *creation* (separation of letters), *intelligence* (quickness and clearness of writing), *originality* (quaint formations), *subtlety or tact*

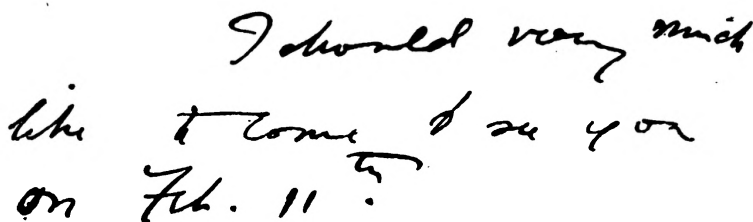
A sample of handwriting in cursive script. The text is written on three lines: "I should very much", "like to come & see you", and "on Feb. 11". The letters are well-formed and connected, with a slight upward curve to the baseline.

FIG. 13.

(diminution of the size of the letters towards the endings of words, serpentine line of writing—*i.e.*, non-horizontal).

4. *The Lymphatic Temperament.* Persons of this class are slow, feeble, languid, and wanting in capacity for "making

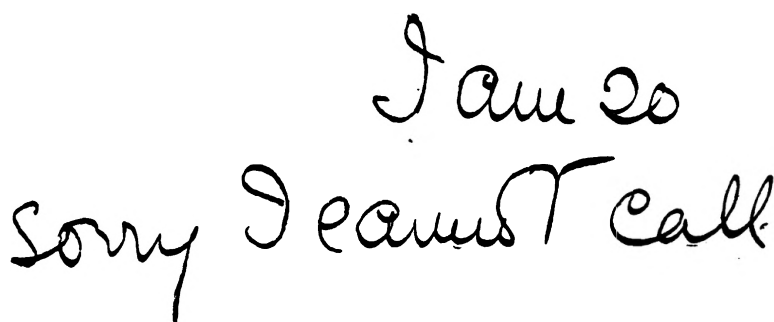
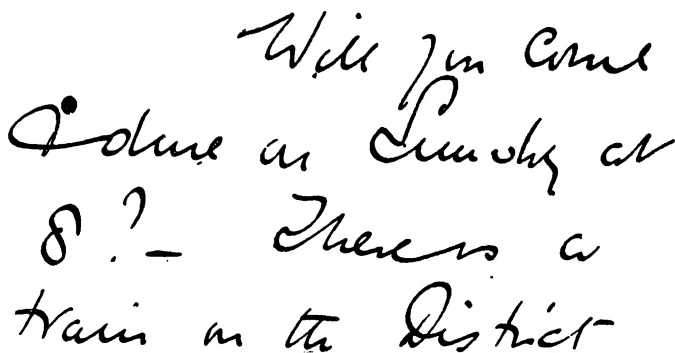
A sample of handwriting in cursive script. The text is written on two lines: "I am so" and "sorry I can't call". The letters are well-formed and connected, with a slight upward curve to the baseline.

FIG. 14.

an effort." They are given to procrastinate; require stirring up, and are apt to live a vegetable existence; are indolent, easy-going, and too much inclined to allow things to slide. They are mostly of bulky build; large and fat, in fact, as

a rule; and of fair colouring. Their movements are very slow and wanting in force and ardour.

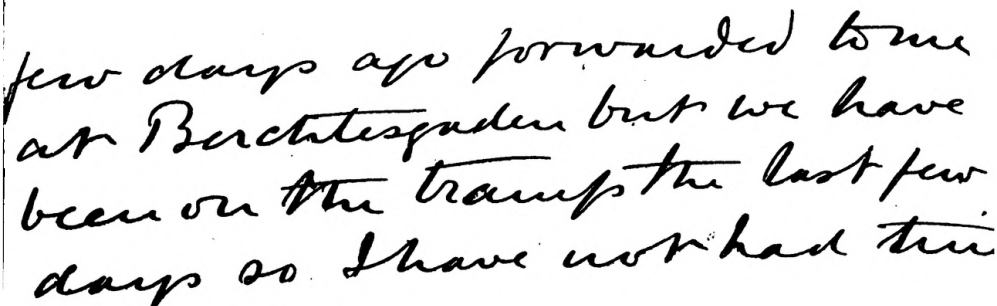
The handwriting (14, 15, 16, 17) appears stationary,



Will you come
I dine on Sunday at
8? - There is a
train on the District

FIG. 15.

being nerveless and spiritless; sprawling and unfinished, thin and filamentary. The strokes rarely slope in any single direction: and they are lacking in vigour and emphasis. The whole appears faint and slow, and quite



few days ago forwarded to me
at Berchtesgaden but we have
been on the tramp the last few
days so I have not had time

FIG. 16.

without any signs of vivacity or "go." The *i*-bars will be faint, and the *i*-dots, &c., but feebly drawn, and not placed far in advance of the letter for which they are intended.

The chief signs are those for—*calmness* (softly curved writing, short up and down strokes, regularity of outline), *caution* (all stops minded, or dashes substituted for full-stops, pauses, &c.), *coolness* (non-slanting writing—upright, even, close), *economy* (short finals; compression), *gentleness* (little-accentuated pen-strokes; full curves and loops), *indecision* (want of principle in writing; absence of force and power), *indolence* (rounded curves; non-angular, non-

This morning and to
say how sorry he is
that he is going out

FIG. 17.

ascendent, scarcely-finished letters), *want of will* (unbarred *t*; indecisive, straggling writing).¹

N.B.—As has been explained in earlier chapters of the present work, all people possess a predominance of some one or more of these temperaments; and it is by noting the intensity of the various graphical signs, by deducing therefrom the extent to which any or all of such temperaments are represented, that character-delineation is to be arrived at.

¹ Temperaments may be modified, and to cultivate will-power, "Will-Power," by Ebbard, post free of the publishers (Modern Medical Publishing Co., 6s. 6d.), may be obtained with advantage.

Special Traits.

So far we have considered the normal, or positive, conditions of human psycho-physiology; but there are phases which are abnormal—such, for instance, as dementia, inequability of temper, and numerous characteristics (too various to enumerate, but which generally go by the name of “faults” and “failings”) upon which we must touch, since they spring from—what we shall often encounter in the prosecution of our study—unbalanced mental and physical states.

Some of these, as well as certain other traits, are as follows :—

Art.—

Architecture. Graceful, angular capitals.

Drama. Dash, inclination, and originality of style.

Drawing. Symmetrical, well-proportioned, and rounded letters.

Music. Curved writing, sloped letters.

Painting. Well - formed, round - shaped letters; thick strokes, irregular writing.

Poetry. Irregular, inclined and graceful lines of writing; original formations; heavy strokes.

Sculpture. Print-like capitals; well-proportioned letters.

Avarice. Cramped handwriting; short terminals; narrow spacing; upright “hand;” no margin.

Backbiting. Small writing with short terminals; irregularity; letters dwindled away (*i.e.*, decreasing in size towards the end of the words); lines of writing tortuous; complicated flourishes.

Courage. Large writing ; mounting, ascendent ; bold *t*-bars, flying (with the rest of the terminals) upwards.

Egotism. Large writing ; capitals commencing or terminating with an incurve ; flourishes.

Extravagance. Lengthy, extended terminals ; long up and down-strokes ; wide margins ; wide spacing.

Grossness. Thick, muddy, coarse writing ; ugly, disproportioned letters.

Minutiae. Small, clear writing ; elaboration and attention to detail ; punctuation minded ; no blots or "blind loops."

Perseverance. Angular, rigid writing ; finals hook-like ; slow, careful, well-finished writing.

Pride. Tall capitals ; large handwriting.

Selfishness. Upright (non-slanting) writing, angular and cramped ; inward curves of commencements, return curves of finals.

Simplicity. Rounded, clear writing ; open style ; unaffected, unpretentious formations ; last letters of words larger than preceding ones.

Temper.—

Capricious. *T*-crossings of varying formations and for the most part heavy and placed high.

Captious. Oblique *t*-bars.

Contradictory. Flying and up-slanting *t*-bars ; irregular writing.

Forgiving. Even, regular, and curved writing.

Good. Even, round-looking writing, with feebly-indicated *t*-bars ; perfectly round stops, &c.

Hasty. Flying *t*-bars ; angular terminals ; impatient, irregular writing.

Hot. Bludgeon-like down-strokes ; conclusion of terminals heavy and decided ; thick writing.

Impulsive. Long bars of *t* ; handwriting full of movement and slanting.

Jealous. Writing full of movement, in conjunction with in-turned finals.

Malicious. *T*-bars ending in a point.

Obstinate. Decisive strokes ; angular letters ; upright hand ; heavy down-strokes ; droop of writing.

Passionate. Heavy, ill-controlled strokes ; flying and forcible *t*-bars.

Peaceable. Curved, calm strokes ; *t* left uncrossed ; absence of angles.

Pugnacious. Strong, long *t*-bars ; *i*-dots in advance of letter ; ascendent hand.

Querulous. *T*-bar slanting obliquely upwards ; angular and inharmonious style.

Sensitive. Writing sloped, in either direction, backwards or forwards ; hastily-traced pen-strokes.

Sulky. *T*-bars descendent (*i.e.*, slanting down from left to right) ; close style.

Wilful. Heavy *t*-bars which override the letters ; signature underlined ; no return strokes to finals.

Theft. Short down and up strokes ; finals ending abruptly ; *in combination with*—uneven placing (serpentine course) of letters ; and narrow spacing.

Untruth. Compression of letters ; *a, o, d, g, q*, &c., closed

at top, and all strokes compact and close ; decrease of size of letters at end of words ; letters not properly formed but dwindled into a thread-like line ; letters placed in an irregular manner, and maintaining a circuitous course upon the paper.

Vulgarity. Strong, coarse, and ill-shaped formation of letters ; want of taste displayed in arranging writing upon the paper.

A GRAPHOLOGIC STUDY OF W. T. STEAD.

The writing is small, of the “nervous” type, and indicative of mental force. The letters are, in every case, carefully picked out, showing a tendency to follow out an idea to its logical conclusion ; whilst the clearness which is apparent denotes lucidity of thought and mental perspicuity. The down-strokes are heavy ; notice that of the *w*, for instance : determined, absolute, and able to continue, as well as to commence, an undertaking. *Some* of the *t*’s—not all—are crossed. He is therefore obstinate only where his convictions are concerned ; in some respects he will be non-aggressive, even easy-going.

There is a great “individuality” shown in the unconventional formation of the *s*, and everything which is accomplished will be got through with a minimum expenditure of effort, although (judging by the steady, decided strokes) the writer’s *whole strength* will go into each attempt which he makes.

Imagination (rounded curves, &c.) is subordinated to

"If you can do nothing else for your friends, thank
of them lovingly; for the loving thought of a friend
is as an Angel of God sent to carry a benediction
to the soul." "Letter from Julia" William F. Read

common-sense ; and of the practicability of the writer's mind (connected letters) there can be no doubt whatever. Order, too, giving system and attention to arrangement and carefulness, is shown in the presence of the stops and dots, &c.

Such small, intricate writing usually typifies a mind that is much absorbed in its life-work, concentrative in its habits and wrapped up in whatever it may be called upon to do ; and such characteristics, it must be admitted, are most certainly applicable to W. T. Stead, whose efforts in so many directions have secured for him a name and lasting gratitude wherever the importance of his enterprises is fully appreciated.

CHAPTER XXIII

PRACTICAL DEMONSTRATIONS—CHARACTER-STUDIES

HIS MAJESTY KING EDWARD VII.

PHRENOLOGICALLY considered, the base of His Majesty the King's brain (being powerfully developed), gives him remarkable hold over life, abounding vitality, and interest in practical topics rather than abstract subjects. The fulness of the brow, just over the eyes, shows strong perceptive endowments, making him a quick and keen observer, and remarkably gifted in the way of being able to recall shapes, faces, outlines, and details to memory. He is of an inquiring mind, and quickly interested in whatever he sees or hears : is critical and fond of travel.

Physiognomically.—The eye is full, giving large language, facility of speech, and power to put his thoughts into well-chosen words.

The nose is high below the bridge, making him executive, and conferring first-rate administrative capabilities. His Majesty respects law, order, and antiquity highly (back of nose high); and will not outrage the feelings of those whose affections are bound up with the spirit of the past. The

height of the nasal tip gives interest in human nature and ability to trace motives. The length of the septum, love of analysis and invention. The fulness of the lips and cheeks gives large social endowments; love of friends, benevolence, hospitality, and marked adaptability. He is fond of comfort and beauty in surroundings; and, since the nose is narrow at the bridge, will detest meanness or "nearness" of any kind.

Graphologically.—His utilitarian instincts come out in the running-together of the letters; his keen perceptive qualifications in the sharply-defined, somewhat print-like, regularly sloped, clear and well-traced outlines. Hope and ambition are to be seen in the upward trend of the words; courage and endurance, energy and reserve power in the underlining of the sign-manual.

The slant, and outspread appearance of the strokes show no lack of friendship, sympathy, or good-heartedness.

H.R.H. THE PRINCESS OF WALES.

Phrenologically.—The head would appear to be harmoniously developed, indicating a favourable balance of the mental organs. The fulness of the forehead comes across the eyes, in the perceptive region, making her a good observer and quick to notice, and able to remember forms, features, outlines, symmetry, &c. She likes to acquaint herself with facts first-hand, and can derive much of her knowledge through ocular demonstration. The fulness of the brow internally of the centre, shows that weight is large. She

is therefore gifted with grace of gesture and ease of manner, and skating, dancing, and elegance of deportment are natural to her ; colour and order, too, as the arching of the brow shows, are also well marked. Time and Tune (see ear too) are developed moreover.

Physiognomically.—Language is strongly defined, since the eyes are of convex form, whilst the lips are full, and the distance from the tip of the nose to the point of the chin is marked. She is therefore a good conversationalist, well informed, cultured, and refined.

The nose is straight (nearly) in its outline ; she is not excessively aggressive ; but is remarkably fond of liberty and freedom ; will resent interference, and (since the upper lip is long) believes in individual independence. The height of the tip of the nose and the downward inclination of the septum, will have the effect of making her critical and intuitive ; she is a good physiognomist, and her “first impressions” are rarely far out. When she first sees people, she can usually tell whether she will like them, and is gifted in the direction of character delineation. The bow-like lips promise domesticity, and the well-rounded cheeks show her to be companionable and benevolent. She will look to the mind of those with whom she associates, rather than be influenced by mere social or worldly considerations simply. The depth and width of the chin add persistence and determination, consistency and regard for principle ; she is sincere and tolerably candid and outspoken (nose wide at tip) ; values the good opinion of others, but is not displeased at censure or adverse criticism if she knows she is sure of her ground

Intellectually, morally, and domestically, the face of H.R.H. the Princess of Wales is worthy of study and deserving of appreciation by all students of character-clues.

Graphologically.—All the foregoing signs are well shown. The perceptive faculties being indicated in the distinctly-uttered, shapely, evenly-arranged, consistently-sloped, well-expressed formations of the letters; whilst there is considerable force of character and persistence in the tall capitals and well barred *t*. The aspiration of her character and natural generosity come out in the upward-thrown terminals; whilst her acute sensibility is shown in the slope and flourish. The loops, and the spaced-out, inclined strokes promise parental and domestic affection.