

“KEIRO’S”

PALMISTRY, CLAIRVOYANCE

AND

PSY-CHO-MET-RY

Combined with Sub-Sections from

ED. HERON-ALLEN’S

PRACTICAL HAND-BOOK

OF

“CHEIR-OS-OPHY”

AND

M. LE CAPITAINE C. S. D’ARPENTIGNY’S

FAMOUS FRENCH MANUAL

THE “SCIENCE OF THE HAND”

INTRODUCTION AND COMMENTARY ON THE TEXT AND THE SCIENCE OF
CHEIROSOPHY AND PALMISTRY; OR, THE ART OF RECOGNIZ-
ING THE TENDENCIES OF THE HUMAN MIND BY THE
OBSERVATION OF THE FORMATION OF THE

HANDS

WHEREBY

THE PAST, THE PRESENT AND THE FUTURE

MAY BE READ, KNOWN AND INDICATED

BY

ED. HERON-ALLEN

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With Original Full-Page Plates and Explanatory Diagrams by

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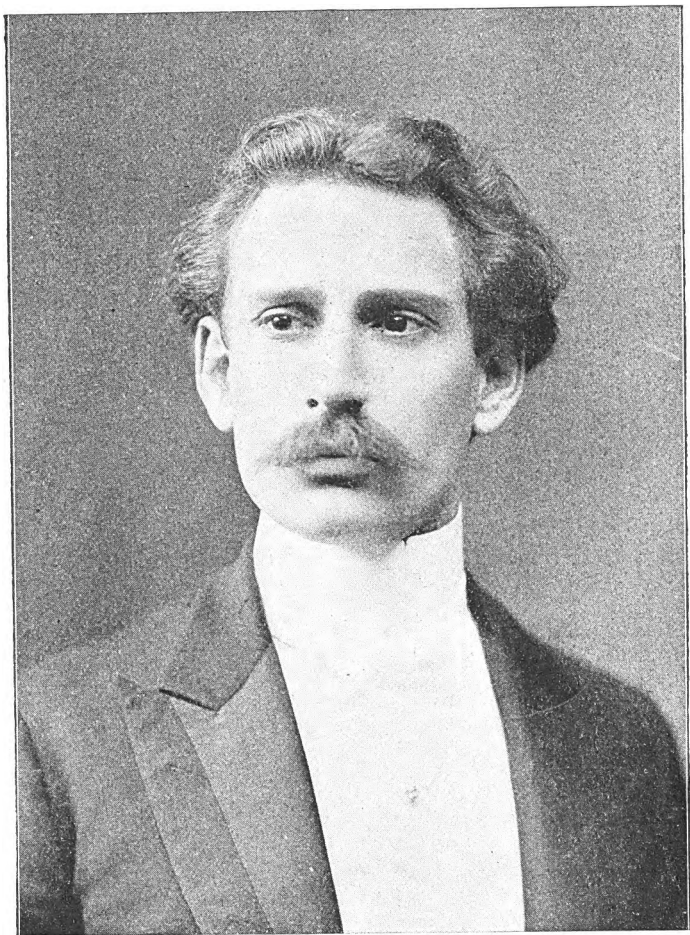
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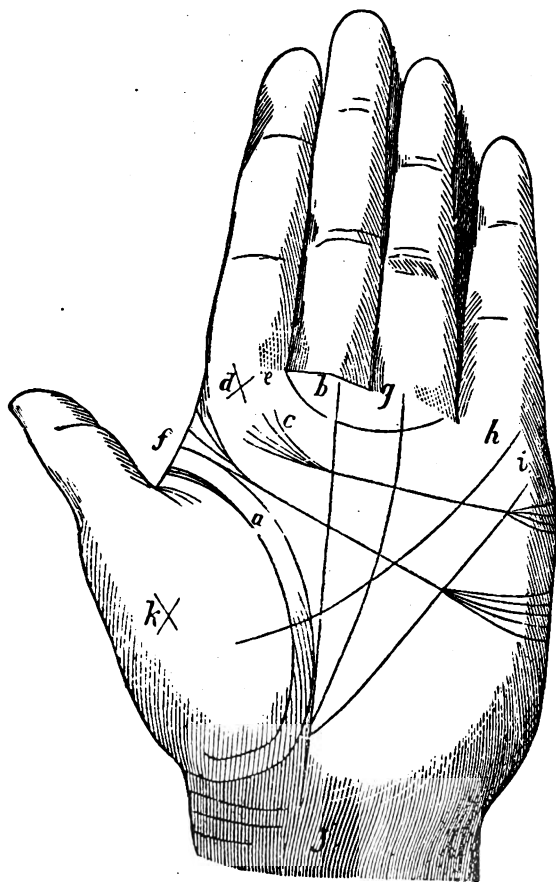
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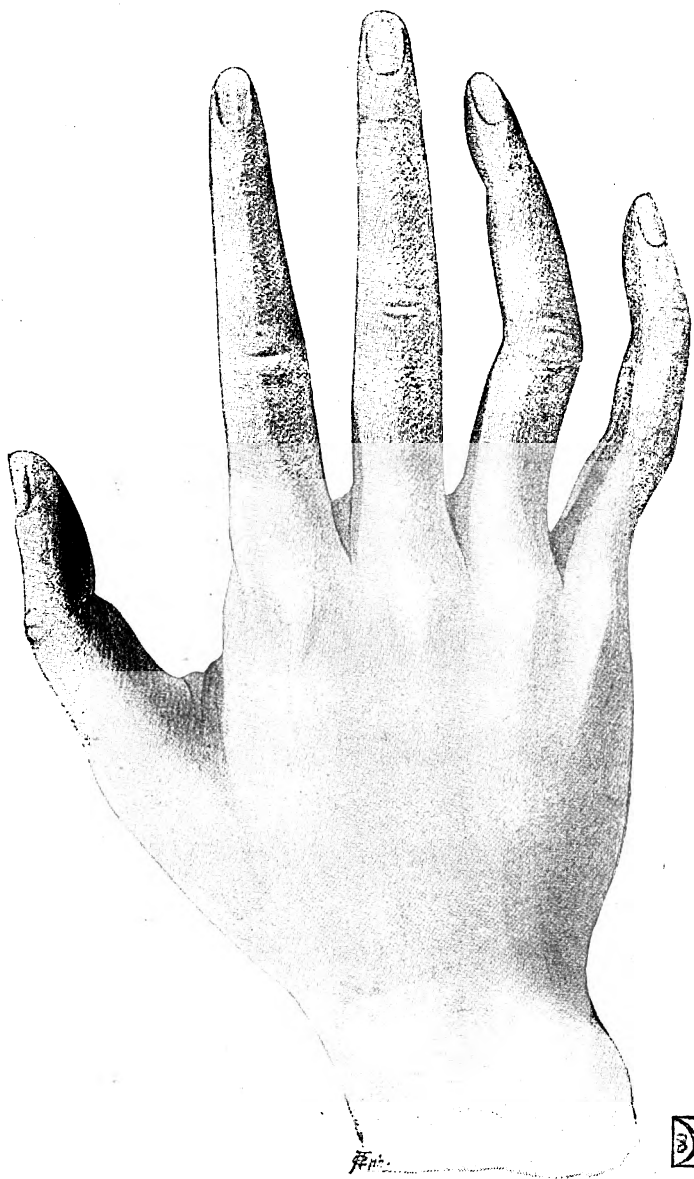
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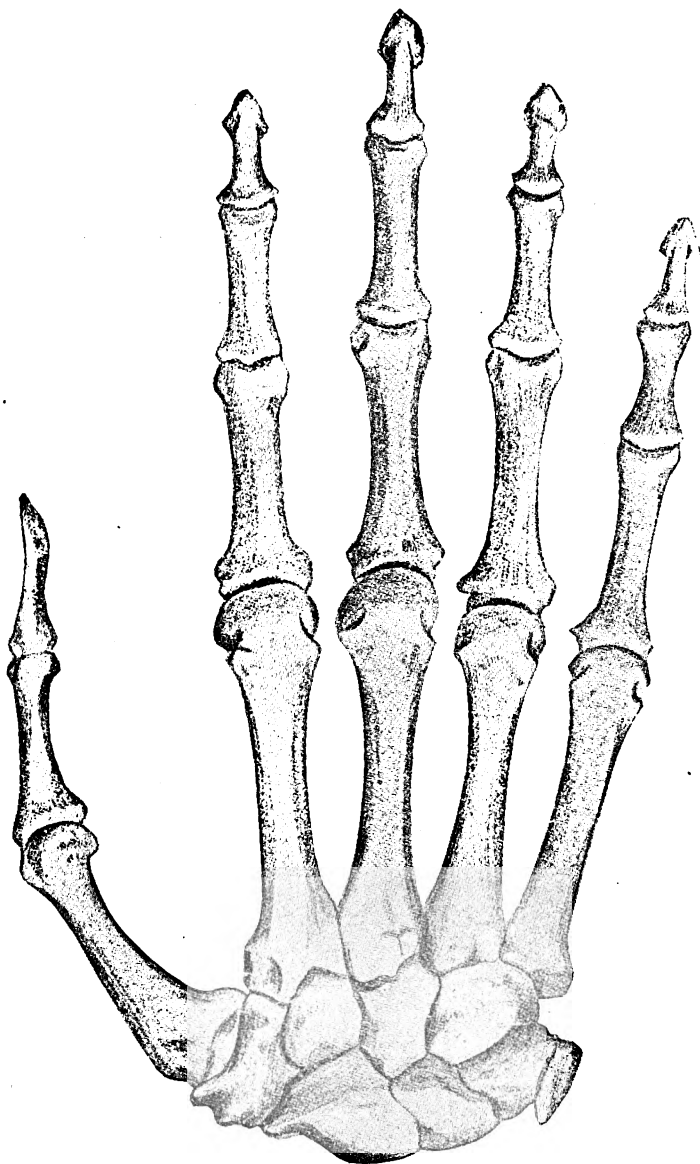
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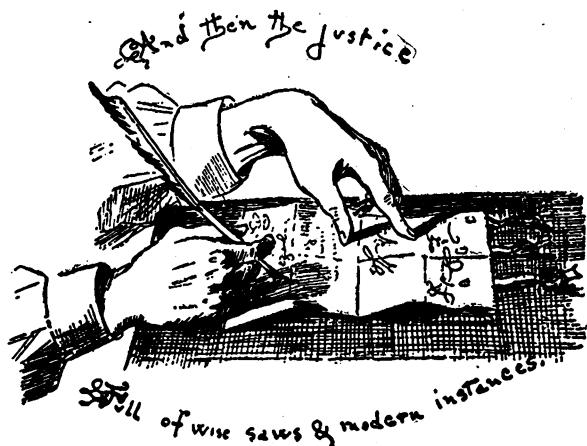
THE HAND OF GOOD FORTUNE.



THE PSYCHIC, OR POINTED HAND.



THE BONES OF THE HUMAN HAND.



INTRODUCTION TO KEIRO'S WORK

BY "KEIRO"

I DO not intend, in this Introduction, to take up much of my readers' time by going over the old ground, trodden by almost every writer on works of palmistry, as to the antiquity of the science of chiromancy. We may safely say that it is, to use an expression that everyone will understand, "as old as the hills." It certainly dates back from before the time of the Bible, and, in order to prove how much was thought of the science in Bible days, I shall give, in a later part of this Introduction, over thirty different texts from the Old Testament which refer to the hand and lines on the hand.

That palmistry undoubtedly is a science and an art, I firmly believe every intelligent and deeply-thinking man and woman would agree, if they would only take the trouble, and pains, to devote a small portion of their time to investigate, with a genuinely unbiassed mind, and completely purge from their imagination the ridicu-

lous and, I may say, the amusing side of the question, which has no doubt crept into the science through its being taken up by a large proportion of the people as "something to amuse them." It is very far from my mind to condemn this spirit altogether. We are not advanced enough in the science in this generation to make people take it as the serious and interesting subject which many deep-thinking men and women, and clever to boot, know it to be.

I will venture to say that, whilst this old world of ours is inhabited by human beings as they are now constituted, that innate wish to "peep into the future" will always be with us. Now, the question which vexes some people's minds more than any other is this: Is it right to do so or attempt to do so? This will be answered by utter bigots with a decided negative. From open-minded people, probably, to a certain extent, a contrary answer will be given, and I shall endeavor, in this Introduction, to prove to the open-minded personage (to bigots I have nothing to say) that in a reliable and honest person's hands an enormous amount of benefit and good advice can be, and I firmly believe should be, and is meant to be, given to the human race through the now almost wasted science and truths of palmistry, which, although so old, for some inconceivable reason seems to have been periodically the butt for ignorant bigots in all ages.

However, I sincerely trust and believe we are on the threshold of more enlightenment on the subject. I trust more clever, intelligently thinking and brainy people will make it worth their while to commence some little inquiry into the subject for themselves. They will find it such an exquisitely interesting one that I have no fear

of their relinquishing it. Fancy, in a few words, "we are all carrying with us a most beautiful map, in close connection with the soul, or brain (the seat of the soul), and on that map is the writing of God." If this is not an interesting subject for the most thoughtless (I will bar bigots again) I am no judge of human nature.

But to imagine it is a clever thing to attempt to strangle by ridicule one of God's most interesting of studies and sciences is the action of a fool. "Fools think it clever to laugh at anything which they cannot understand, or do not think it worth their while to study." I can imagine a person of this character, if he could have been shown a page of Pitman's shorthand a few years before it was discovered, taking the circles, dashes, strokes, dots etc., as an immense joke, to be laughed to scorn, as meaning absolutely nothing to his mind, as these marks, until one studies and understands the meaning of them, would appear ridiculous; or he might at the present time stand on the Thames Embankment and giggle and make fun at the hieroglyphics on the Cleopatra Needle. Why? Simply because he cannot understand the meaning of them. Any egregious ass can turn to ridicule the most religious or scientific subject, but this form of ridicule is but a sign of his own ignorance, and in this instance an insult to the Divine Spirit who has placed these marks in men's hands. Feeling very strongly on the subject, I must say I consider it impudent ignorance when intelligent people know and feel that the mystic signs placed in the hands of man and woman are placed there by the Great Divine Being, who does nothing without reason and purpose, yet scoff at palmistry.

Far be it from me, simply a humble palmist, who per-

chance has studied the subject and these marks in men's hands a little more than others, to arrogate to myself any supreme knowledge, or to attempt even to appear to know more of the future than it is meant by the Great Spirit that we may know for our own good, and perchance the good of others. I say all who will take the trouble to study the subject may understand, and I honestly say will believe, the truth of the science. As for myself, the more I study men's hands, the more ignorant I appear to myself when I see and prove the Divinity there is in it, and, I firmly believe, a Divinity that men may, and will, in the future use for their own good and welfare in life. Speaking metaphorically, as I turn each page in this great volume, more capabilities appear beyond my limited vision, and the greater and more interesting the volume before me becomes.

I can only briefly allude to some of the more nonsensical opinions, that palmistry is not a science, which are put forward by ignoramuses, whose *only* excuse for putting them forward can be this great one—that they know *nothing whatever* of the matter, probably have never studied it, or cared to do so. But it is, at the present time, as it appears always to have been. A bigoted minority has always stood in the path as obstacles to scientific enlightenment, and endeavoured by injustice, and when possible even cruelty, to force the majority to think as they would like to make them think, never giving any scientific reason or any proofs that these scientific truths *are not*, simply saying: "I don't believe them. I cannot bring forward any genuine reasons why I do not believe them, but as I don't, I am determined, if possible, no one else shall."

I have seen lately published, I presume in all good faith, that "the lines of the hand were simply creases formed by folding the hand." Creases forsooth! Anything more grossly ridiculous and untruthful was never written. Lines never come in this way. Small lines, dashes, dots, crosses, and minute kinds of hieroglyphics will *come* and *go*, particularly in the right hand, within less than a year. Anybody can prove this statement. Let them, particularly one passing an active life or about to make some great change in life, such as marriage or some other important event, take a cast of their hand now, and another in six or twelve months' time, and I will guarantee they will see some fresh signs *produced* and some old ones *gone*. This is positive proof, and a test that anyone can try. The man who speaks of "creases by folding his hands" cannot produce an iota of proof of his statement.

Why should these lines, signs, marks, etc., come and go in the hand? It is my firm conviction that they are formed from, and in direct communication with, the brain through the nerves. A certain event, or coming event, is centred in the brain. Speaking vaguely, one says, "The head is full of such and such an idea," and the more the head or brain is full of it the more distinct will that certain mark or sign, conformably with that idea in the brain, mark itself in its own way in the hand. The more sensitive a man or woman is, the more will the lines and other signs show in their hands. Some certain event in the life of one person will have a much greater effect on the mind or the brain of one than of another. A highly-strung, nervous woman, of a very affectionate

nature, would naturally feel certain events in life in connection with her heart's affections or disappointments, sometimes taking years to overcome certain troubles, more than a callous or harder nature would do; consequently, the mark in the hand of the sensitive woman would be more distinct than if this were not the case.

Another instance. One man of iron nerves would probably laugh at the most imminent peril to his life, or at a hair's-breadth escape, when passed, and would probably in a short time forget all about it. Another man, of a more timid nature, would be so much impressed by the danger he had undergone and escaped from that it would be one great item in his life which he would always remember and speak about. Therefore, the mark showing such danger had been passed, no matter from what cause, which shows plainly in his hand, is as easily to be read by a clever student of chiromancy as if he had handed to him a printed statement of the news.

I will give one more simple instance of this with regard to travels. I have seen a deeply-marked line of travel in the hand of a lady who had only taken *one* long journey in her life—from Birmingham to Italy—when a young woman, and had met and married her husband there. That journey had impressed her brain, and had been discussed over and over again to her numerous friends and children; in fact, that travel was one of the great events of her life, consequently it was marked more easily for me to read than the numerous travels of a Stanley or some globe-trotter, always on the move, and on whom a run from London to Cape Town and back would scarcely leave an impression.

D'Arpentigny has hinted at this connection with the

brain and hand, and that eminent and painstaking scientific lady palmist, Mrs. Katharine St. Hill, states that she has found this to be true during her studies of hands in hospitals. She says that "the lines fade out of the hand when the brain is inoperative, either permanently or temporarily—permanently, as in cases of paralysis, softening of the brain, senility; or temporarily, as in cases of concussion of the brain, in which case, when the patient recovers his or her senses, and the brain thinks coherently again, the lines return deeply into the palm. A great many doctors examine the hands of their patients now, even the skin and nails. And no normal hand is found where the brain-power is either absent or diseased, or amongst lunatics. The brain can be likened to a Marconi receiver, and registers its thoughts and impressions all over us by means of the nerves, through whose action on the skin the lines are formed. The future is the embodiment of the consequences of the present, a road already made though not yet traversed. By those who have the knowledge it may be foreseen sufficiently to warn travellers against the obstacles in the way, so that they can turn and probably avoid them. Certain temperaments are subject to certain dangers. Warnings can be given with regard to certain illnesses, and also in the case of some accidents, which may possibly be avoided. The hands show all this."

I have clients who call my attention almost every week to certain lines and marks which they assure me have just come, or have very recently come, into their hands. They are quite certain this or that peculiar mark was not in their hand three or six months ago, as the case may be. In scientifically telling them what

these marks, to your knowledge, may denote, there is no witchcraft, no magic, no black art. What seems so utterly impossible to the ignorant—I mean the person ignorant of the subject of Palmistry—when explained to him or her, and a sensible reason given, becomes not “impossible,” but “how simple.” The greatest mysteries in life are the simplest when they are understood.

I have endeavoured to make this book as common-senselike, simple, and clear as it is possible to make any work dealing with subjects of an occult or mystical nature. The day is not with us yet when all these things are so clear that “he who runs may read.” Such is human nature that, probably if it were so, much of the interest now centred in it would be gone. Like the North Pole, the unknown will always be sought after until its mysteries are mysteries no more.

We cannot altogether explain some of the predictions of palmists. I thoroughly believe some human beings have to an acute extent some sense (I have no name else for it) that is very little thought of or recognised—a sense of futurity. Some will call it a presentiment of coming good or evil, and there are people who have it with regard to themselves only, or to those closely connected with them and whom they dearly love, and find the sense comes to them by forebodings or dreams. There is no doubt the lower animals have this sense to a marked degree, and it accounts for their migrations, etc. The carrier pigeon returning to its home from immense distances, the occasional restlessness and baying of a dog before death, the scent of the bloodhound, seems almost a miracle. The North American Indian’s fore-

*(Missing Biblical extracts I have put in my
publishing book.)*

position, mobility, tension, proportion, length, all offer to us distinctions noticeable and easy to grasp. It is certain that the hand reveals the character of the individual, and so significantly and so strikingly that it cannot deceive. The most cunning hypocrite could not alter either its form, its outline, or one single mark or line on it. It indicates our natural dispositions, our passions, and is at the same time the interpreter and the instrument of our faculties. Where is the man with an observing mind who does not get reflections, considerations, thoughts, from his hand and the acts of his hand?

It is, without doubt, the hand that has given to man the empire of the world. The question may be asked why, as monkeys have four hands. I say the hand in itself is not the sign of our superiority: it is acted on by the brain; from the fact that every man owes to his hand the furthering of his acts or motives or passions one can draw the double conclusion that the hand is the servant that obeys the will of the master above, and that what is noble or otherwise in the hand is a reflection or a transmission of the nobleness or otherwise to be found elsewhere—in the brain, the seat of the soul.

So we learn to consider the hand, not as an independent organ, knowing beforehand the services it will have to render or perform, but as an organ ignorant in itself, waiting for orders, and becoming what the performance of those orders make it. In the primitive man the hand has but few marks, etc. To gather fruit, build a hut, scratch a hole to sleep in, or to arm one's self with a stone, are not much more than animal acts; and the hands of monkeys can perform the same. The peculiarity of man is that he has made an instrument out of his hand, and

made it the servant of his brain, so the hand can be compared to no other member. It is because the hand is the servant of the brain that it has developed the lines and marks and mounts that are found in it.

As for the animal functions, the hand accomplishes them only as a matter of course, and in reality these functions are less importantly performed by the hand in a cultured person; so a man who follows the agricultural pursuits, a tiller of the soil all his life, has few marks or lines in the hand. The brain has never been active in thinking, scheming, inventing, etc., therefore there are no corresponding signs of the same. Consequently, the importance of the hand and the signs in it come, not because it is the hand, but because it is the characteristic instrument of each man's individuality and native wit. It is soft or hard, violent or calm, warm or dry, clever or awkward, coarse or distinguished, sensual or chaste, intelligent or stupid, has many marks in it or few, as the brain of the man who owns it guides and trains it. Thus the hand shows good or bad marks and lines, whether it is ruled well or badly by the head; as, through the brain, we can improve our condition financially, morally or otherwise, so the same can be told by the corresponding lines and marks in the hand.



CHARACTER

BY "KEIRO"

It is a very common and public error to imagine that good character-readers, palmists, etc., attempt to tell anything by the face or by a person's general appearance. To endeavour to do so would lead one probably fifty times out of the hundred into errors. I am giving here my experience of years, and I must ask my readers, in attempting to define people's characters from their hands, if they wish to do so clearly and satisfactorily, to take no notice of the features. There may be physiognomists who have made this a special feature who can do so fairly correctly; but in giving character-readings by the hand, keep solely to the hand, with its marks and signs. You will find it quite sufficient for you to demonstrate your cleverness from. The face can and will sometimes deceive.

A good actor or actress can control his or her features (I am not alluding to the window of the soul, the eye,

which tells a great deal). The smooth-tongued villain may look like a saint. The most beautiful-faced woman may be at heart a callous devil, but no one can alter that perfectly true map of character that we all carry with us in the hand; I would rather satisfy myself of the trustworthiness and honesty, or otherwise, of any living person by one minute's glance at their hand than read through hundreds of testimonials. This is a fact. Guess nothing in reading character from the person's face. You will have no necessity to guess or draw upon your own imagination concerning them. They carry with them, every living person, their true character; and you can read it, after studying the subject, as well as, in some instances better and more truly than, the persons know it themselves.

As it is in some cases a common occurrence for people to go through life deceiving themselves as to their true character, particularly some rich people, surrounded with sycophants and toadies, people are afraid to tell them to their face what they know their true character to be. I am certain there are hundreds in the world that could bear testimony to the truth of the statement that they have heard more plain truths concerning themselves and their characteristics from me than have ever been told them before.

With regard to a person's character, it can no doubt be told exactly and perfectly by the shape and length of the hand and fingers, consistency of muscles, and the different mounts or lack of them. In this portion of the book I shall confine myself solely to character, and shall endeavour to interpret it so simply, plainly, and concisely

to my readers that it will not be a difficult matter for them to read their own or a friend's true character after carefully perusing it.

I find one great difficulty in the way of a beginner reading either character or fate from the hand is this—they may find an exaggerated line or very largely-developed mount, etc., on the hand, and will at once jump to the conclusion that it is a very easy task to interpret that. I must warn all embryo palmists that it is very necessary to ascertain if possible by other marks whether or not they are right in jumping to a conclusion. It is in this confirmation by different signs and marks, one of which will sometimes negative another, and in balancing them carefully before giving a decided opinion, that one of the greatest difficulties for the beginner lies.

If a person keeps his hand always tightly closed, it denotes secretiveness and often a tendency to untruth. It also betrays timidity, parsimoniousness, and avarice. Thus we speak of a "close-fisted person." To keep the hand continually open, on the contrary, would indicate liberality and openness of disposition.

In giving a concise reading of character from the hand I should advise my readers to first examine the hand both back and front. If the hand itself is found hard and stiff, with a difficulty of opening to its full extent, it would indicate obstinacy and stubbornness. It is as well to confirm this by examining the thumb also.

The thumb tells a great deal of character. There are some character readers who confine themselves exclusively to it. The root of the thumb is the mount of Venus, the second phalange shows logic and tact, and indicates as far as character is concerned good percep-

tion, reasoning power, judgment; and this is recognised by a certain amount of shape to this phalange. It should not be straight, but a little curved in, with a kind of waist.

If the first phalange is full and large, you would know that the obstinacy and stubbornness shown in the hard hand could be described as determination. Again, a well-developed long Head-line shows the presence of brain-power as well, and you could then say "there is great determination in your character, almost to the degree of stubbornness. When you have made up your mind to carry out a certain thing, it would take a great deal to deter you from doing it, as you have the cleverness, which I can see by your possessing so good a Head-line, to be able to do it."

Long fingers always denote a love of detail in some form. You can tell your subject that he likes to go into the whys and wherefores of things, and would describe things in detail. If they were nautical people they would not be satisfied with describing a vessel just as a ship, they would define it as a "brig," or a "barque," or a "schooner." If botanically inclined, a tree would be mentioned not just as a tree, but an "oak," or "chestnut," or "beech," etc. If your subject were a painter, you might be certain, with these long fingers, that his pictures would be finished with accuracy of detail. His trees would, as far as possible, have each leaf defined, his figures be true to life, even to the smallest item, and so on.

If your subject has very short fingers, you can describe him as being quick to jump to conclusions, just the opposite to the last-named type. The painter's pictures

might be quite as good—that would, of course, depend upon his cleverness as an artist—but there would not be the same care taken of the minute details.

Knots or enlargements in the middle joints of the fingers denote love of order and method. If you find there are also knots on the other joints of the fingers, you can tell your subjects then that they are “very methodical and tidy people, loving to see a place for everything, and everything in its place.”

Supple hands with fingers turning a little back denote there is nervousness and sensitiveness in the character. If there be also a fair mount of Mars, which spells courage, you may say to your subject: “You are highly-strung, and of a sensitive nature, but not cowardly. If you are in any great danger you would not flinch: you would rise to the occasion, as you have plenty of courage, but you are sensitive to a large degree.”

You can be particularly sure of this if you also find a long Heart-line accompanying this turning-back of fingers. Some of the bravest people are particularly sensitive and nervous of certain things. If you should find a lack of the mount of Mars, and the Head and Heart line joining a long way into the palm of the hand, you should warn your subject against the risk of cowardice, and advise him to try to be more daring and self-confident.

A person with the thumb turning out I have always found to be of a generous disposition, and to this I may also add some talent. Here I shall deal with the generosity. If you find a well-turned-out thumb and a long Heart-line, that person would always be generous to others. You may find a turned-out thumb and very little

Heart-line. That would still indicate generosity of a kind, but probably to themselves only. They would be extravagant in supplying themselves with pleasures or presents, but not others.

A great deal of character, pure and simple, can also be told from the lines themselves, particularly the Head and Heart lines. When you find a Head-line descending very much—viz., drooping down on to the Luna mount—you can warn your subjects against giving way to depression, particularly when the person whose hand you are examining has a conic or long narrow hand. You may tell them to look on the bright side of things; they must not go half-way to meet trouble, or four miles out of five, as some people do. Better wait until it comes, as these people will find they give themselves an infinite amount of worry, through over-exaggerating beforehand troubles which they might escape. If you should find indications of a good will-power and determination, you will be right in saying: "When any real trouble comes to you, you are surprised to find how much better you have overcome it than you thought possible. You can take the bull by the horns then, and know you might have saved yourself an immense amount of unnecessary worry." This is particularly the case with nervous and sensitive people.

Then there are in the world their opposites, people with rising Head-lines that turn up towards the mount of Mercury, and other marks in the hand confirmatory of great hopefulness. I should describe these subjects as the Micawbers of life. They are always waiting and expecting something to turn up, and if they have not the wherewithal for the next week's subsistence they

never lose their cheerfulness. The one exaggeration is perhaps as disastrous to success in life as the other, but in giving people readings of their characters, I must again impress upon the palmist the necessity to look for the confirmations in the hand.

Some prognostications which seem the most wonderful palmists have foretold, are really the easiest events to forecast. There is some distinct and special mark on a certain part of the hand which only signifies one thing, and is probably confirmed in several other ways, and any student in palmistry could foretell that event if he happened to examine the hand.

But to return to the character. A large mount of Venus would give the character cheerfulness, love of good fellowship, and society; and if you find a large Luna mount accompanying it you may tell your subjects they are fond of dancing and movement. If you find the hand flat where the mount of Venus should be, you may tell the person that he is too reserved and self-retiring. Such people should seek the society of others more, or they may develop into misanthropes, or, if ladies, even "old maids"; and if there is very little Heart-line, they are likely to become selfish and cold-hearted, with a want of soul generally.

A man or woman with a good long Heart-line has a character which may be expected from a person whom you would describe in this way: "Well, whatever their faults are, he or she has a good warm heart." They cannot be cruel. There may be the characteristic of jealousy, and nearly always is, where they dearly love, but I would not trust anyone in the world very much unless I found there was a fairly good Heart-line.

I do not intend to convey to your mind that people with long Heart-lines must by any manner of means be faultless: they might be thieves, or a man or woman with a long Heart-line might commit murder in a fit of jealousy, and be sorry for it immediately afterwards; but people with a long Heart-line I consider the salt of the earth. They would find it impossible to commit cruel, barbarous, heartless actions. I should describe them as warm-hearted people. So much for character from the Heart-line.

If you find a subject with long finger of Mercury, or little finger, you can give them a character of being good business men or women, and in reading hands I would like you to notice how often you will find this finger in the right hand longer than in the left with people who have used their brain keenly in making money, or in business in any form. And as the years pass in which the brain is engaged in scheming, not perhaps to make a fortune—it may only be to make both ends meet—the little finger in the right hand will become perceptibly longer, this being, to my mind, another proof of what I have mentioned in my introduction as to the influence of brain-power on the hand.

If the top of the little finger does not reach up to the second phalange of the third finger, you may safely assume the subject is not a good business man or woman. They may contradict you, and say, "I am considered very good in business," and tell you how much money they have made. This may be true, but you will invariably find they have spent it, or lent it, or lost it, in some form or other, particularly if they have a turned-out thumb. Perhaps in saying they are not good busi-

ness people, I may not have made myself as clear as I could wish. It is perhaps more the acquisitiveness of money that the long little finger denotes.

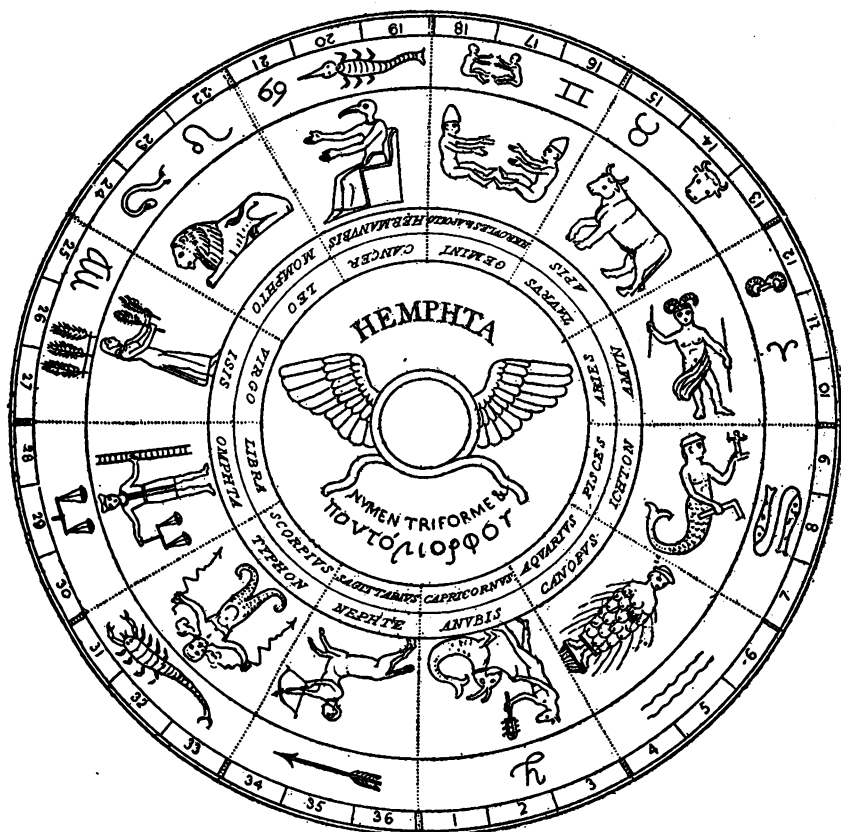
I will give you an illustration here which will make the matter clear to you, and give you a good idea of what I wish to carry to your mind in speaking of confirmatory marks. Given a person with a very long little finger, there is the wish to acquire wealth, and the ability to do so. A cross on the mount of Mercury would indicate lying and scheming to obtain money. Very little Heart-line would show heartlessness. He would follow his instinct to acquire money in any heartless manner, probably would not stick at robbing widows and orphans. A good Head-line shows brains to carry out money-making schemes. I say if I found these (and I have seen it in my experience), together with a mark in the hand which denotes incarceration from the world—well, in this case it would be no difficult matter for a palmist to tell this person (if an old man, and the date of incarceration was passed) that he had made a great deal of money by sharp tricks, heartless and dishonest means, and had been convicted and suffered the consequences; or, if a younger man, probably would do so. I repeat that foretelling this would not be magic, but simply palmistry pure and simple, which any student of the science could interpret.

A large Luna mount gives a character which would love change, travel, and activity; combined with a good mount of Venus, love of music and dancing; and, if any of the fingers are inclined to be crooked, a love of acting. When the palm of the hand is thin and narrow, and no mount of Venus or of Luna is present, the character is

weak, wanting in versatility, power and fertility of conception, with weak passions.

In the generality of hands you will find that the Head-line and the Life-line start in conjunction under the mount of Jupiter. If you should find them separated you can, with certainty, tell your subject that he or she is inclined to be too daring or impulsive. It would signify they are apt to act in life without due thought, as people should not take serious steps in life without first consulting their head. This would indicate "rushing in where angels fear to tread." If you find the two lines in conjunction far into the hand, you can tell your subjects they are too cautious, would lose their chances in life through thinking about them for too long a time. Sometimes it shows cautiousness to the extent of cowardice. You must look again for corroborative lines. A good soldier of most daring courage, one who would lead a forlorn hope, might have Head-line and Life-line disconnected; but before telling him he would be too much of a dare-devil with his own life or with his men's, I should look to see if want of caution was also marked in another part of his hand, what amount of Mars he had, and what kind of first phalange to the thumb, as from daring courage there are not many steps to foolhardiness, unless the foolhardiness be held in restraint by a good long Head-line, which would always give common-sense.

The form of the
EGYPTIAN ZODIAC
constructed



by the
Second HERMES *according to*
D. L. W. De Laurence



CONSISTENCY OF THE HAND

You must judge the consistency of the hand by pressing the fingers into the palm, and then feeling with your thumb on the back of the hand and your fingers inside the palm. You will then learn if the hand is soft, hard or firm. The soft hand indicates a great love of artistic things, but a dislike for manual labour. If it feels flabby it indicates laziness, particularly if the hand is white and there is a large mount of Venus. With the firm hand, the muscles feel firm, but the skin will be very soft; that shows energy and love of movement, intelligence—a person who will be very fond of children and animals: altogether kind hearted people, especially if the colour of the hand is red or flesh colour, not white.

THE HARD HAND

A HARD hand with a good mount of Venus and a good Heart-line indicates a great love for outdoor exercise and manual labour. Their owners are generally philosophical people, frank and outspoken. If the hands are very hard and the fingers very crooked, bending towards the palm, it denotes superstition, want of intellect, and great cruelty. If the hands are very much lined and wrinkled on the outside it indicates benevolence and sensitiveness. If the hand is wrinkled on the inside it must be taken in connection with the consistency. In a soft, pliable hand it will show an impressionable person, but in a hard hand it will denote a pugnacious, irritating person, and lunacy if the nails are very short and bitten down. If the hands open out wide, the fingers separating well, it denotes unconventionality, generosity, and kindness. If the fingers bend towards the palm, conventionality and meanness. If the backs of all the fingers bend back a little at the tip it denotes great sensitiveness.

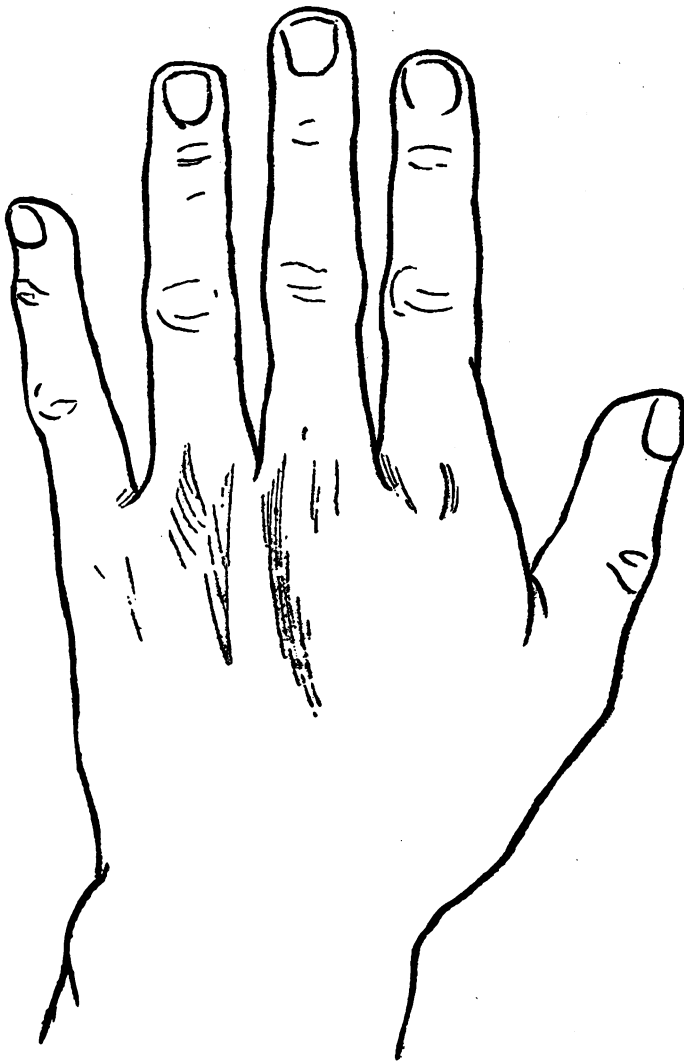
THE DIFFERENT TYPES OF HANDS

THERE are seven types of hands—viz., (1) square, (2) mixed, (3) spatulate, (4) elementary, (5) conical, (6) knotty, (7) pointed.

I. THE SQUARE OR USEFUL HAND

The leading characteristics of people with square hands are perseverance, regularity, method, and foresight. To these people the useful is preferable to the beautiful. They make good disciplinarians, and are romantic only within the bounds of reason. This hand is generally medium-sized, the joints of the fingers developed, and the outer phalange square, the thumb large and developed at the root, the palm of medium size, hollowed and firm. These people have great respect of persons, and the sense of order and fitness of things. They make better servants than masters.

Square-handed people can, as a rule, govern their language, their looks, and even the expression of their faces. They hate sudden changes of any kind, either circumstances or mode of living. They dress well but quietly, hating anything like ostentation or display in matters of dress or jewelry. They prefer common-sense to genius, and although often flatterers themselves, are susceptible also to it. They are quietly and steadily ambitious rather than enthusiastic. We may say that good sense is the guiding principle with hands of the square type, and although people with these hands are most useful from a worldly point of view, their temperament is not so happy, artistic, or independent as that of those possessing other forms of hands.

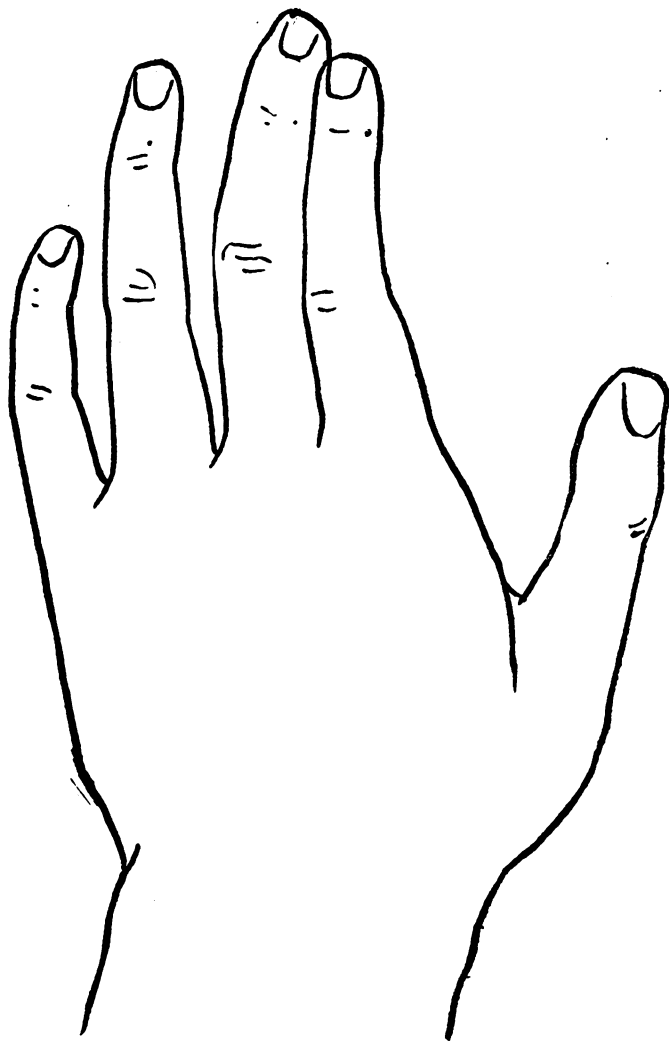


SQUARE HAND

2. THE MIXED HAND

THIS hand, as the term indicates, is a mixture of all or several of the other types. People with these hands can attain to a certain skill in a diversity of pursuits, but seldom obtain complete mastery or excellence in any particular one; in fact, people with hands of this type may be described as "Jacks of all trades and masters of none." They are always amusing people, with large intelligence and comprehensiveness rather than strong in any particular direction. They are affable and interesting, and they can suit themselves instantly to the company in which they find themselves, and make themselves at home and hold their own to a certain extent in any discussion. Of course, their chance to become really distinguished would be to discover their best talent and cultivate it to the exclusion of others; but versatility being so much a characteristic of the person, they find it hard to do so.

In giving a reading to a person with this type of hand, I should take the talent or business capacity that I thought most highly developed, and advise them to follow that with application and perseverance, as the prevailing character of these people is to do a little of everything, first trying one thing and then another. If they are people who have not to make their living, we should find them now taking up photography, then painting and music, or fresh hobbies every few months, as plurality of pursuits and accomplishments, together with a probable want of perseverance in sticking to one thing, possesses a great fascination for them.



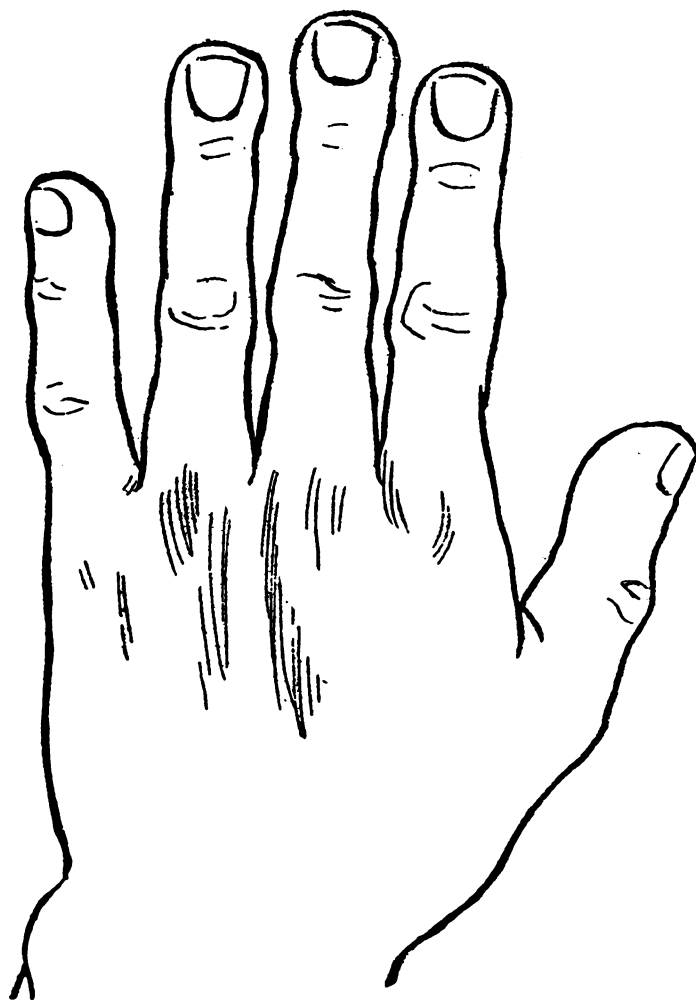
MIXED HAND

3. THE SPATULATE HAND

THE great characteristics of this type of hand are energy, movement, and action. The thumb must be large, and the firmer and harder the hand is the more pronounced will these characteristics be. The men or women with hands of this type are resolute, self-confident, and more likely to give help and advice to others than to seek it. In love they would be more constant and faithful and true-hearted, though perhaps less tender and romantic, than a person with a conical or pointed hand. A person with hands of the spatulate type will admire things on a large scale, would like architecture stupendous rather than ornate. The Falls of Niagara would appeal to them more than most exquisitely and romantically beautiful little waterfalls in our Lake District. Their laws—and people of this type make good law-makers and judges—are strict, always just, but inclined to be tyrannical.

In character these people are industrious, perserving, and brave. The greater the obstacle in their way, the more perseverance and determination will come to their aid in surmounting the difficulty. They like to command others and to be looked up to. They are tenacious of what they think are their rights, or the rights of the people whom they uphold, and will fight for these rights to the bitter end. We find this type of hand in some of the highest Scotch and English aristocratic families who can trace their descent from the Barons of the Middle Ages.

Needless to say, men with hands of this type make good soldiers. If there is no fighting to be done, they will satisfy their leaning towards activity by hunting, shooting, exploring, and if there were danger in following these pursuits it would add a zest to it. The above refers to a person with a spatulate hand which is hard, or the muscles hard, with a good mount of Mars and a well-developed thumb. If the hand is soft this spirit of action would probably find a great enemy embodied in laziness; instead of entering into these active pursuits, such as fighting, hunting, and adventures of a similar kind, he would sit comfortably at home and read about them in the most exciting books he could find dealing with these subjects.



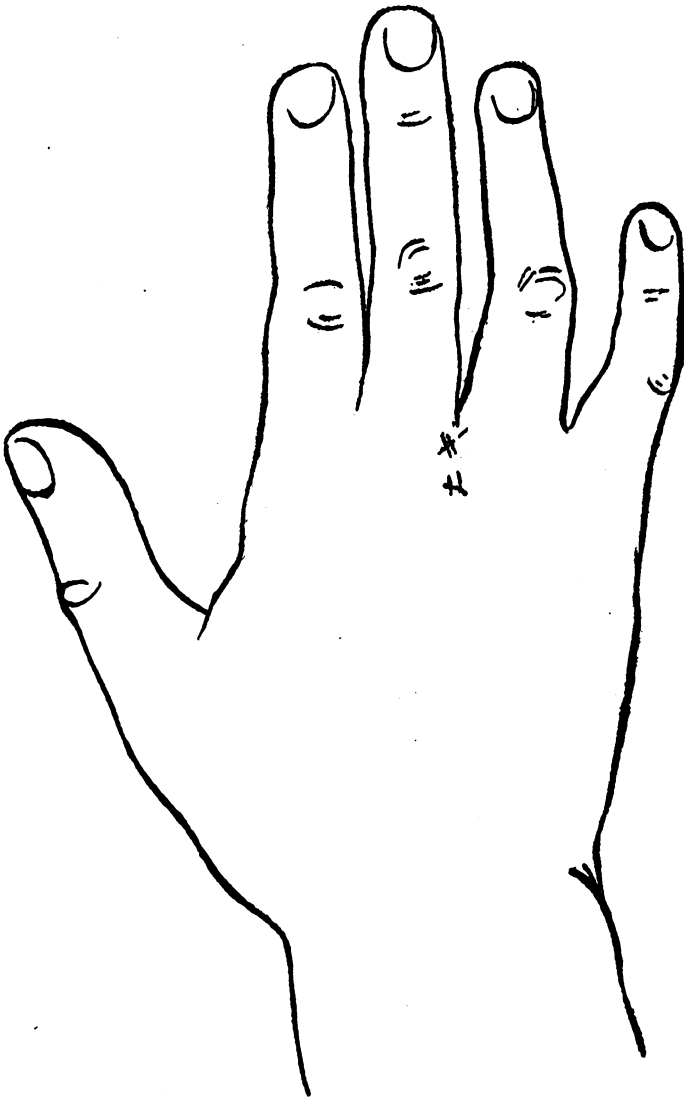
THE SPATULATE HAND

4. LARGE PALMED HAND

PEOPLE with hands of this type belong to the lowest grade of human intelligence, and often have only the necessary amount of intellect to provide them with the merest necessities of life. The fingers in this hand are short, thick, and stiff. The thumb is short, shapeless, and straight, the palm of the hand thick and hard, and as a general rule much longer than the fingers. People with these hands often have no Line of Fate or of Fortune at all.

This hand would betoken a very low class of intelligence, not able to understand anything except the visible aspect of things—a mind governed by custom and habit, with no originality; in fact, their owners vegetate all through life. They have no imagination or reasoning power, and only exert themselves to obtain that which is absolutely necessary for their existence. Thus in war, such hands would only fight to defend themselves from annihilation, and not for any glory or honour or exaltation.

I may say this type of hand does not exist amongst the Anglo-Saxon race. It is found amongst the Laplanders, the Slavs, and certain low-class tribes little removed from brutes. Romance, poetry, and all science to them is an unknown quantity. They are generally superstitious and always ignorant, and having no strength of mind, are incapable of bearing up against any grief or disaster.



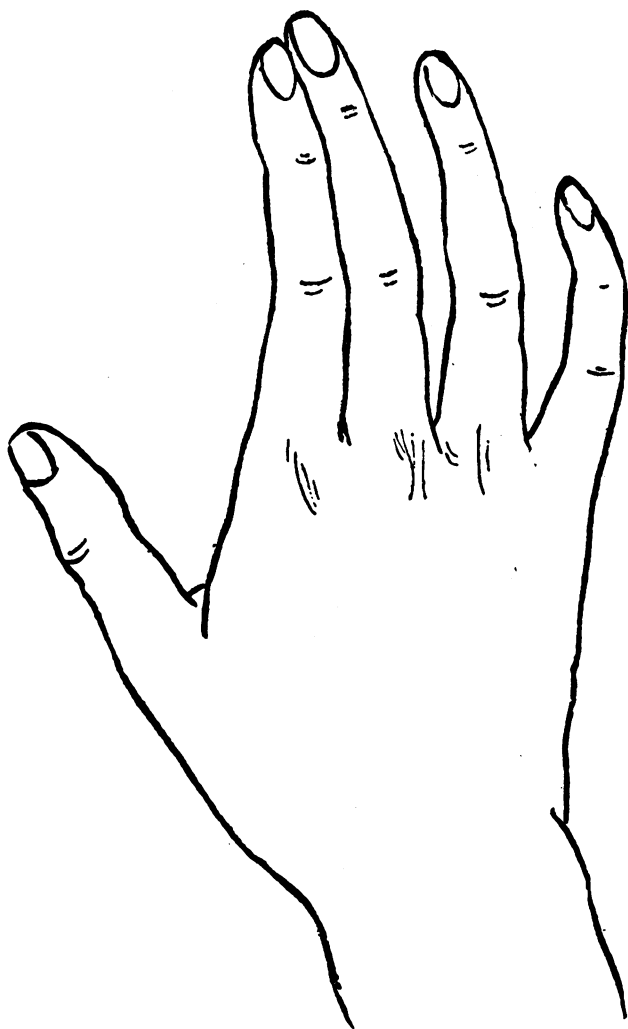
LARGE-PALMED HAND

5. THE CONICAL OR ARTISTIC HAND

THIS hand is an exact contrast to the one previously dealt with. There are three variations of formation, which, although only marked by slight distinctions in the hand itself, are very different from one another. They are: (1) A supple hand and a small thumb that indicate love of beauty, particularly of form; (2) a large hand, short and thick, with a large thumb, would betray a great desire for wealth, riches, and grandeur; (3) a firm, large hand, with the palm highly developed, would give a tendency to sensuality. All three types would be quite unfit for mechanical or physical pursuits, as they are all three equally governed by inspiration. The first enters into any scheme enthusiastically, the second by strategy and cunning, the third by the suggestion of self-gratification.

The owner of such a hand will be attracted at once by the beautiful in art and nature, life and matter. Without any regard to reality, he will prefer the ornamental to the useful. He will follow with avidity anything that strikes him as being pleasant, as he is greedy of ease, novelty, and liberty, at the same time being vain and fearful of ridicule, but yet enthusiastic and outwardly humble. His motive powers, however, are enthusiasm and impulse rather than any determination of force of character. He cannot put up with the restraints of regular or domestic life. He is a man more of sentiments than ideas, with a warm imagination, very often cold in heart.

To a person of this character every pleasure becomes a passion. He will worship beauty in any form, and is more often than not generous and open-hearted even to extravagance. His tailor, butcher, or baker may whistle for their money, but his purse will be open to lend to his friends. Men with these hands would not make good husbands, since they are incapable to a great extent of warm, platonic affection or love mixed with respect, as in their emotions they seek and are satisfied with the ephemeral pleasure of the senses rather than the satisfactions of deep attachment.

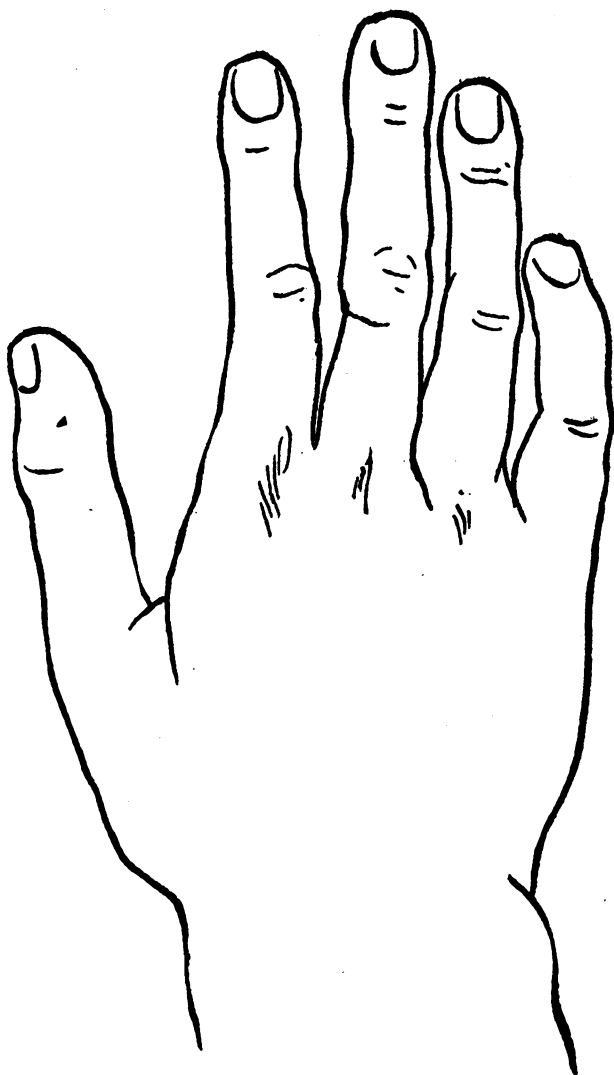


CONICAL HAND

6. THE KNOTTY HAND

THERE is no mistake in the appearance of these hands. The thumb is always large, generally having two phalanges of exactly the same length, which indicates a balance in proportion of will and common-sense. The palm is large and broad, and the finger-tips have an oval and clubbed appearance, which is quite unique.

The characteristics of this hand are analysis, deduction, independence, philosophy, the love of democracy and search for the bottom truth in every subject. As these people prefer truth to beauty, and the real meaning of an idea rather than the manner in which it is expressed, they are generally great lovers of moral, æsthetic, and physical science. They don't care in the least for other people's ideas, as they form their own, which become to them convictions, religious, social, or otherwise. Love, romance, faith, are all made and swamped with reason, and that principle is more powerful with them than any other. They are generally just, unsuperstitious advocates of religious freedom. They would reason out everything in life, and like to give and have reasons for everything. In this way the knotty hand forms the total antithesis to the artistic hand; in fact, reason is the guiding principle of their possessors' lives.

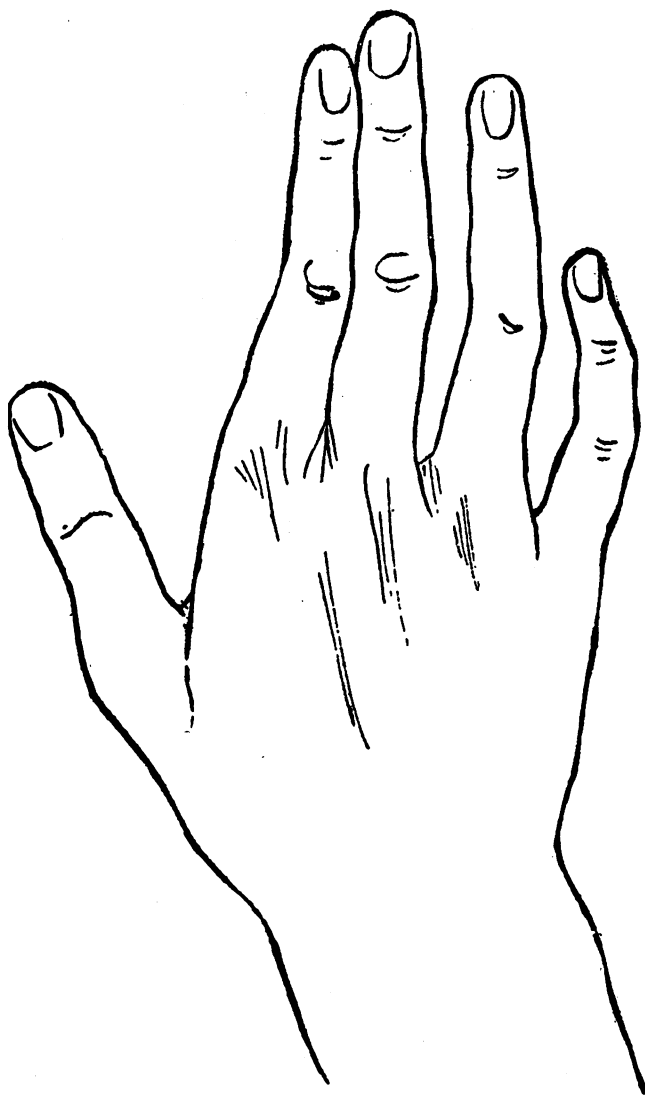


KNOTTY HAND

7. THE POINTED, OR PSYCHIC HAND.

THIS hand is the most beautiful, from an artistic point of view, to look at, but a most impractical, and therefore useless, hand. It looks delicate and small, with its fine-pointed fingers and pretty thumb. People who own it live in the clouds and in a land of dreams. They have the same love of the beautiful and artistic instincts as we find with the conic hand, but without its sensualism. They are very often guided by impulse, without analyzing where the impulse will lead them, and by their instinct of right and their natural love and attraction towards the beautiful.

People with these hands create for themselves far too lofty ideals to care about earthly interests of any kind; in fact, they would never struggle for glory, but would fight to the death both stubbornly, and if need be vindictively, in defence of what they think is ethically right, as the Mohammedan soldiers will fight like wild animals in the defence of their faith. These people are ruled a great deal by their heart and soul. They become wonderful enthusiasts, even fanatics. Their nerves are highly strung, and feelings very acute; and with the gift of eloquence their influence over others would be extreme, as they have a power of communicating their enthusiasm to others. People with this type of hands are found amongst the lowest classes as well as the highest. We find among them romancers, fanatics of various kinds, mystics, spiritualists, and people who allow their imagination to completely run riot with their common-sense. Such subjects are prone to superstition, fear, melancholy, discontentedness, and suspicion.



THE PSYCHIC HAND

NAMES OF FINGERS AND OF MOUNTS.

THE name of the first finger, or index-finger is Jupiter; the second, Saturn; the third, Apollo; the fourth Mercury; and the thumb. The mounts which are beneath the four fingers are called (*a*) the mount of Jupiter, (*b*) the mount of Saturn, (*c*) the mount of Apollo, (*d*) the mount of Mercury, (*e*) the mount of Mars, (*f*) the mount of Luna, (*g*) the mount of Venus, (*h*) second Mars.

THE MOUNT OF JUPITER.—The predominance of this mount in a hand denotes reverential religious feeling, great ambition, honour, and a certain amount of gaiety. The subject, as a rule, is gallant and extravagant, impetuous and extremely fond of animals and children, very dignified, but good-natured.

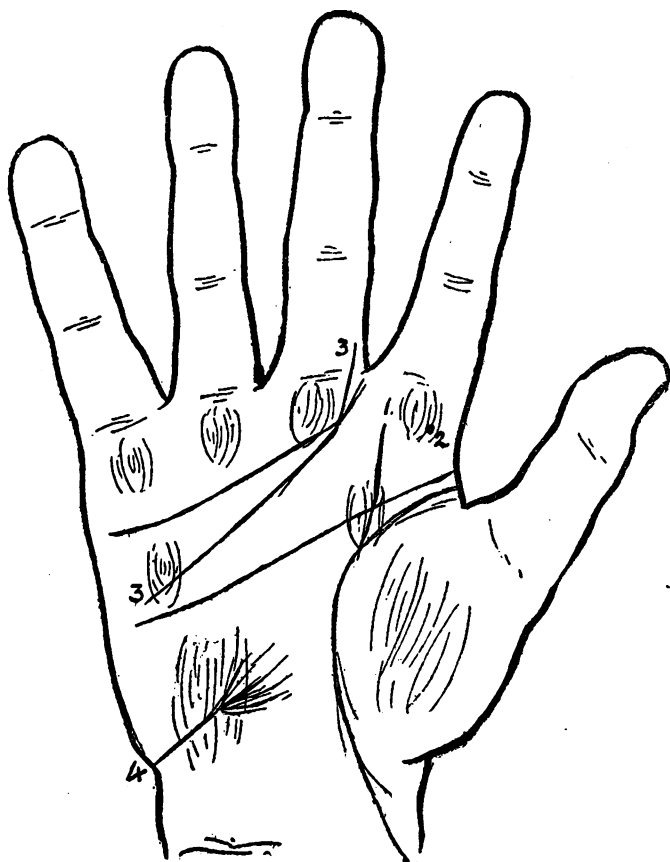
A single line, as in I, indicates great success after a struggle.

A dot, as in No. 2 on mount, indicates a fall of position, loss of credit and honour.

THE MOUNT OF SATURN.—The predominance of this mount gives a tendency to occult science, also timidity, and very sensitive and particular about everything in life. The mount gives a tendency to occult science, also timidity, and love of a quiet life. It gives harmony in music. This subject is self-confident, and has no care for Mrs. Grundy.

A line from Saturn to the mount of Mars (3-3) indicates trouble with the ears and deafness.

THE MOUNT OF APOLLO.—A person with this mount is artistic, and it invariably gives its possessor success, to a great or less degree, glory, celebrity in the fine arts.



NAMES OF FINGERS AND OF MOUNTS

It indicates genius, love of the beautiful in art and nature; gives great self-confidence, and shows a kindly and tolerant disposition. It gives invention and imitation, and a quick temper, generosity, benevolence, pride and eloquence; as well as a love of melody in music.

THE MOUNT OF MERCURY.—This mount indicates intelligence, science, eloquence, literature and commerce, speculation, promptitude. The amount of the eloquence depends on the length and pointedness of the finger of Mercury. With pointed little finger it gives brilliant oratory. Such subjects are clever clairvoyants, good-humoured and witty, fond of children, and taken up a variety of pursuits with a fair amount of success.

THE MOUNT OF MARS.—The main characteristics are calmness, passive courage, resignation in misfortune, equal to any emergency, great devotion, and strong capacity to command others. It is necessary to have a good thumb for command, as in a soldier. It gives quick diagnosis in the hand of a surgeon. A person who can keep his temper.

SECOND MOUNT OF MARS.—Very few palmists recognize it. It is found between the mount of Jupiter and Venus. It gives active courage and great presence of mind. I have found it very often in the hands of medical men and nurses.

MOUNT OF LUNA.—The attributes of this mount are imagination, melancholy, solitude, and silence, with a great love of mystery, and of harmony in music. Its owners are generally changeable, and egotistical. They develop the faculty of presentment, dreams, and prophetic instinct. They are very restless. They have no self-

confidence, and are fond of spiritualism, often making very good clairvoyants. They frequently astonish their friends by capricious marriages with great disparity of years.

No. 4, a line from the side of the hand into the centre of the mount, ending in rays, is a sign of gout.

MOUNT OF VENUS.—This mount shows a character fond of grace and beauty, gallantry, tenderness, and dancing; benevolent, and loving melody in music, displaying great desire to please, and grieving very much if unappreciated. They are fond of pleasure and society to a certain extent, but more fond of giving pleasure to others. They dislike any strife, and are extremely kind-hearted and lovable.

THE THUMB

THE thumb is better supplied with muscles than any of the fingers. In fact, it is a bundle of muscles, and constitutes part of a most important part of the hand known in palmistry as the mount of Venus. The middle phalange is a very important one, inasmuch as it gives logic and reason and intellect. The top phalange gives will, which is also an important thing. It is a great advantage to have a good thumb, well shaped, and a fair size. It will very often redeem an otherwise poor hand. Hair on the thumb denotes ingenuity and a quick temper. When a subject has a weak thumb, poor and short first phalange, it indicates a great want of will and decision, and inconstancy.

1. Shows a good thumb. Plenty of will-power, courage, determination, and common-sense.

2. Denotes a person with great tact and diplomacy, by the waist to the phalange of logic.

3. Shows a flat thumb and pointed. A person who would be easily led by those they love.

4. Good reasoning power, intellect, and logic.

5. Turned-out thumb, showing great generosity or extravagance. Taken in connection with the Heart-line and the mount of Venus. If you saw indications of selfishness you would know it was an extravagant person. If, on the other hand, you saw cross-rays on the mount of Saturn, and a good Heart-line, you would know it was generosity.

6. A person not very well endowed with reason and logic. Would probably jump to conclusions.

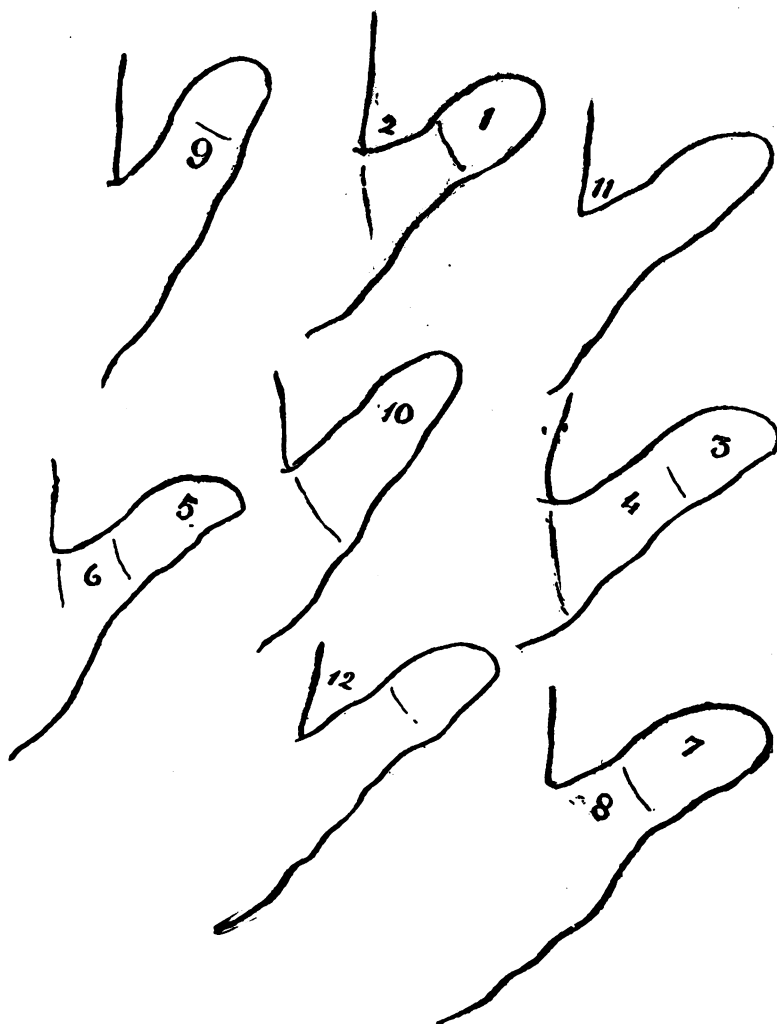
7. A very pig-headed thumb, showing as in No. 8, devoid of tact, and very little reason.

9. Very mean, selfish, and cruel person, with very little reason, and no will-power.

10. A very pointed thumb, showing very feeble intellect and will-power.

11. Shows a high-set thumb. That denotes very poor intellect.

12. A low-set thumb. Denotes great talent.



THE THUMB

THE NAILS.

BRITTLE nails are a sign of ill-health and great nervous debility.

1. Criticism. If with good lines and a good mount of Venus, kindly criticism; but, on the other hand, in a very hard hand and poor mount of Venus, criticism that amounts to cruelty.

2. Shows ridges, which is always an indicator of consumption or asthma. If with a clammy hand and a narrow quadrangle, consumption; if with a dry hand and narrow quadrangle and a broken Health-line, asthma.

3. Indicates discontent, and a person who would never be satisfied with anything.

4. Sweet temper, but no character.

5. Fighting. A person who is everlastingly fighting out different things, especially if accompanied by red lines in the hand.

6. Spinal nail. Indicates spinal complaint or trouble, with the back if the nail bends over the ends of the fingers.

7. Good business nail, especially if the finger of Mercury is very long.

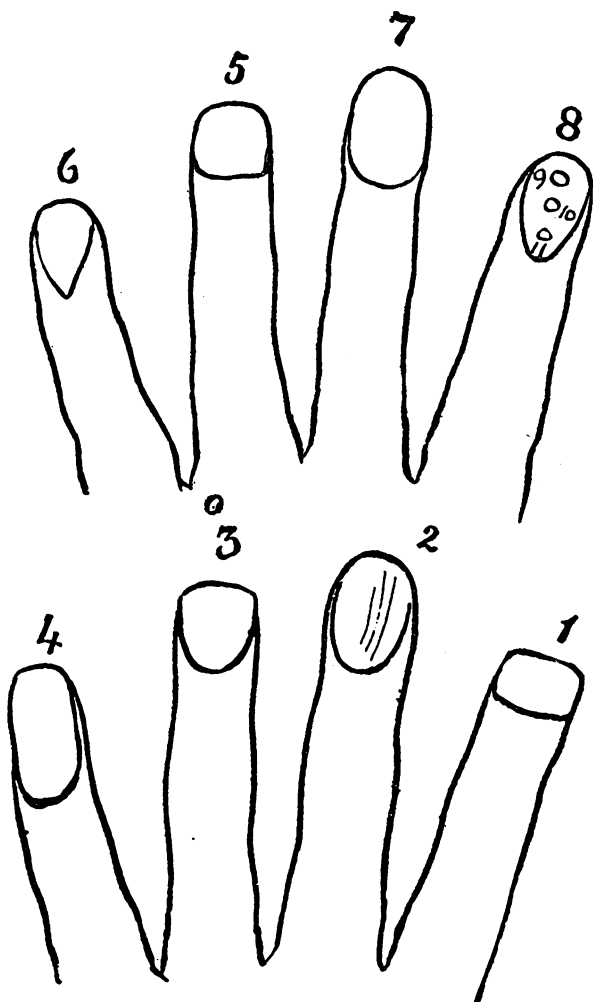
8. Shows white spots which denote illnesses.

9. Illness passed.

10. Illness very near.

11. Illness to come.

When nails very much bitten, extreme nervousness, and sometimes insanity.



THE NAILS

THE COLOUR OF THE LINES.

IF the lines are very red, it shows a very active temperament and a very quick temper. If also pale, lack of energy and decision. If the lines are very dark, it shows melancholy, and a most unforgiving person. Yellow lines indicate a reserved and bilious person. If the lines are forked, and the fork is ascending, it is always good; but if the fork is descending, it is invariably bad. Broken lines, where there is a gap between them, denote very bad luck at the period indicated. Wavy lines, instability. Broken lines, where the lines run parallel, very often increases the value of the line.

DIFFERENT SIGNS THAT SHOW TEMPER

Red lines, quick temper.

A wide quadrangle, a gentle temper.

Many hair lines all over the palm, great irritability.

Very red and square nails, passionate temper.

A very beautiful-shaped almond nail, sweet temper.

If a nail is wider than long, very hot temper.

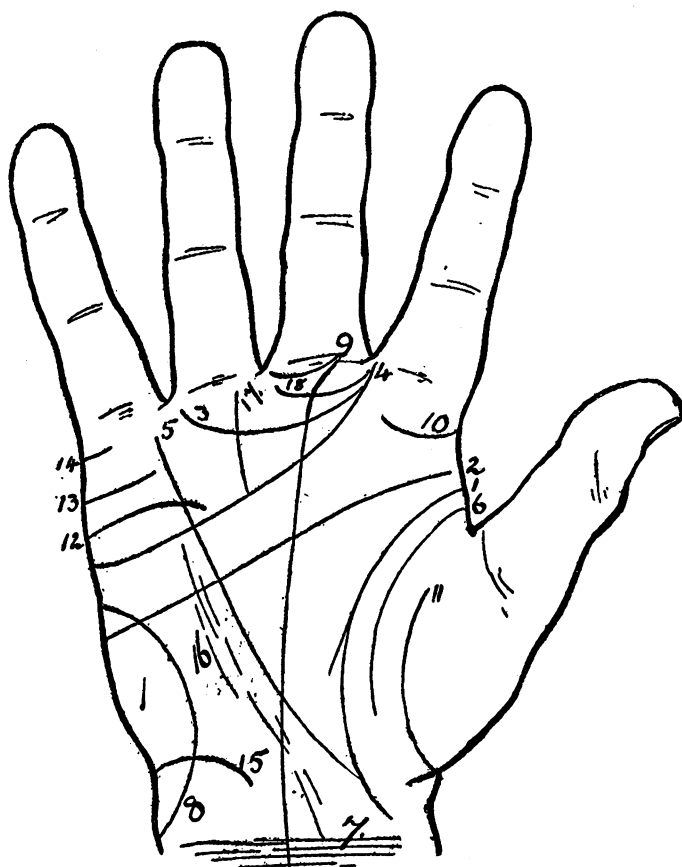
If the nails are very short, a contradictory person.

Hair lines across the mount of Mars show great impatience.

A very hard hand shows a very quarrelsome person. When the hand is covered with lines all over it indicates a life of great agitation, or ill-health.

THE LINES AND THE USES OF THE LINES

1. THE Life-line. Gives length of life, shows illnesses and accidents, etc.
2. The Head-line. Shows brain capacity, illnesses and trouble, delirium and accidents.
3. The Girdle of Venus. In a good hand denotes a highly sensitive and intellectual person. In a bad hand sensuality.
4. The Heart-line. Shows domestic trouble. Death of loved friends or relatives. Disappointments. Broken engagements.
5. The Line of Fortune. Money and Fame.
6. The Line of Mars. Gives courage, and helps the Life-line where it breaks.
7. The Bracelet. For each rascette we count thirty years of life, and troubles, sorrows, misfortunes, and disgrace are shown on the rascette.
8. The Line of Intuition, Intellect, clairvoyance, thought-reading. Only seen in highly-organized, sensitive people. It may be formed with the junction of Fate and Fortune lines.
9. The Fate-line. Shows changes in career, losses of money and of position.
10. The ring of Solomon. Gives prudence, wisdom, and gives clairvoyance and palmistry.
11. Partly a sister Life-line. It helps the Life-line where it breaks, and tides the possessor over a bad time.
12. Widowhood.
13. Happy marriage.
14. A love affair.
15. The Line of Lascivia. Denotes drink, drug-taking, and generally a fast life.
16. The Liver-line. Showing indigestion and biliousness.
17. The Art-line. Success in art.
18. The ring of Saturn. Misfortune. An incidental line and cuts through Fate-line and deteriorates it.



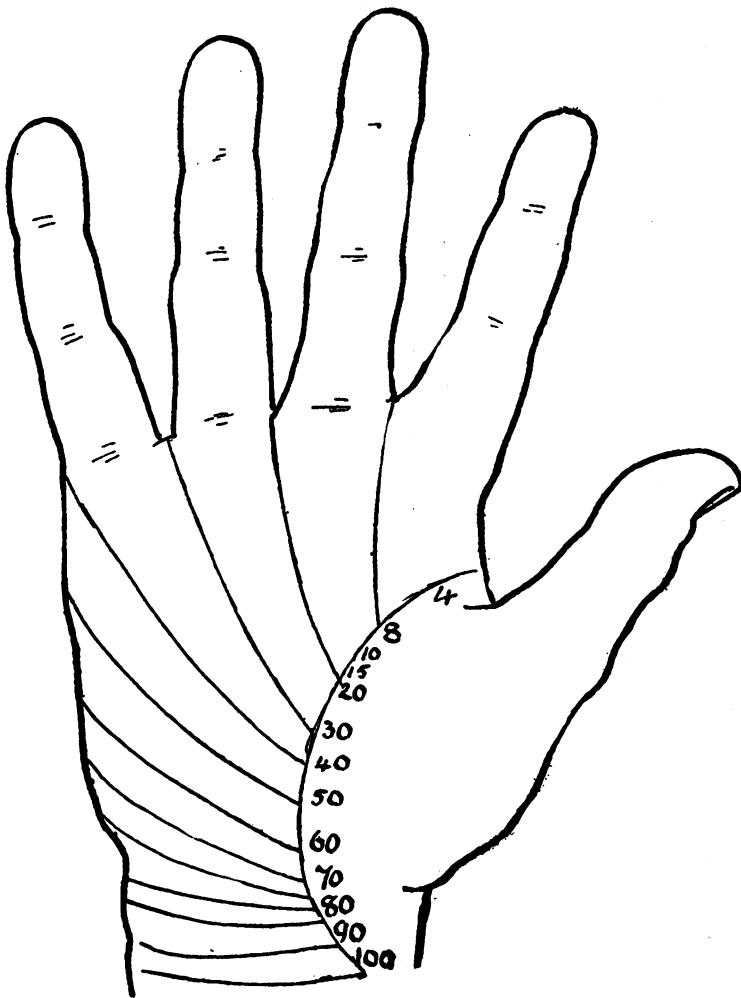
THE LINES AND THE USES OF THE LINES

THE LINE OF LIFE

(PLATE I.)

It should be long, narrow, and deep, completely encircling the ball of the thumb (mount of Venus). Marked in a hand like this it denotes long life, a good character and disposition. When it is pale and broad it indicates ill-health and a weak character. Thick and red, violent temper, and a tendency to fever. Chained, trouble and a delicate constitution. At any part where it is thin it shows a bad time in the life. If it is of various thicknesses it denotes fluctuating health. The most difficult part is to determine the time of events, which cannot be arrived at with absolute certainty. For instance, say a break occurs in the Life-line at about thirty, you may predict an illness at that age, at the same time examining the Head-line to see what effect it has had on the brain, delirium, etc. Say the line ceases at forty in both hands, you may predict the death of the subject at that age, especially if the rascette shows only one line and a portion of another; at the same time you will notice the Fate-line will end at the same age. Pl. I. gives a fair idea of how to count the length of life, but both hands must be carefully examined before predicting accurately the time at which death will supervene. The line ceasing in one hand and continuing in the other is often the sign of a dangerous illness, in which the shadow of death has been very near.

The shorter the line the shorter the life, and from the point at which the line terminates in both hands may be predicted accurately the time of death. On the other hand, a short Life-line and great delicacy, but with a good will-power and Head-line, shows that the person may live longer than is indicated by the Life-line. A break in the line always denotes an illness. If the line is broken in both hands, there is a great danger of death, especially if one part of the broken Life-line turns towards the mount of Venus. It is absolutely necessary to bear in mind that to be quite sure of death the sign must be repeated in both hands with all other lines terminating or broken.



THE LINE OF LIFE (PLATE I.)

THE LINE OF LIFE

(PLATE II.)

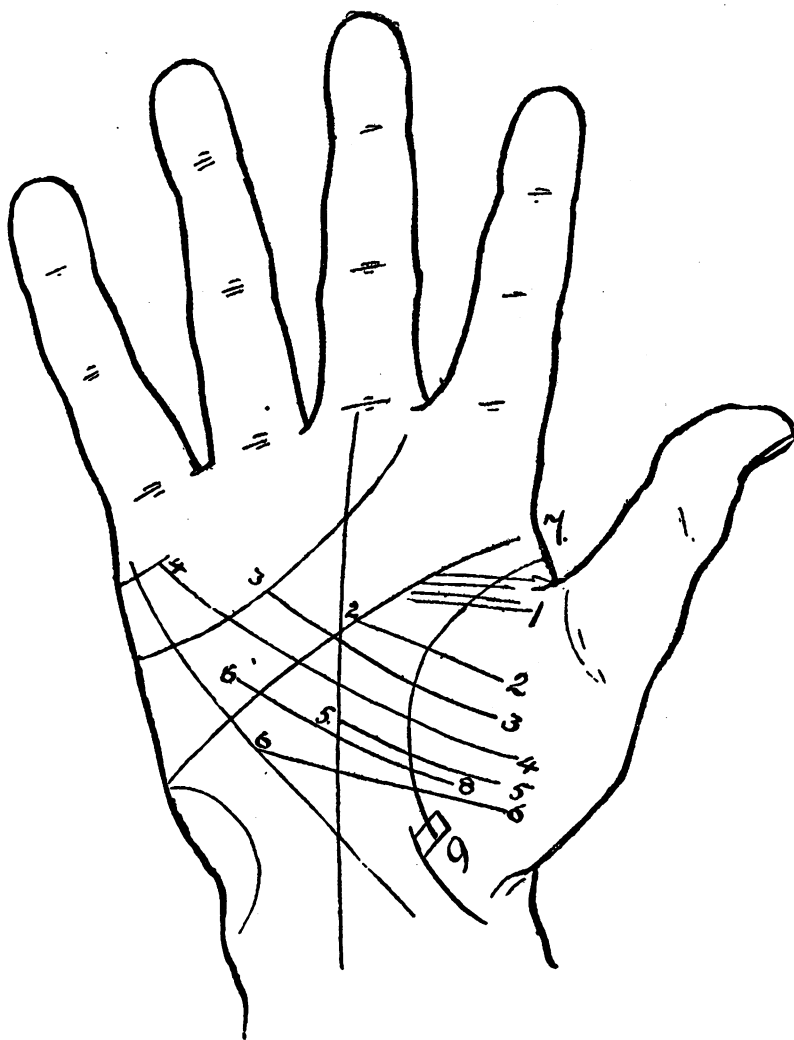
- 1—1. Nerve-lines.
- 2—2. Interference lines.
- 3—3. Interference line in connection with the heart's affections.
- 4—4. Interference in married life.
- 5—5. Interference in one's career.
- 6—6. Interference with one's fame, fair or otherwise.

All these proceeding, as they do, from the Mount of Venus, denote interference from one's own relations.

7. The separation of the Head and Life lines is a sign of extreme self-confidence, and is a good sign in the hand of a barrister, soldier, actor, or public speaker; but in a hand showing no talent, it would denote a chattering, foolish, impulsive person.

8—8. Shows a wound, probably through some accident connected with horses.

9. Would give preservation from death caused by accident.

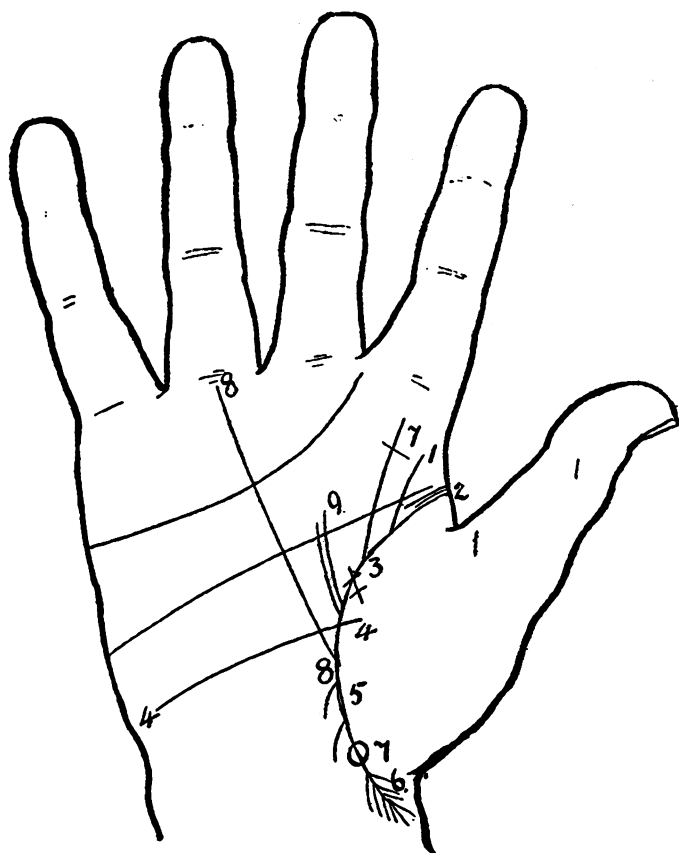


THE LINE OF LIFE (PLATE II.)

THE LINE OF LIFE

(PLATE III.)

1. SHOWS great ambition and desire of success.
2. Suffering with throat. They are zigzag lines that unite the Head and Life lines.
3. Shows a danger of a violent death.
- 4—4. Shows intemperance and drug-taking, with a soft, flabby hand.
5. Losses (financial). You will probably find at that period the Fate-line will deteriorate.
6. Sign of paralysis and overwork, against which you should warn a client with a very sensitive hand. Corroborate that with a star on the mount of Saturn before pronouncing. One line going from the tassel to the mount of Luna shows a great folly.
7. Great ambition not attained.
- 8—8. Denotes celebrity; if very clear and well-marked it is music.
9. Denotes ambition, and nearly always riches; if they ascend through the Head-line they indicate that the success is brought about by personal merit.



THE LINE OF LIFE (PLATE III.)

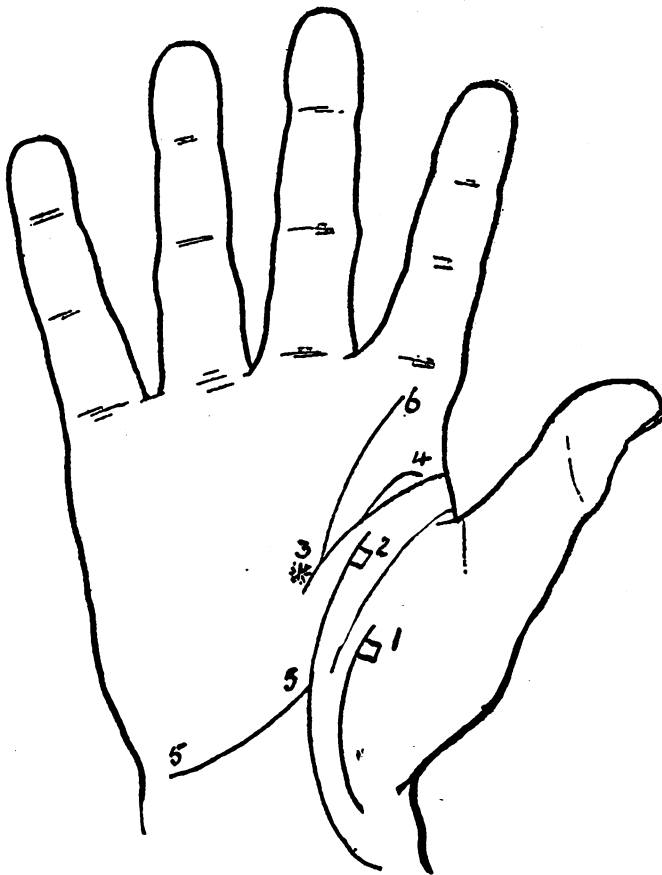
THE LINE OF LIFE

(PLATE IV.)

1. Sign of preservation from fire.
2. Preservation from death by accident or fever.
3. Bad illness caused by fever.
4. Mystery of birth.

5—5. Travel in a very hot country. If that line is longer than the Life-line, the owner will die in a foreign country.

6. Ambition gratified.



THE LINE OF LIFE (PLATE IV.)

THE LINE OF HEAD

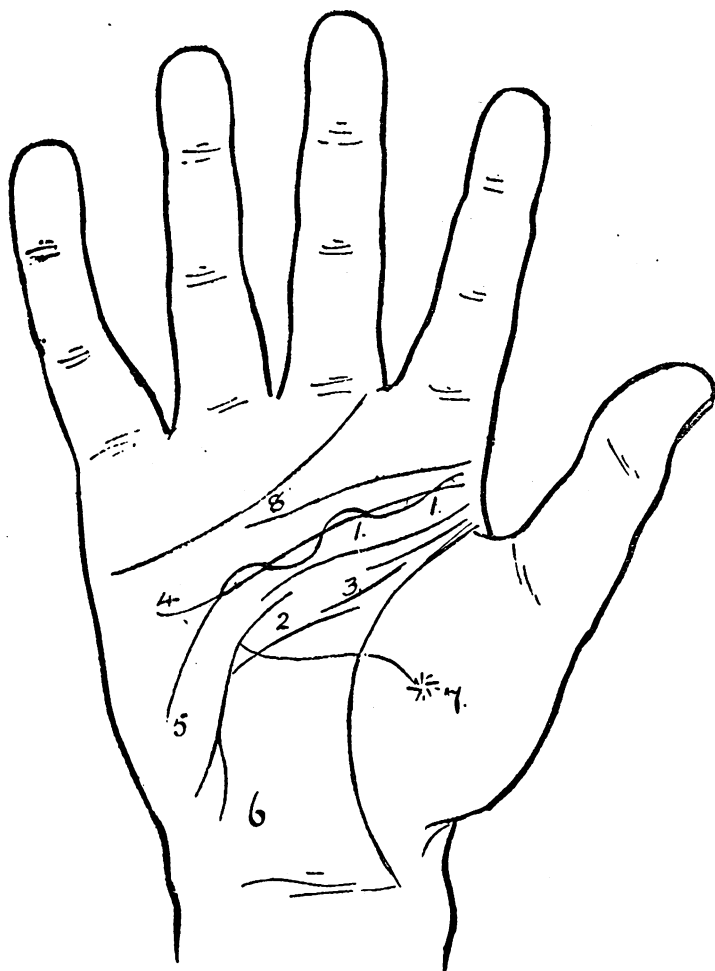
THIS line should commence with the Line of Life, and, leaving it directly, should go right across the hand. Such a line would indicate good sense, strength of will, cleverness, and good judgment. It should be well defined, clear-cut, and narrow. If pale and broad, it indicates feeble intellect; if it is short, reaching only to the plain of Mars, it shows poor intellect; stopping under the mount of Saturn or Jupiter, it foreshadows an early and violent death; chained, it shows a vacillating person, who would have no fixed ideas; very thin, it denotes treachery and infidelity. If the colour of it is fluctuating, some places paler, it shows liver complaint; and if with a thumb bending in instead of out, meanness and avariciousness. A long Head-line shows good brain-power and a strong will, if with a good thumb. A long Head-line in an otherwise weak hand gives great self-control and coolness in difficulties; very long cutting the entire hand, and straight from the Line of Life to the percussion, it indicates great reasoning power: a person who could play a good game of chess or any games of skill. If it clings very much at the beginning to the Life-line, it denotes a person whose brain has developed late in life, a discontented, miserable disposition, and is supposed to foreshadow an early death. If the Lines of Head and Life are joined by little crosses, it is a sign of some trouble with the throat. If the line arches towards the Heart-line, the subject's head will always rule his heart. If the line stops abruptly under the mount of Saturn, it forewarns a cessation of intelligence, probably through over-study in early youth. If it stops suddenly under Apollo, it betrays inconstancy, a person who could never be re-

lied on. If it is very thin in the middle of the line, it shows a tendency to neuralgia. If it is separated from the Life-line at its commencement, and goes right across the hand, it indicates self-reliance, ambition, eloquence, if with a good finger of Mercury and Jupiter and good middle phalange of thumb. If wide apart and short, with a poor finger of Jupiter and Mercury and no will-power, it shows jealousy and deceit, chattering, and sometimes conceit and bad temper and capriciousness. Old authorities say if it is connected by one cross it betrays domestic trouble. If the line turns up towards the mount of Mercury it denotes wit.

THE HEAD-LINE

(PLATE I.)

1. SHOWS chained Head-line, and indicates very great trouble and worry, and pain in the head in consequence.
2. Broken Head-line, showing accident, and possibly the loss of a limb.
3. Neuralgia. If with very short nails there is a tendency to epilepsy.
4. Wit-line, or line of cheerfulness, which is a saving line when the other end of the fork droops onto the Lunar mount, as in No. 5, which indicates a vivid imagination bordering on to mania. I have seen that combination in the hand of a very clever writer of comic articles.
6. A tendency to madness, except in the hand of a genius, which might give a clever tragedian or a clever author.
7. Indicates a very unfortunate love affair, causing a great deal of trouble.
8. Great success with business and art.

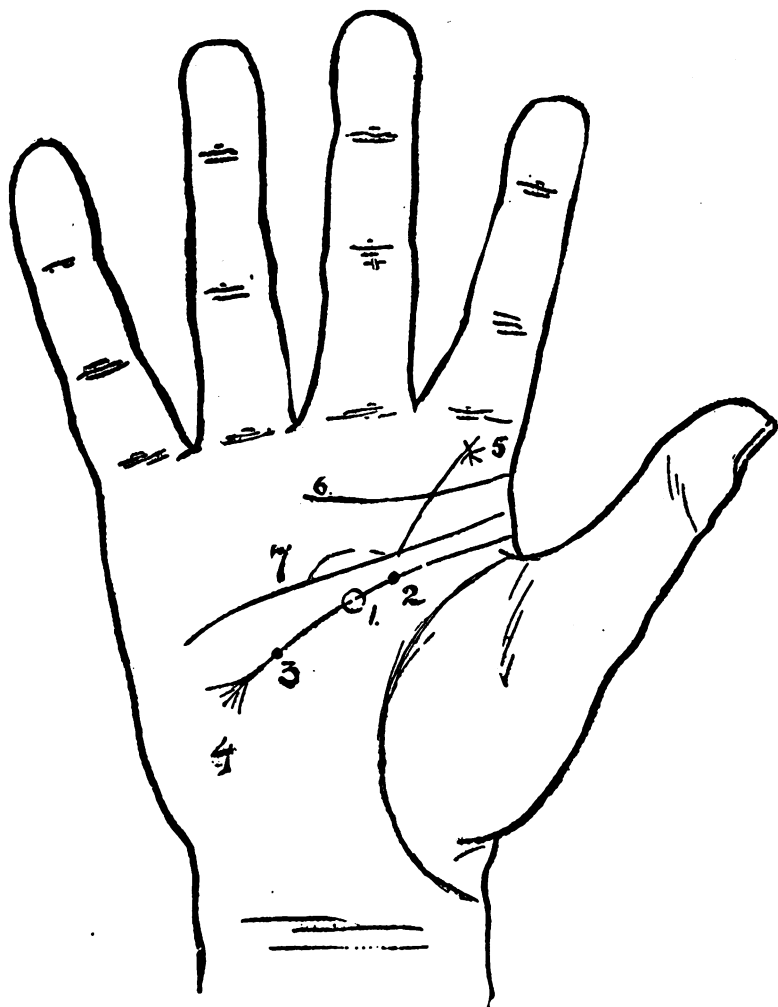


THE HEAD-LINE (PLATE I.)

THE HEAD-LINE

(PLATE II.)

1. SIGN of scientific research and minerals.
2. Black spot. Suffering with the teeth, specially if the top phalange of Saturn is very long.
3. Black spot is a sign of diseases of the eyes, as a half sort of star at the end of the Life-line No. 4; also cataract.
5. Indicates intense pride, and is a sign of extreme good luck in obtaining high positions in life.
6. Great success when the Head-line turns up towards the mounts of Apollo and Saturn, as in No. 3; and scientific research.
7. Delirium, and indicates very sensitive nerves.



THE HEAD-LINE (PLATE II.)

THE HEAD-LINE

(PLATE III.)

1. SHOWS very bad sprain or wound, caused probably by a fall.

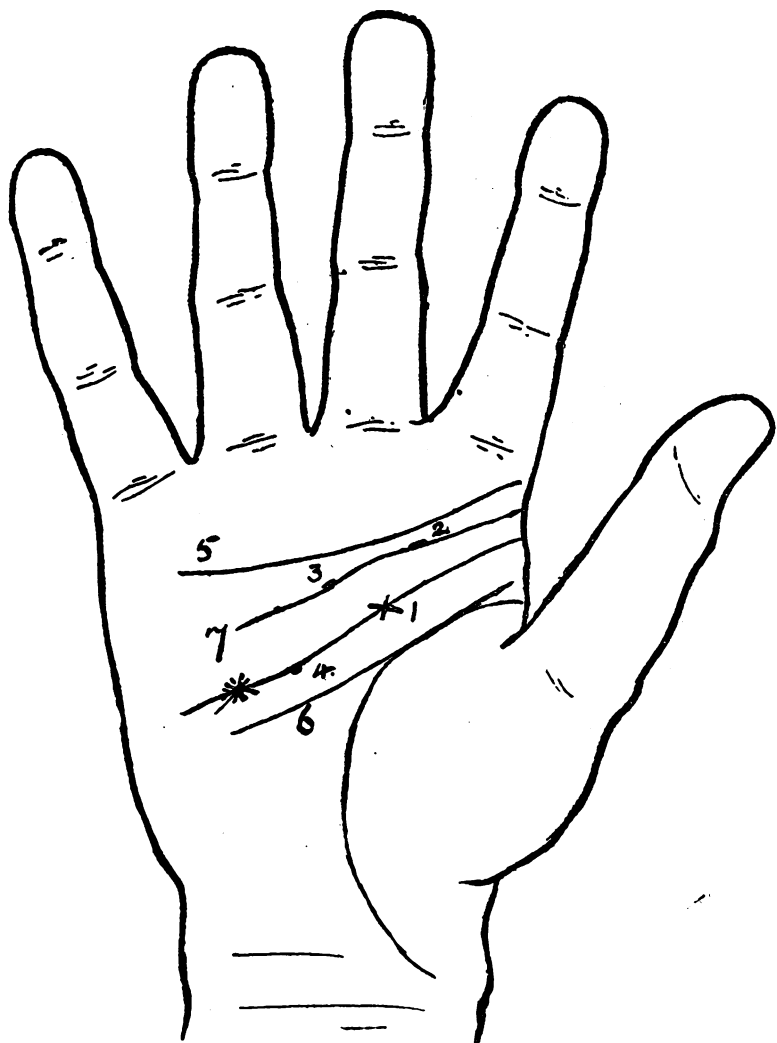
2 and 3. A sort of little knot in the Head-line, supposed by old authorities to indicate a danger of committing murder.

4. Fever.

5. Great gain in business, and eloquence and great liking for politics.

6. A very poor Head-line, showing very slow development, possibly through ill-health.

7. Sign of a very bad wound, bringing danger and folly with it.



THE HEAD-LINE (PLATE III.)

THE LINE OF HEART

THE line of the Heart should be deep and narrow and well defined, extending from the mount of Jupiter to the outside of the hand under the mount of Mercury, and a good normal colour. Such a condition indicates a good, kind heart and good health. The strength of the affection is in proportion to the length of the line, except in the hands of a soldier, who will be affectionate to the few only. If the Heart-line begins on the mount of Saturn, and is very thick and very broad, it indicates a very sensual person.

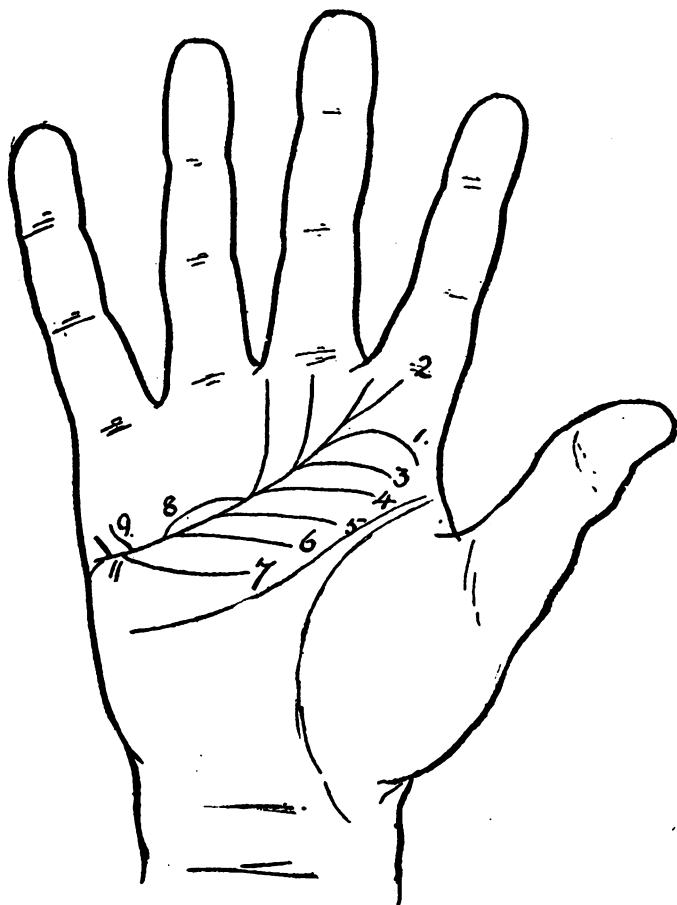
If to a long Line of Heart there is a high mount of Luna the subject will be most unreasonably jealous. If, on the other hand, there is no Line of Heart, it is a sign of hypocrisy, treachery, and the worst instincts. The subject will be liable to heart disease and probably early death. When the Line of Heart descends and joins with the Line of Head and Life, it is an unfailing sign of death by violence. If the line is quite bare of any branches it is a sign of a loveless life, and indicates sterility. If the line goes right round the finger of Jupiter it is a sign of marvellous faculty for occultism and great wisdom.

If bright red in colour, the line denotes great warmth in the affairs of the heart. A pale line, broad and chained, betrays a cold-blooded person. A yellow line betrays liver complaint. The line should be closed underneath, well up to the base of the mounts. A line which lies close to the Head-line betrays avarice, hypocrisy and egotism. If the line touch the base of the finger of Jupiter the subject will be unsuccessful in almost every undertaking.

THE LINE OF HEART

(PLATE I.)

1. SHOWS great trouble in the heart's affections, probably separation from someone loved.
2. A thoroughly trustworthy person.
3. Indicates a loss or separation from someone very much beloved. Not the person's own fault.
4. Sorrow and trouble caused by break and separation from someone very much loved; it has hurt their pride possibly more than their heart.
5. Separation from someone that has wounded their pride.
6. Sorrow caused by a mixture of pride and foolishness.
7. Folly. It is the person's own fault that trouble has come about.
8. Illicit love.

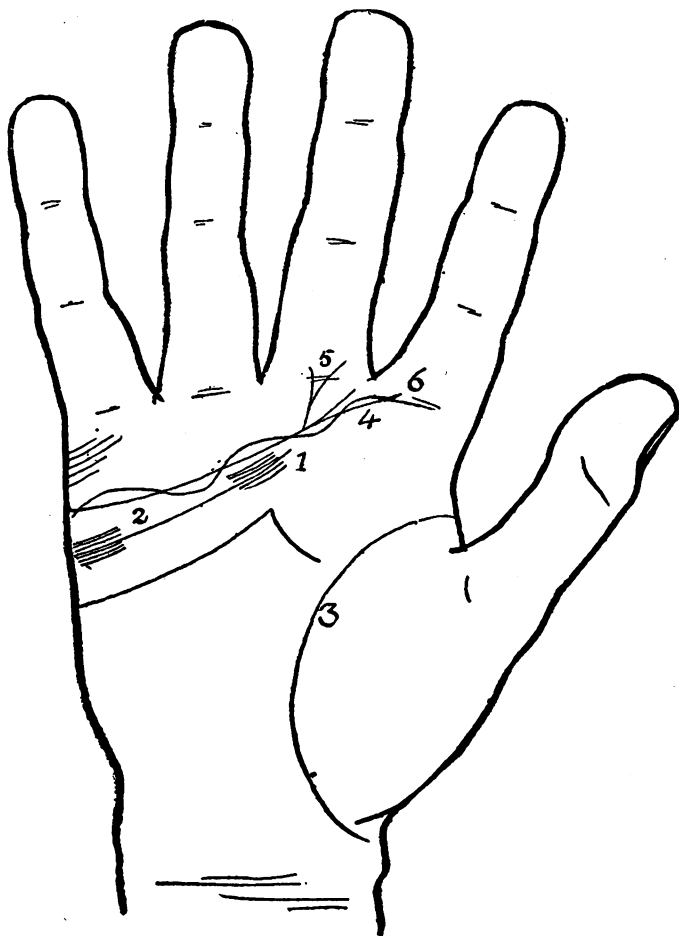


THE LINE OF HEART (PLATE I.)

THE LINE OF HEART

(PLATE II.)

1. SIGN of heart disease, when it has a blurred appearance.
2. Is also a sign of very bad heart disease when there seems to be a number of lines piled up one above the other; except when there is a very large mount of Venus, a very hard hand, and very red lines, it would indicate sensuality.
3. A long engagement, but no marriage.
4. Shows a chained Heart-line, which indicates sorrow and trouble in the heart's affections in a good hand. In a foolish hand it might mean flirtations. You should then look for intrigue lines, which are many lines on the mount of Mercury, as shown in No. 7.
5. Betokens great failure after success.
6. Indicates great good fortune from one's marriage or heart's affections,



THE LINE OF HEART (PLATE II.)

THE LINE OF HEART

(PLATE III.)

1. SIGN of trouble in maternity in a woman's hand, especially with an arched rascette.

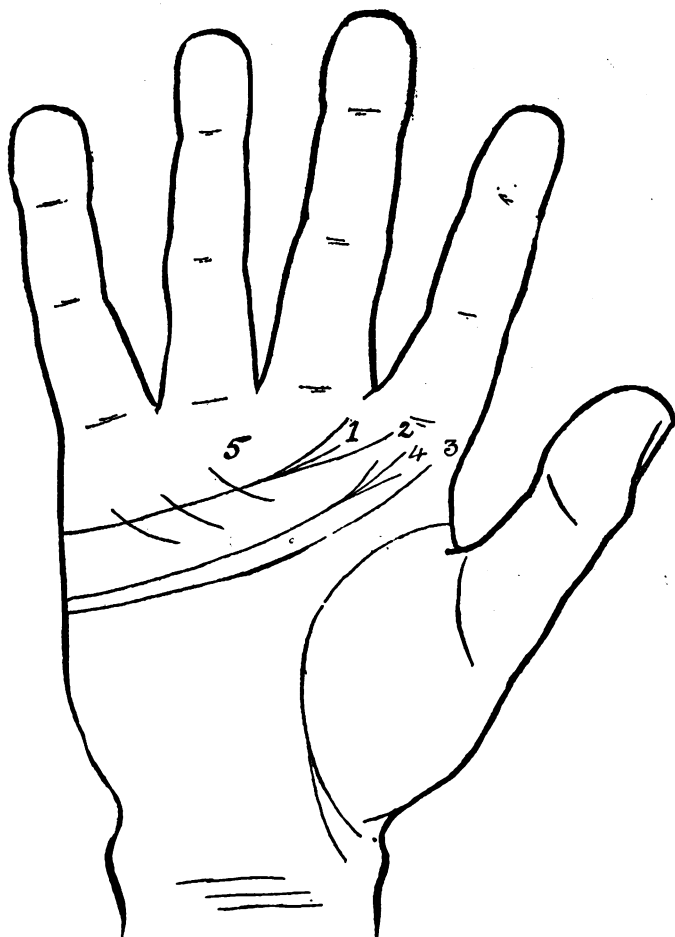
2. Where the Heart-line seems to fade right out: in this case there has been so much trouble and grief in the heart's affections that the subject has become proof against heart-ache, and lost power of feeling anything acutely.

3. A person who sets up high ideals, and would never pardon anyone that fell short of them.

4. Great success in the heart's affections.

5. A sign of heart disease produced by violent exertion.

6. Supposed to indicate a love of flirtation.



THE LINE OF HEART (PLATE III.)

THE LINE OF HEART

(PLATE IV.)

TIMING events on the Heart-line is not always reliable, but I have found this counting correct in many cases.

1. Means great trouble and sorrow caused by a person of the opposite sex, as indicated by 2 and 10. For instance, in the hand of a woman the deep line No. 1 from the Heart-line towards the Head-line indicates a sorrow caused by someone of the opposite sex very deeply loved.

2. A deep line going from the Head-line towards the Heart-line shows a woman's influence has been the cause of the trouble, especially when there are corroborated signs, as in No. 10.

3. Shows a woman's influence (adverse) that has not really touched the Heart-line, and therefore will probably pass out of the life.

4. Worry lines.

5. Indicates a break in the Heart-line about twenty-five. Then, by taking a pencil and making a little dot on the Heart-line, each dot counting a year, you will find that you can calculate about the time that the event will come to pass.

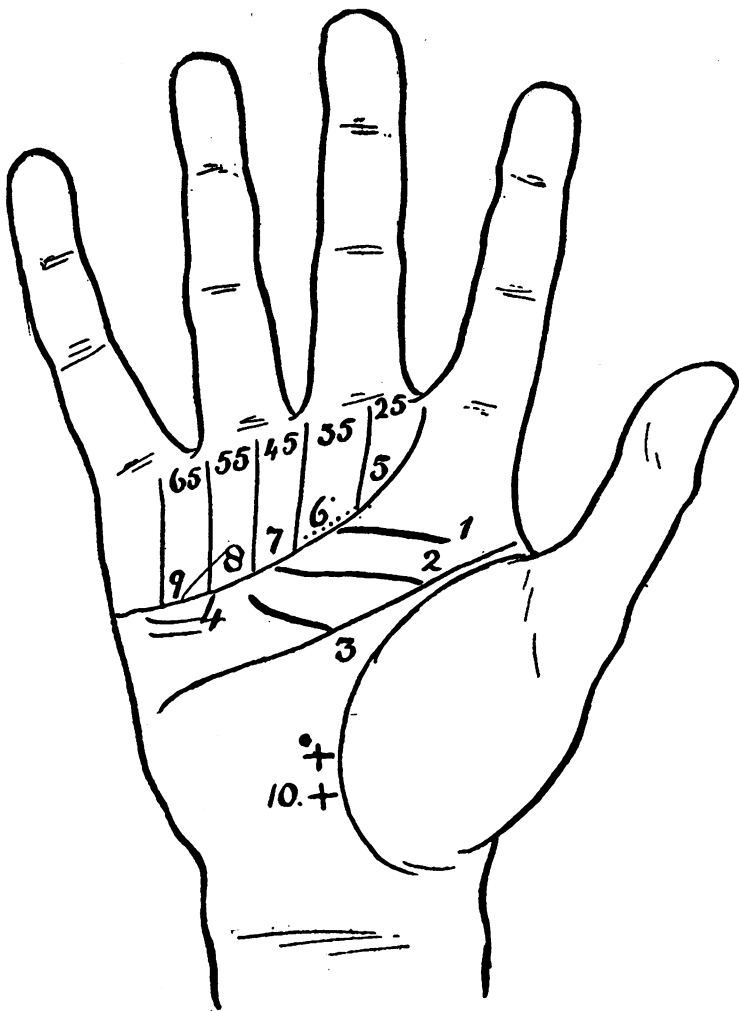
6. Age thirty-five: between the finger of Saturn and Jupiter.

7. Age forty-five: in the centre of the finger of Jupiter.

8. Age fifty-five: between the Finger of Saturn and Mercury.

9. Age sixty-five: in the centre of the Mount of Mercury.

When there is a double Heart-line it denotes a person who will have a struggle with the heart's affections, such as against a temptation to marry for money, but the better feeling generally prevails.

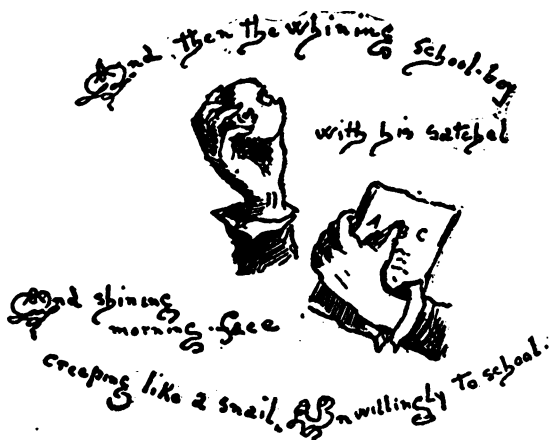


THE LINE OF HEART (PLATE IV.)

THE LINE OF FATE

THE Line of Fate may start from the Life-line, the wrist or rascette, the upper mount of Luna, the lower mount of Luna, the plain of Mars, the Head-line, or it may perhaps start from the Heart-line. It seldom leads anywhere except to the mount of Saturn; very rarely it may tend towards Apollo and Jupiter. It shows the different changes in the career and monetary losses and gains. Starting from the Life-line indicates a person who will succeed by his own merits. Starting from the wrist the fortune will be very good if it goes right up to the mount of Saturn. The Fate-line may also stop at any point, because it has to deal with the career, and if a person spoils his career, the Fate-line very often stops. For instance, if it stops at the Head-line, it indicates the fate and career ruined by an error of judgment on the subject's part; if, on the other hand, it ceases at the Heart-line, it indicates the career ruined by the heart's affections. Not so in a woman's hand. If the Fate-line ends at the Heart-line in a woman's hand, that may be that her fate is amalgamated, as it were, with her heart's affections, and she ceases to have any interest regarding the making of money and so on. If the Line of Saturn inclines to the mount of Apollo in an artistic hand, probably wealth would be obtained through art. If it inclines towards Jupiter you get gratified ambition and probably some good position in State, Law, or Church—that is, with other corroborative signs. In the Line of Fate a break is not always bad, providing where the break occurs one line begins before the other ceases, except in the plain of Mars, and then it denotes a physical and moral struggle. The line may decrease or increase in depth. Where it is thin

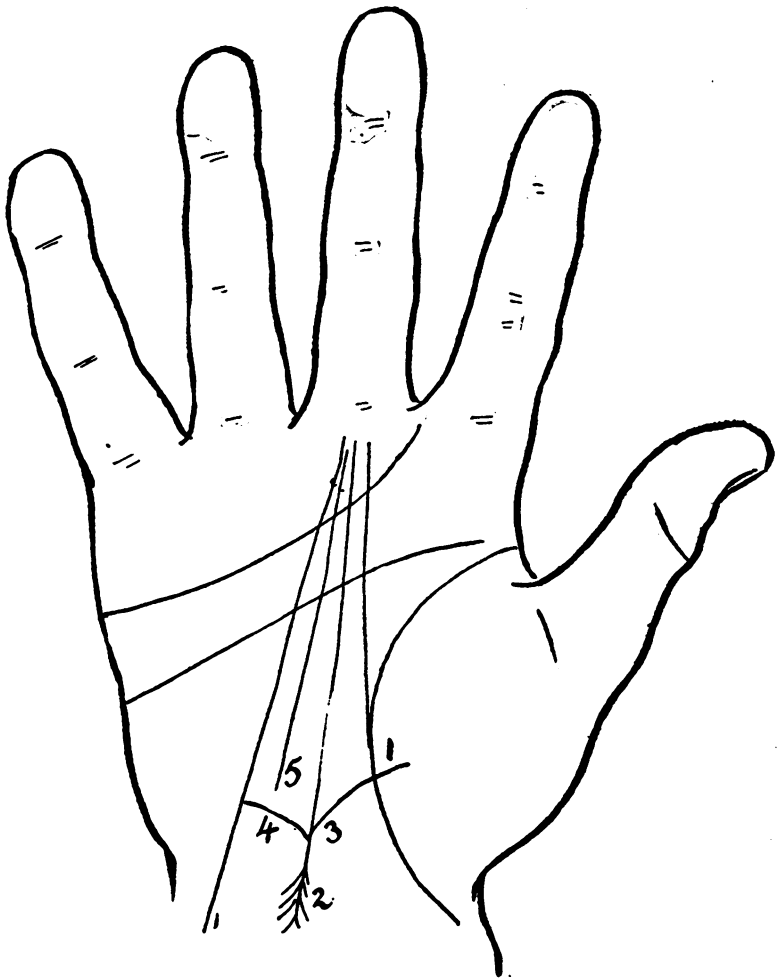
it shows loss of position and money so long as it remains thin. The best Line of Fate should be perfectly straight, with branches each side, indicating progress from poverty to riches. Twisted at the base and straight at the top indicates bad luck early in life, followed by better fortune. Straightness and good colour from the Line of Heart upwards indicates good fortune in old age. If the Line of Saturn is very much twisted it indicates ill-health, and denotes a quarrelsome disposition. A strong, irregular Line of Fate and a much-lined hand give constant irritability, in a supersensitive person. A well-traced Line of Fate gives a long life. An extreme malformation of the line old authorities say betrays illegitimacy. Travels are told from the line, also money made by chance and by speculation.



THE LINE OF FATE

(PLATE I.)

1. LINE starting from Life-line. Success due to own merit.
2. Indicates the loss of a parent in childhood.
3. A great struggle for success, spurred on by love.
4. Ambition, which will be gratified after many struggles.
5. A great struggle to succeed in life, which is achieved in later years.

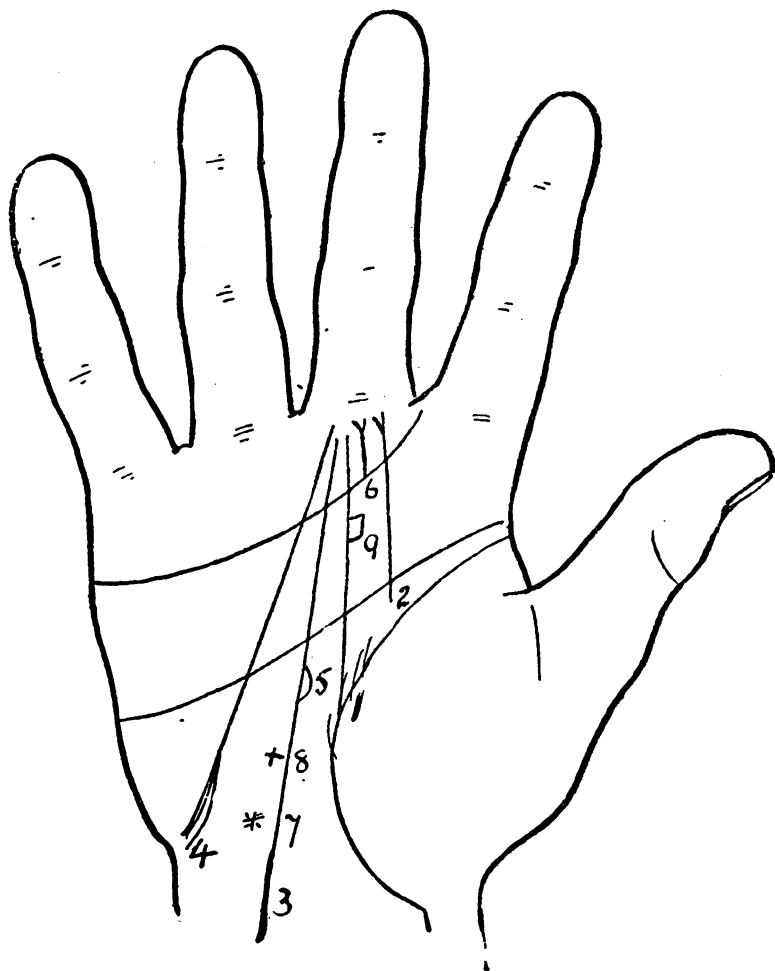


THE LINE OF FATE (PLATE I.)

THE LINE OF FATE

(PLATE II.)

1. VERY much retarded by home influences, with success from the time the Fate-line leaves the Life-line.
2. Success after many struggles in middle life.
3. Great personality.
4. Starting as this does from the Luna mount, it is dependent on public caprice for its success, as in the case of an actor or public person. A Fate-line commencing at this point generally indicates a person who will always have to work for his or her living.
5. Marriage, in a long hand.
6. Success after a life of struggle. Very late in life.
7. Denotes loss of fortune by the parents of the subject in early life and possibly death of parent.
8. Indicates a change in position of the parents of the subject. If it is quite on the line it is always bad.

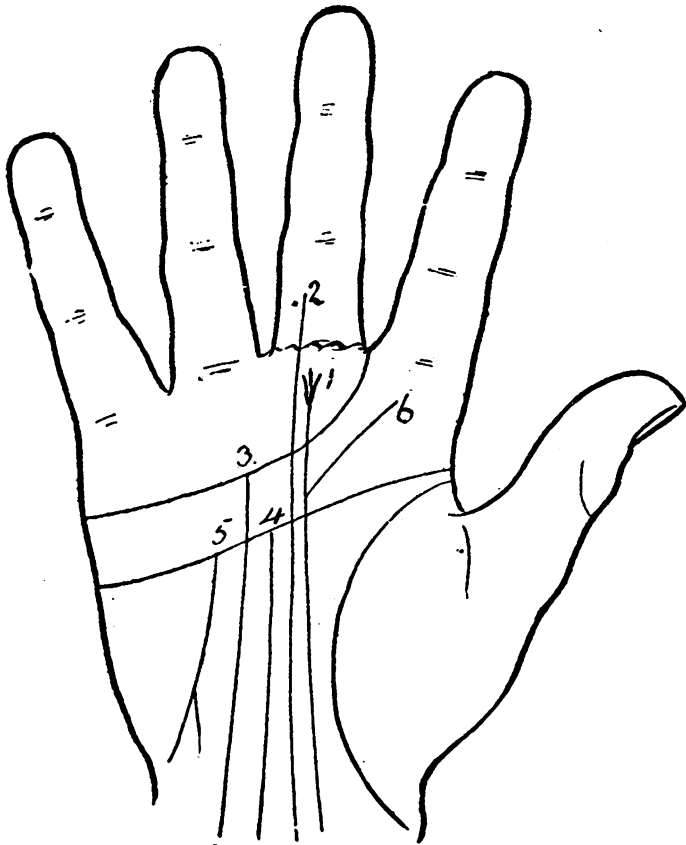


THE LINE OF FATE (PLATE II.)

THE LINE OF FATE

(PLATE III.)

1. VERY great and good luck all through life, crowned by success or distinction.
2. Great success, followed by misery and unhappiness. Sometimes suicide.
3. A career ruined by a woman, if in a man's hand, especially if there are intrigue lines on the mount of Mercury.
4. Career ruined by an error of judgment.
5. Successful and popular to a certain point, but afterwards ruined through some foolish act, probably drink.
6. A good Government appointment.

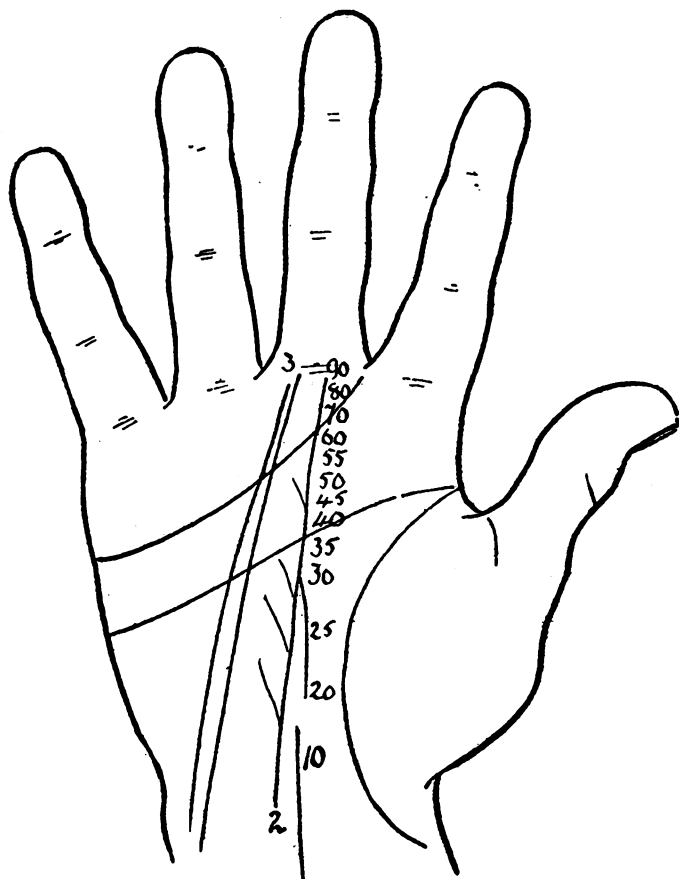


THE LINE OF FATE (PLATE III.)

THE LINE OF FATE

(PLATE IV.)

1. SHOWS increase of money with increase of Fate-line.
2. Change in life.
3. Double Fate-line, showing the subject is capable of carrying on simultaneously two professions or businesses successfully. If there are two Fate-lines, and they start from different points, it would show a double life of a disgraceful kind.
4. How to date events on the Fate-line.



THE LINE OF FATE (PLATE IV.)

THE LINE OF FORTUNE

(PLATE I.)

THE Line of Fortune commences from the bracelet and the Life-line, and the mount of Mars, the mount of Luna, and the mount of Mercury. It ends on the mount of Apollo or Mercury. Whenever it is present on the mount of Apollo it denotes success, celebrity, and fame in art; when on Mercury, wealth and merit in business and medicine, success in politics and scientific research; it also signifies riches in all cases. When it is very clearly marked it gives self-approbation. It is absolutely necessary to have a good Line of Fate to make this line really lucky, and a high plain of Mars with a good mount of Jupiter and Mercury, also a good long finger of Jupiter and Mercury. If with very twisted fingers the talents are more than often used for a bad end; if with the long finger of Apollo success on the Stock Exchange ensues. Absence of the line indicates want of success; much broken up indicates a Jack of all trades, a person who takes too many things in hand. It is necessary to have a good Head-line, long and going right across the hand, to have great success.

1. If divided at the end in a trident it is a sure indication of wealth and celebrity arising from personal merit.

2. A line coming towards the mount of Saturn denotes poverty, and it will stand in the way of complete success.

3. With a similar line going towards Mercury, a good fortune will be marred by inconstancy and changeableness.

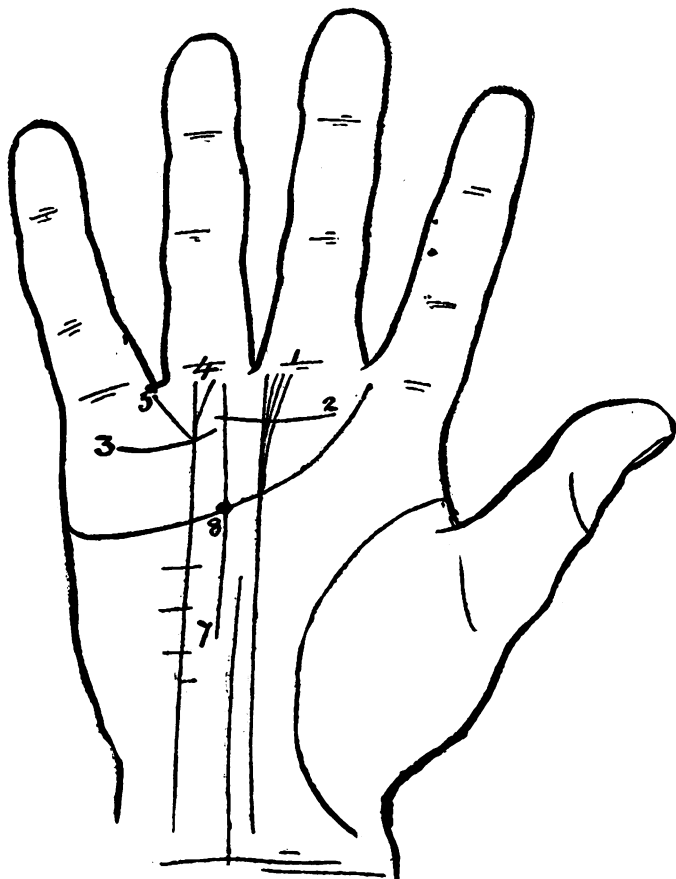
4. Great success and celebrity by one art only, when the line ends in a fork.

5. The artistic career of a person is neglected, possibly in a woman's hand owing to home duties, and in a man's hand from business.

6. Indicates obstacles in the way of artistic success, often arising from envy.

7. Is a break in the line caused by a change, but when the lines run parallel, as in this case, it indicates a change for the better.

8. A black spot, which may indicate bad sight, caused by following some artistic pursuit.

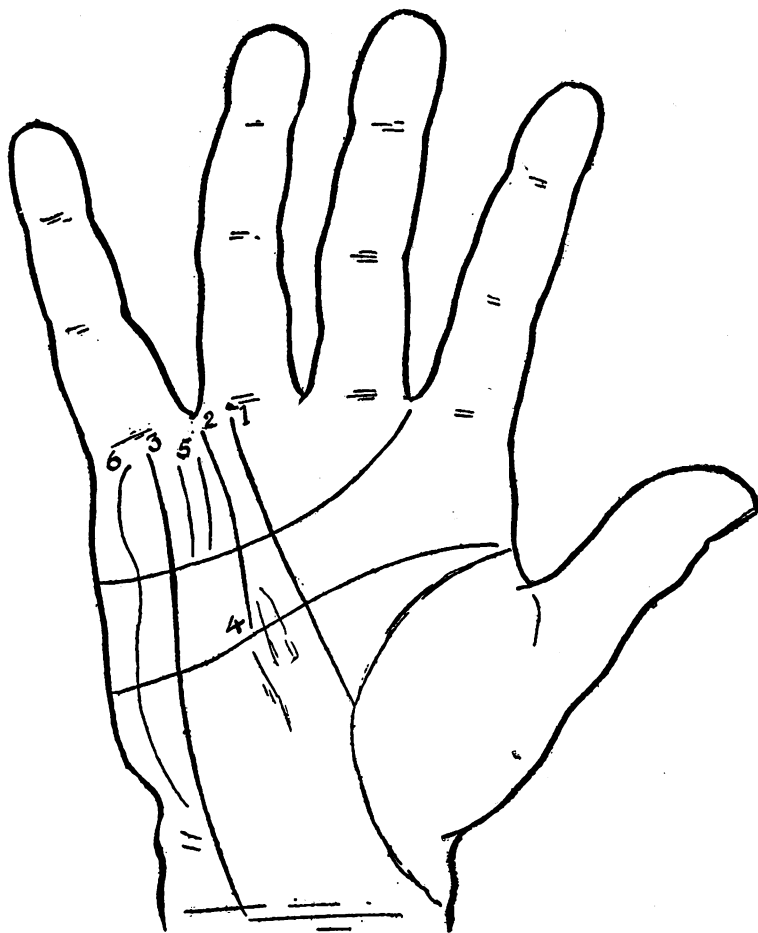


THE LINE OF FORTUNE (PLATE I.)

THE LINE OF FORTUNE

(PLATE II.)

1. ARTISTIC career taken up rather late in life with great success.
2. Great success in an artistic career after many struggles and difficulties and sickness.
3. Line of Fortune from business, showing a great personality; but the line thickening in later years is a sign of ill-health in old age.
4. The line very much broken up shows a very bad time with regard to health at the period indicated.
5. Very good lines for doctor or chemist, showing success in both business and finance.
6. Wavy line, showing dishonesty with other confirmations.



THE LINE OF FORTUNE (PLATE ·II.)

THE LINE OF FORTUNE

(PLATE III.)

1. So many choked lines indicate a Jack of all trades—a person who would never be successful because he undertakes too many things.

2. Shows two lines looking like the letter H, indicating talent but want of success, possibly caused by lack of self-confidence.

3. Very great success late in life from artistic pursuits.

4. Success in middle life, in art.

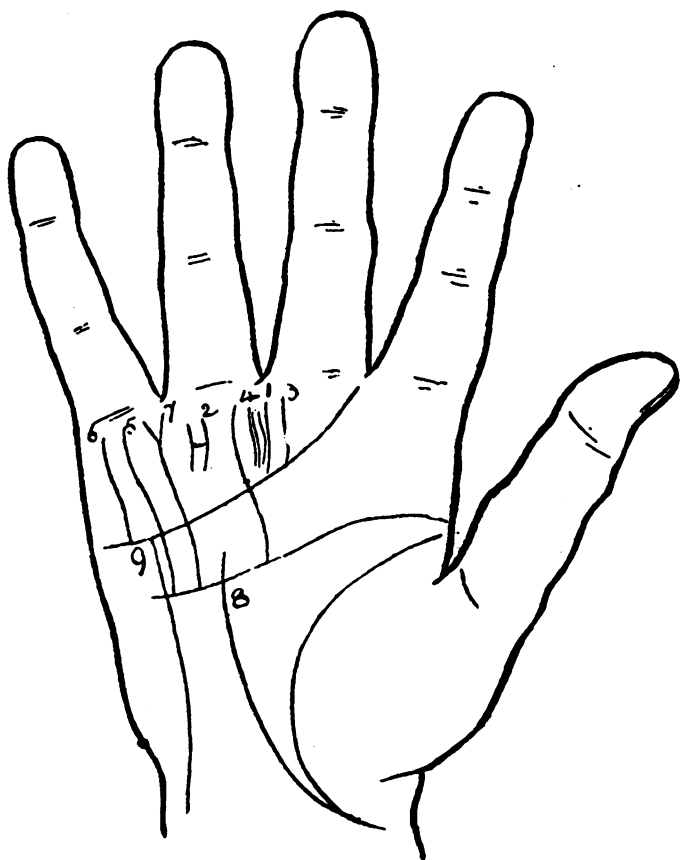
5. Success in middle life from own merit and brain-power, possibly in literature.

6. Great success later on in life, which is probably occupied in a political career.

7. Success in middle life from scientific research.

8. A person who has given up early in life in a struggle in business.

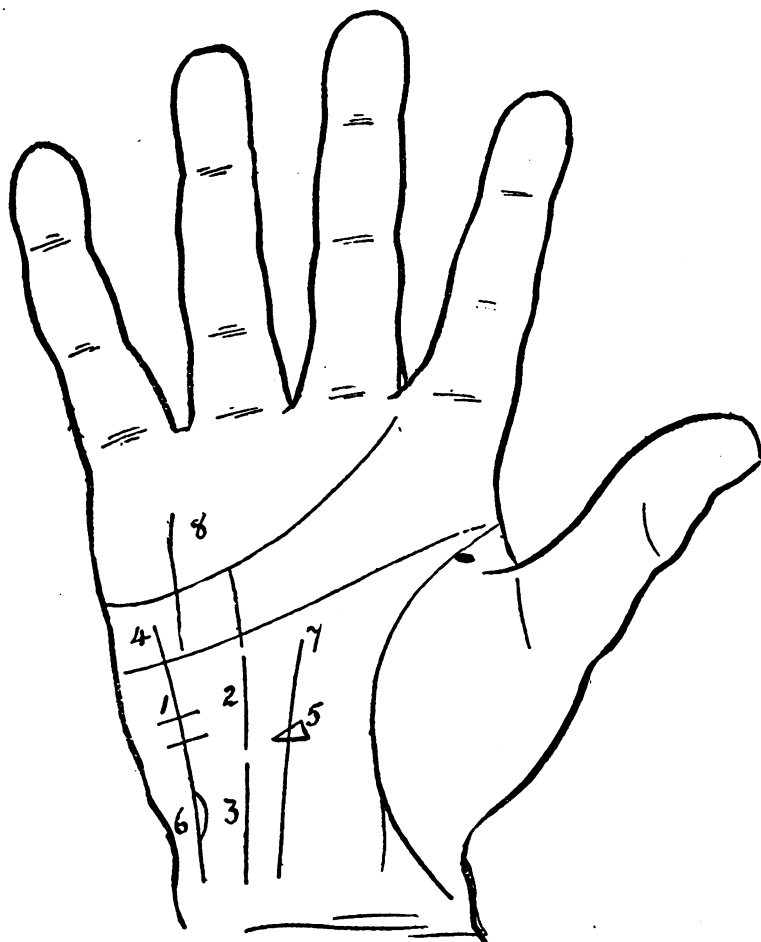
9. Fortune spoilt possibly by the influence of a woman, if corroborated by intrigue lines on the mount of Mercury.



THE LINE OF FORTUNE (PLATE III.)

THE LINE OF HEALTH

THE Line of Health is not always seen in the hand—to be without a Line of Health is to have good health—it comes and goes according to the state of the health. It rises from the mount of Luna and proceeds towards Mercury. Sometimes it rises from the Life-line; in that case it shows weakness of the heart. The principal thing that it shows is indigestion. The complete absence of this line from the hand will denote an agile quick person and one very vivacious in manner. If it is invariably broken up in little bits and very red, it betrays a tendency to headaches and fever. Forked at the top, as in No. 8, it gives a love of honour and power and a capacity for occult sciences. Illnesses are marked by little deep lines, as in No. 1. Past illnesses are shown by little gaps, as in Nos. 2 and 3. A break in the Health-line with a parallel line, as in No. 4, will show a very great trouble. No. 5. a triangle on the line, shows a very clever person at natural magic—a high faculty for intuition, sometimes accompanied by second sight or clairvoyancy. No. 6 gives somnambulism; if with other signs of a very sensitive person, also insomnia. No. 7 is an indication of dishonesty when the line is short and thick.



THE LINE OF HEALTH

THE LINE OF INTUITION

THE Line of Intuition arises and forms itself into a semicircle from the mount of Luna to the mount of Mercury, or it may be formed by a junction of a Luna Fate-line and a Life-fortune-line, which will form a semicircle by pressing the side of the hand. This line denotes great intellectual powers and a marvellous intuition, evidenced by power of thought-reading, clairvoyancy, palmistry, and all occult sciences. It is only found in the hand of highly sensitive people. It gives also passive courage. When the line is formed in a semicircle, as in No. 1, it indicates a talent for literature as well. I have seen the line in great soldiers, generals, and so on, as formed in No. 2. A star on the line, as in No. 3, with a very much broken up Fate-line, indicates bankruptcy.

THE SIGNS

Well-formed Cross: good or bad influence, according to its position.

Badly-formed Cross: always bad.

Square: invariably good, with one exception.

Star: occasionally good, but generally bad, giving fatalities.

Branches: upwards, good.

Branches: downwards, bad.

Islands: bad and fatal.

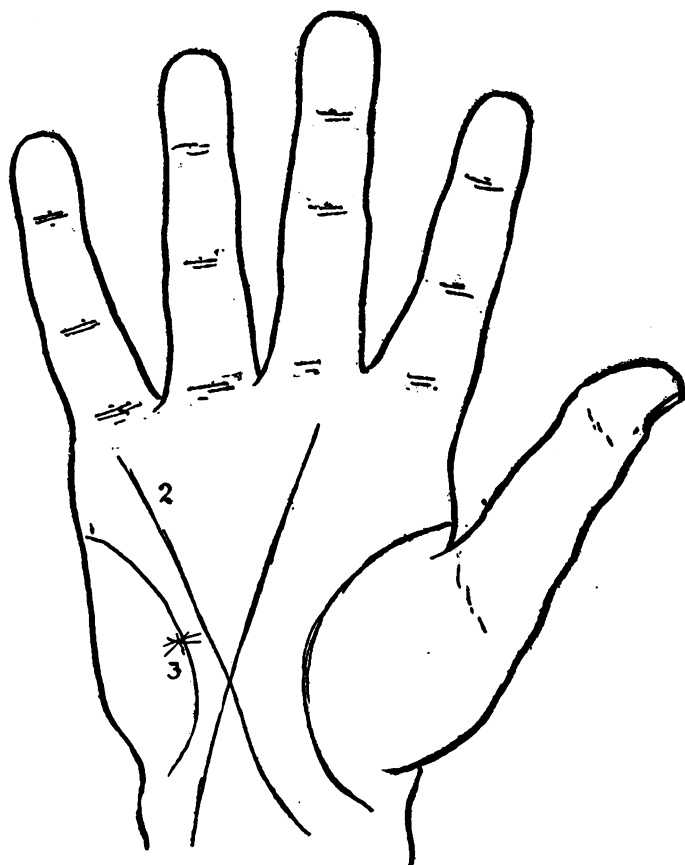
Triangles: good.

Grilles: a sign of foolishness generally.

Circles: honour.

White Spots: illnesses.

Black Spots: bad illnesses.



THE LINE OF INTUITION

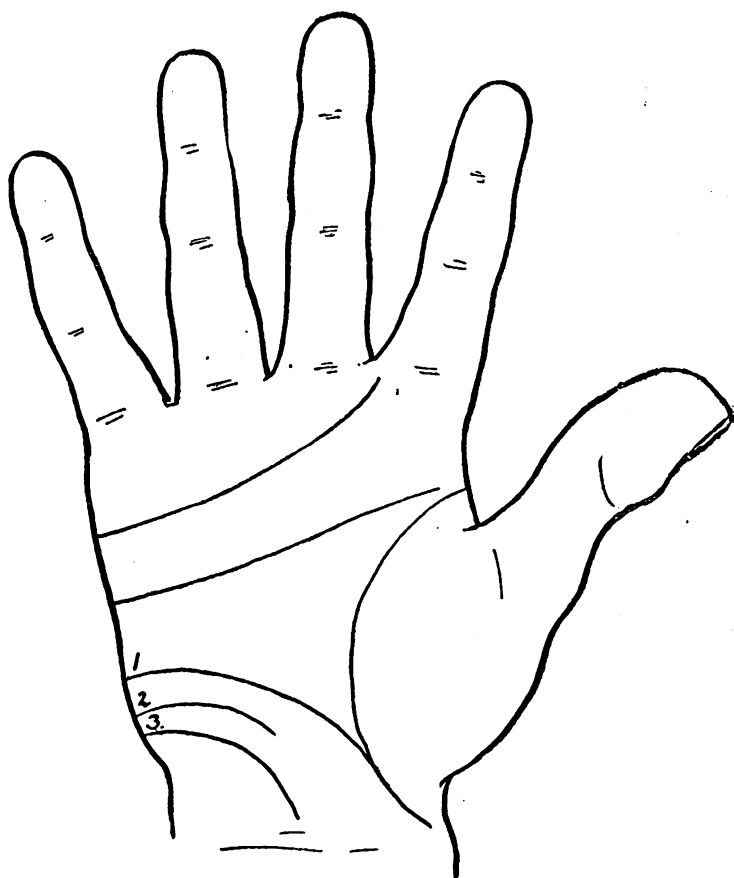
VIA LASCIVIA

THIS line is rare; it betrays lasciviousness, drug-taking, and drink; but I have often seen this line in the hand of a person who has suffered in consequence of the drug-taking, lasciviousness, and drinking habits of some other person whom they love very deeply, such as a wife or a mother who would grieve about a husband or son.

1. Is a very bad sign indeed, showing early death brought about by a bad life.

2. Is not so bad. When seen in a hand, you may predict that the possessor of the hand will sow his wild oats in youth and will live a decent life thereafter.

3. When it descends to the bracelet it denotes ill-health to the end of life in consequence of the indiscretions of youth.

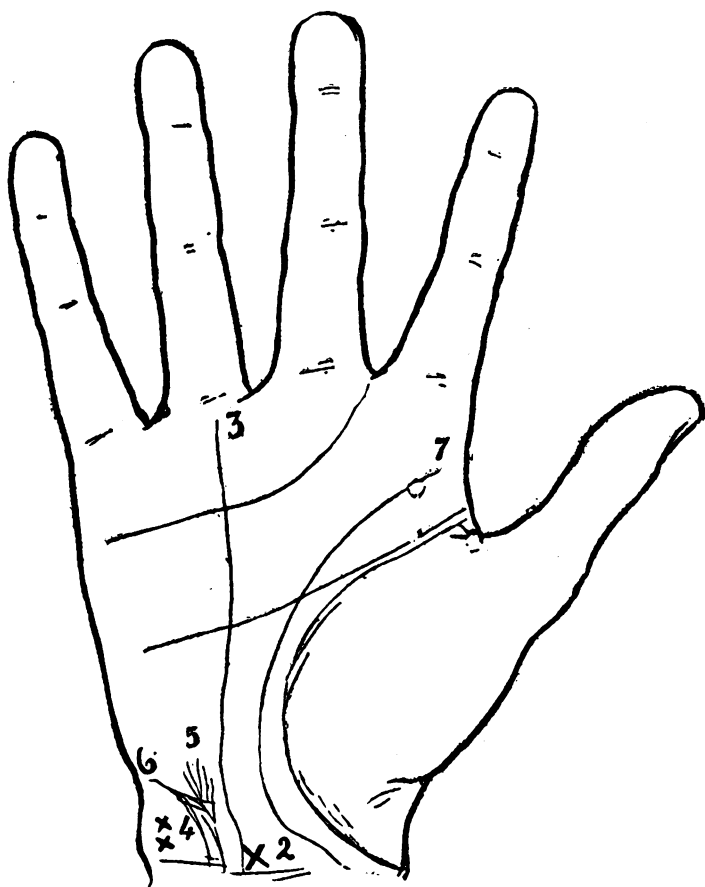


VIA LASCIVIA

THE RASCETTE OR BRACELET OF LIFE

(PLATE I.)

THEY are the lines on the wrist, and show the length of life in connection with Life-line. They give from twenty-eight to thirty years of life each. Three lines clearly and neatly traced denote health, wealth, and long life. If the first line is chained very much, as in No. 1, we find a laborious life, with very often good fortune in the end, but for a corroboration of that we must examine the Fate-line. A cross in the middle of the rascette, as in No. 2, is a sign of rather a hard life. If a line rises from the rascette and goes direct to the mount of Apollo, as in No. 3, it is a sure sign of favour from very great people. Two small crosses partly joined, as in No. 4, means a legacy. A branch, as in No. 5, is great distinction. A sort of corkscrew line crossing the mount of Luna at the side of the hand, as in No. 6, shows great danger by water. A line going from the rascette under the base of the mount of Venus to the mount of Jupiter, as in No. 7, denotes marriage to an old person.

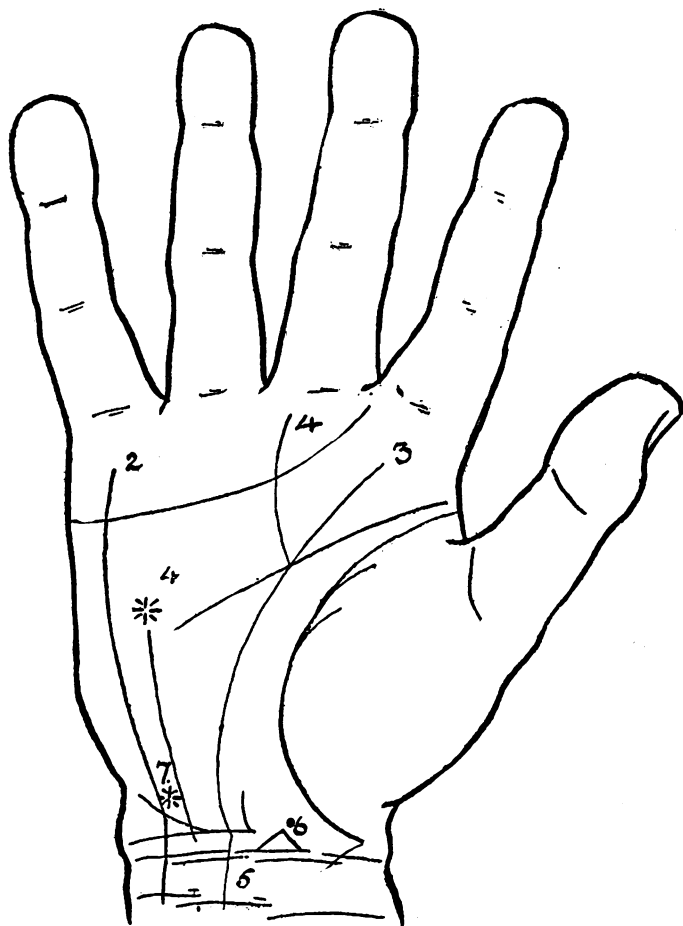


THE RASCETTE (PLATE I.)

THE RASCETTE

(PLATE II.)

WHEN the first rascette, as in No. 1, is arched it denotes in a woman's hand great trouble in maternity; in a man's hand I have proved many times that it is a sign of peritonitis. A line going from the rascette to the mount of Mercury, as in No. 2, is a sure sign of sudden and unexpected death. A line going from the rascette to the mount of Jupiter, as in No. 3, is an indication of much travel, possibly round the world. If a line goes from that line, as in No. 4, it is a possibility of death upon a voyage. A line from the rascette ending in a star on the upper mount of Luna is a sign of sorrow and adversity. The rascette, as in No. 5, shows a very worried and troublous life, and possibly some suffering through the disgrace of some relation. An angle which forms a triangle on the rascette, as in No. 6, is a sign of riches and honour in old age, but possibly poor health. A star on the line, as in No. 7, in a good hand means inheritance, but in a bad hand sensuality.

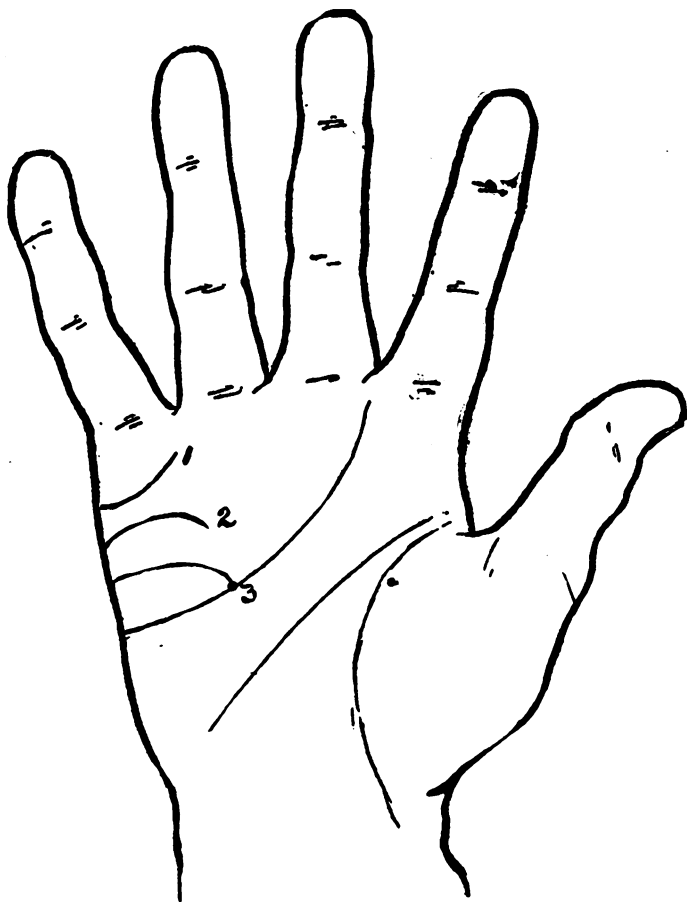


THE RASCETTE (PLATE II.)

THE LINE OF MARRIAGE

(PLATE I.)

1. OLD authorities state a mark such as this signifies marriage without the ceremony of church.
2. Widowhood in middle life.
3. Widowhood, with violent and sudden death.

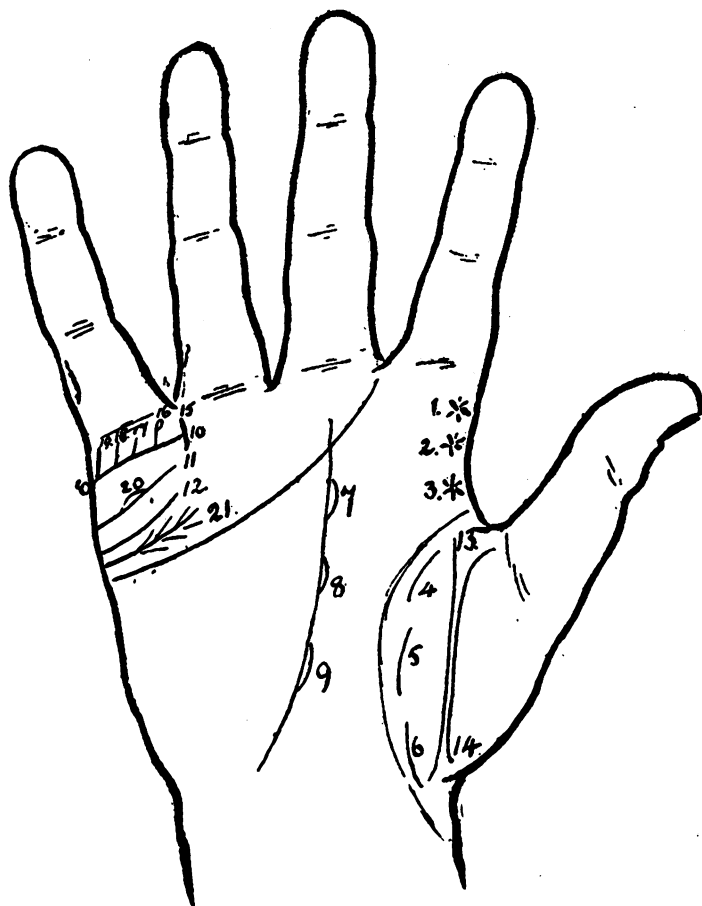


THE LINE OF MARRIAGE (PLATE I.)

THE LINE OF MARRIAGE

(PLATE II.)

1. LOVE-marriage early in life, also No. 10.
2. Love-marriage about thirty, also No. 11.
3. Love-marriage late in life, also No. 12.
4. Influence of opposite sex early in life.
5. Influence of opposite sex in middle life.
6. Influence of opposite sex late in life.
7. Happiness in married life, which is marred by jealousy or enemies.
8. Corroboration of marriage about the age of thirty in a long hand.
9. Romantic love-marriage early in life.
13. Influence of opposite sex, probably marriage, lasting through life, and happy, drawing together more as life continues.
14. Influence quite the contrary; unhappiness in married life, and increasing as years go by.
15. A child bars the marriage.
16. Denoting a child that is very delicate, and probably a child that would die.
17. A small line which indicates miscarriage.
18. An ordinary child, fairly healthy, with no special abilities.
19. A clever child.
20. An island on the Marriage-line denoting great trouble in married life, and possibly marriage to a cousin.
21. Hair lines dropping from the Marriage-line denote ill-health.

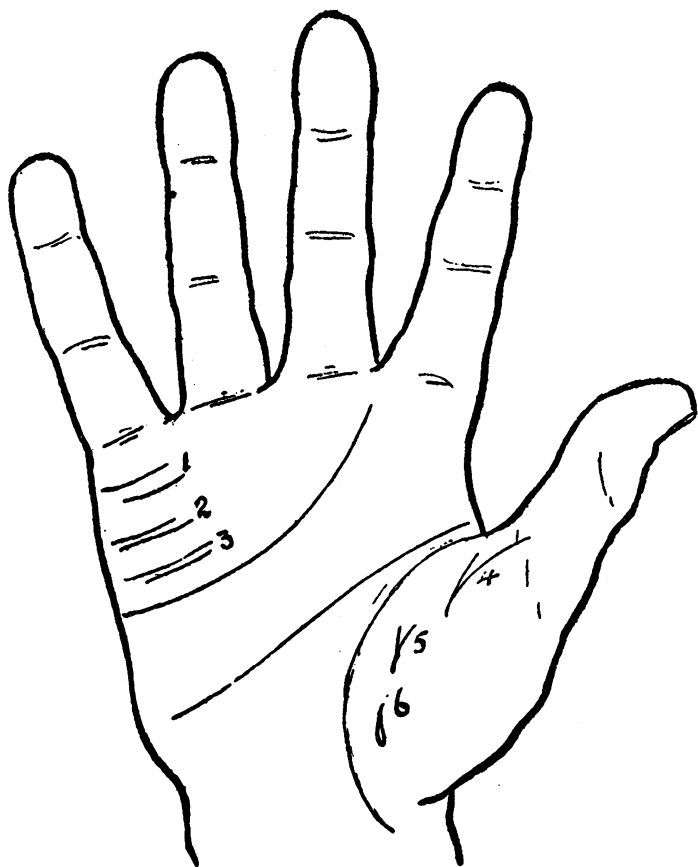


THE LINE OF MARRIAGE (PLATE II.)

THE LINE OF MARRIAGE

(PLATE III.)

1. BROKEN marriage, without death, early in life.
2. Same, but later in life.
3. Same, but late in life.
4. Divorce, when fork trails off.
5. Separation, when end of fork is even and thick.
6. Disgraceful separation, such as imprisonment, etc.

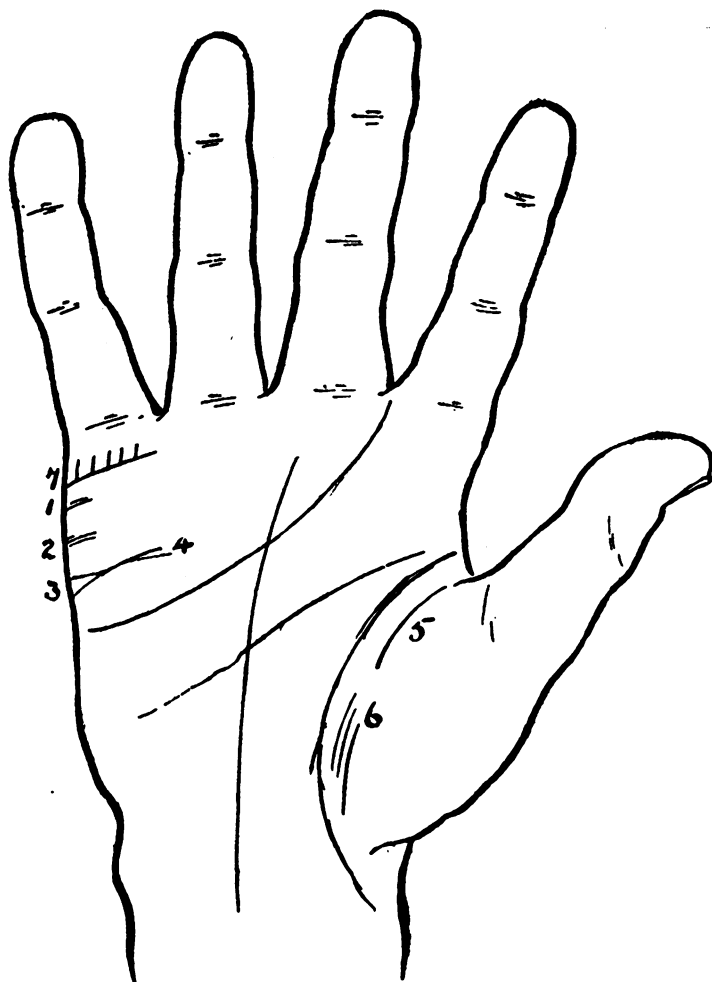


THE LINE OF MARRIAGE (PLATE III.)

THE LINE OF MARRIAGE

(PLATE IV.)

1. SHOWS two small, deep lines denoting a broken engagement.
2. Intrigue lines. They are not deep enough to be called Marriage-lines.
3. Marriage with objection to the marriage on the part of friends on the opposite side.
4. Opposition of friends on the subject's side, shown by a little fork at the end of the Marriage-line.
5. Influence of the opposite sex, which fades out.
6. Several influences of the opposite sex in life without any regard for marriage.
7. Children are counted on the Marriage-line beginning at the side of the hand to the end of the Marriage-line.



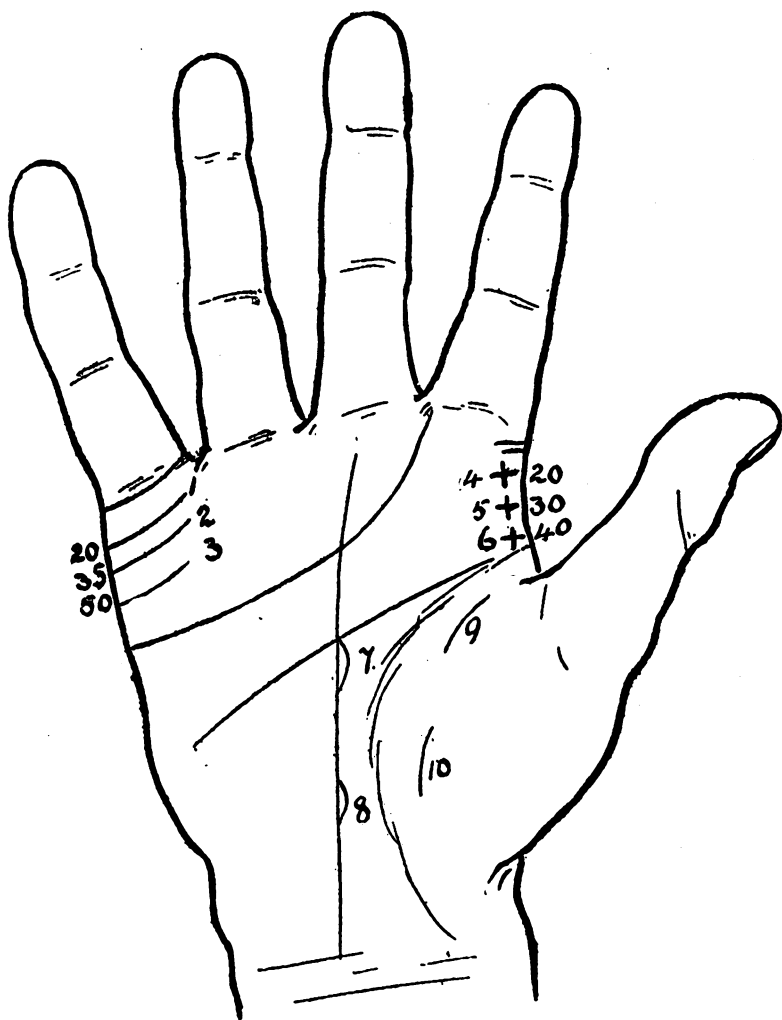
THE LINE OF MARRIAGE (PLATE IV.)

THE LINE OF MARRIAGE

(PLATE V.)

INDICATIONS of marriage are shown in several places on the hands. People with long hands differ somewhat from short-handed. You will find the Marriage-lines on the side of the hand coming on to the mount of Mercury. It depends how the lines are placed and the length of the line as to what age the marriage will take place at. Due care must be taken before pronouncing how the finger of Mercury is set, if high or low. If it is set high there is a longer space between the division of the finger and the mount and the first Marriage-line, than if the finger is low set. Great care must be taken with this, as you may easily be five or six years out with your calculation. Take a fairly set little finger: you may calculate that in the centre of the space between the division of the finger and mount and the Heart-line is about thirty-five years. If above that, you may calculate thirty, twenty-five, or twenty, as the case may be; if below that, you calculate forty-five, fifty, or fifty-five, according to where the line appears between that and the Heart-line. A love-marriage is shown by a little cross on the side of the hand by the mount of Jupiter—(1) the top one counting an early marriage; (2) the middle one at about thirty; (3) the lower one later on in life—forty or forty-five.

7. Is a love-marriage, in a long hand only.
8. Same very early in life.
9. An influence of the opposite sex early in the life, as is also No. 10, later on.

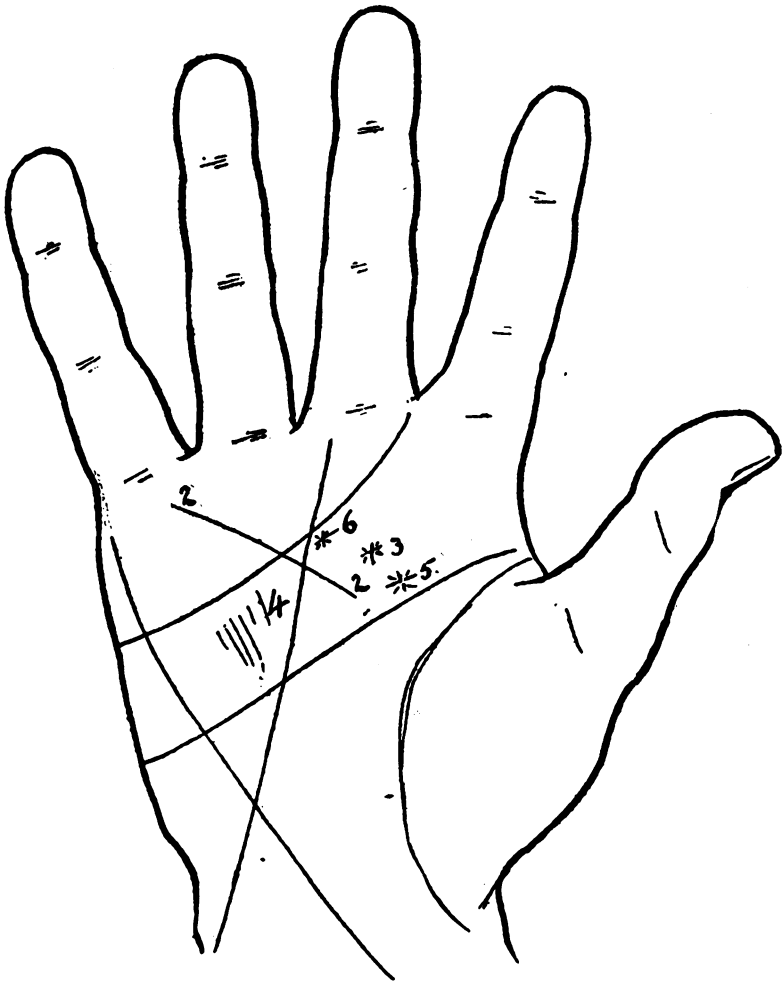


THE LINE OF MARRIAGE (PLATE V.)

THE QUADRANGLE

(PLATE I.)

THE quadrangle is the space between the Lines of Heart and Head (No. 1). It should be large and wide, clearly distinguishable, and fairly free from lines. It then indicates loyalty, generosity, and a very broad-minded person. Too narrow in the centre indicates deceit. If it is much wider under the mount of Mercury than under Saturn it denotes avarice. If very narrow under the mount of Mercury it shows a great amount of worry in the life. If there are a great many hair lines in the quadrangle it denotes ill-health, particularly headaches. If very wide with a very high second mount of Mars, and Head and Life line very wide apart, it denotes foolhardiness in the extreme—a man who would lead a forlorn hope. No. 2 is a sure sign of the patronage of great people. No. 3 is an indication of trustworthiness and loyalty. No. 4, headaches. No. 5, love affair in which there is more affection on the opposite side. No. 6, more affection on the subject's side.



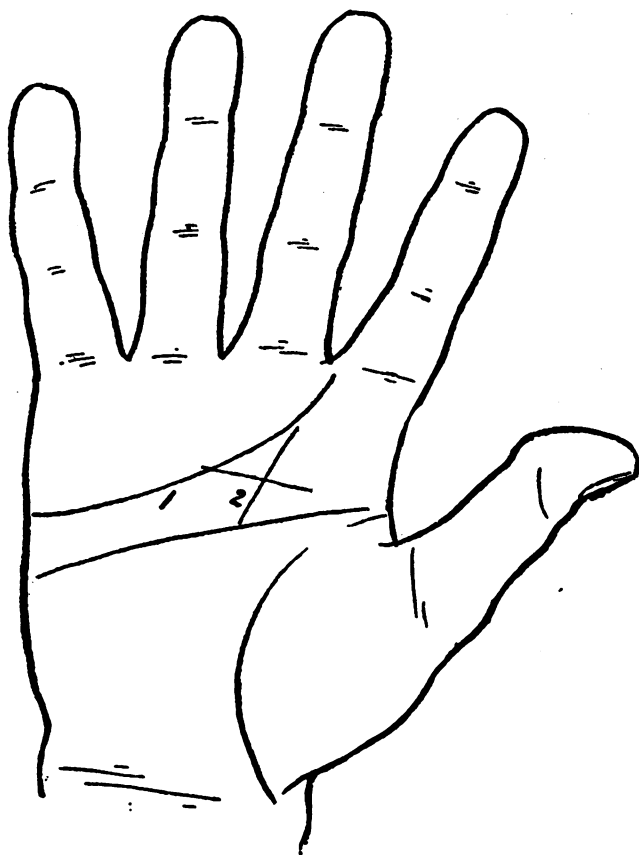
(THE QUADRANGLE (PLATE I.))

THE QUADRANGLE

(PLATE II.)

1. SHOWS a very narrow quadrangle that indicates a mean, cruel, and unprincipled person, except where there are signs of asthma, bronchitis, and consumption: then you get the corroborative signs for consumption—a clammy hand and fluted nails; for asthma, fluted nails and a dry hand, also bronchitis and a broken-up Health-line. With the conditions of consumption, asthma, and bronchitis, the person may be generous and kind-hearted and possess all the good qualities, and still have a narrow quadrangle.

2. Is the mystic cross. This is a sign alone. It is found traced more or less distinctly in the quadrangle beneath the finger Saturn. It always gives the subject mysticism and occultism or religion. A person that possessed such a mark would never be an atheist; would always have respect for other people's opinions and great reverence in religion. If the cross is joined to the Line of Saturn it foretells good fortune in occultism and religion. If with mount of Jupiter very much developed and a long corresponding finger of Jupiter, gratified ambition. If with a good finger of Mercury, business abilities in literature and art.



THE QUADRANGLE (PLATE II.)

THE TRIANGLE

THE triangle is formed by the Head-line, Fate-line, and Line of Fortune, or maybe the Health-line. If the triangle is well formed it indicates good health, success and a long life, great generosity and courage. If it is large it denotes audacity, kindness, liberality of mind. It should be well coloured and smooth. If covered with many lines it is a sign of ill-health. If the skin is very crackly, it is a sign of nerve; if it is very cold, good health. If it is clammy and warm it shows breathing trouble. If it is small it denotes cowardice, meanness, and a person who would do petty things—small-mindedness. It is generally accompanied by hard hands, and fingers feeling like sticks, with the finger-tips bending towards the palm.

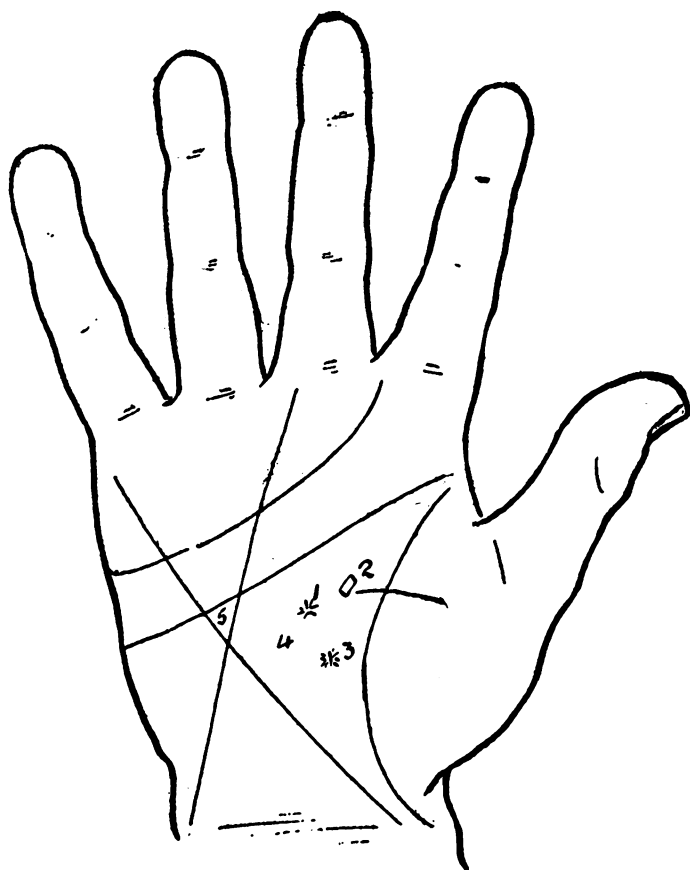
1. A cross in the triangle shows a very cantankerous person; many crosses in the triangle denote bad luck.

2. Is a preservation from a great sorrow, caused by a relation, probably a parent, in which there has been great danger of losing a fortune, but the square has saved it.

3. Is a star, and in a very firm hand denotes riches, gained by personal merit.

A LITTLE TRIANGLE

Shews good brain-power, together with clairvoyancy and love of occultism. Children and young people may be safely allowed to use their brain with regard to studies and the choice of a profession in life; without it no mental profession should be attempted, and children should not be pushed on in study. The big triangle No. 4, the little triangle No. 5.



THE TRIANGLE AND LITTLE TRIANGLE

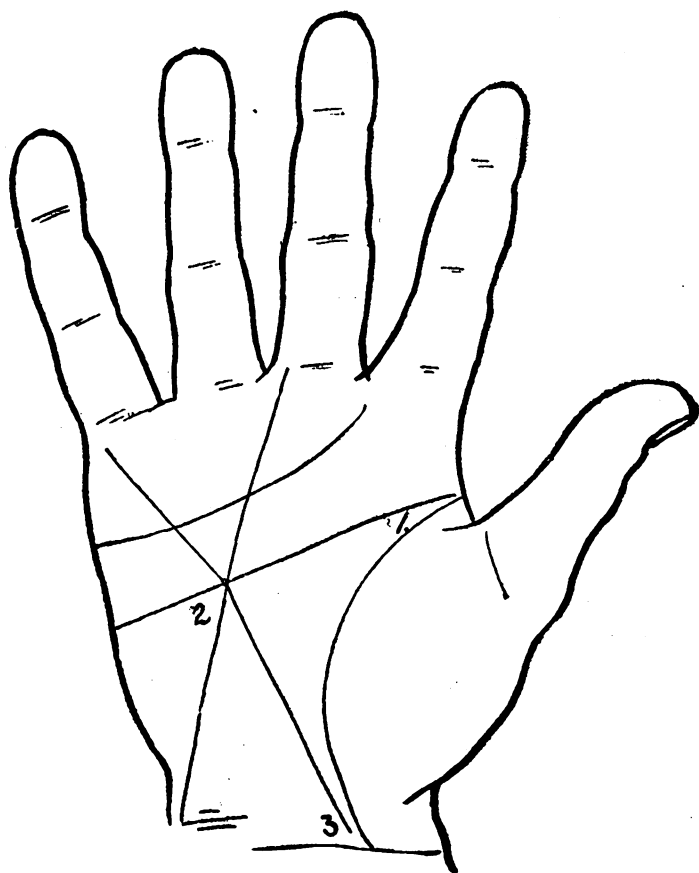
PALMISTRY

THE ANGLES

THE upper angle (No. 1) should be well traced and neat; it then indicates refinement and delicacy of mind. If it ends under the mount of Saturn in a blunt or blurred manner, it shows a great tendency to avarice, envy, and lies.

2. Inner angle, if clear and well marked, betrays a highly nervous temperament, quick intelligence, and rather a mischievous disposition; it also indicates good health. If blurred, it denotes stupidity, obstinacy, and inconstancy.

3. The lower angle should be slightly open. It shows good health, kindly disposition and great intelligence. If very blurred it denotes a lazy, cowardly disposition.

**THE ANGLES**

ABSENCE OF MOUNTS. VOYAGE-LINES

THE absence of a mount of Jupiter denotes indolence, egotism, vulgarity, lack of dignity, and a nature absolutely devoid of religion.

Saturn: insignificance; humdrum existence.

Apollo: indifference to everything artistic; a dull, stupid person.

Mars: cowardice and foolishness.

Second Mars: cowardice and cruelty.

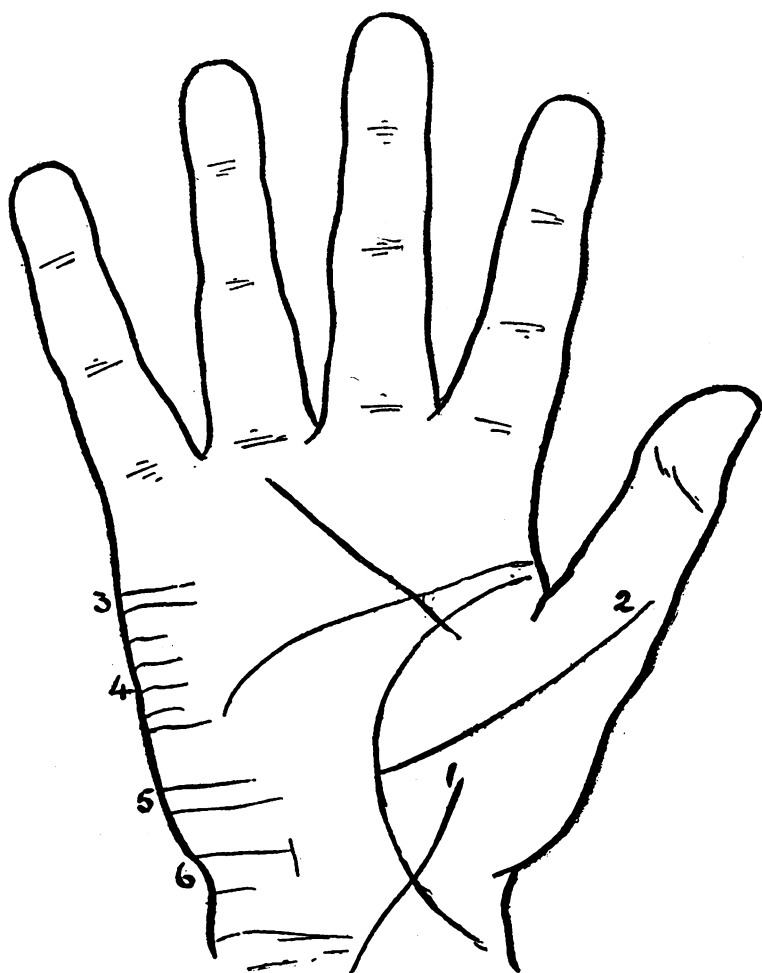
Two deep lines on Mars, as in No. 3: enemies.

Smaller lines, as in No. 4: travel by land, not voyages.

Luna: nonentity. Two lines, as in No. 5, are voyage-lines.

One line forming letter T, as in 6: a voyage-line stopped.

Venus: a lazy, dull, selfish, altogether objectionable person. If it is completely devoid of lines, it very often indicates a short life. A line as in No. 1 is a sign of very good fortune. A line as in No. 2 indicates a very good marriage.



ABSENCE OF MOUNTS. VOYAGE-LINES

EXCESS OF MOUNTS

JUPITER. The excessive development of this mount indicates arrogance, ostentation, tyranny, overbearing vindictiveness, and exceeding selfishness and cruelty.

Saturn. Denotes a morbid love of solitude and intense fear of death, and yet on the other hand a tendency to suicide, especially with a drooping Head-line. A good Head-line would neutralize such a mount.

Apollo. Shows great love of wealth and expenditure, and a very extravagant, envious, and ungovernable temper, frivolous and vain; the possessor would be boastful, and consider himself highly superior to his fellow-men. You find it in the hands of third-rate music-hall artists.

Mercury. It denotes theft and cunning, pretentiousness, conceit, and treachery. If with other signs, such as incarceration, a person who has probably seen the inside of a prison; one of the worst types of excessive mount.

Mars. This is the only mount that is really good in excess. It indicates the love of conquest, and of struggle, and implies very great power of endurance.

Second Mars. Shows a foolhardiness over difficulties.

Luna. Indicates a capricious character, wild imagination, discontent, and irritability; its owner would be superstitious, and inclined to suicide.

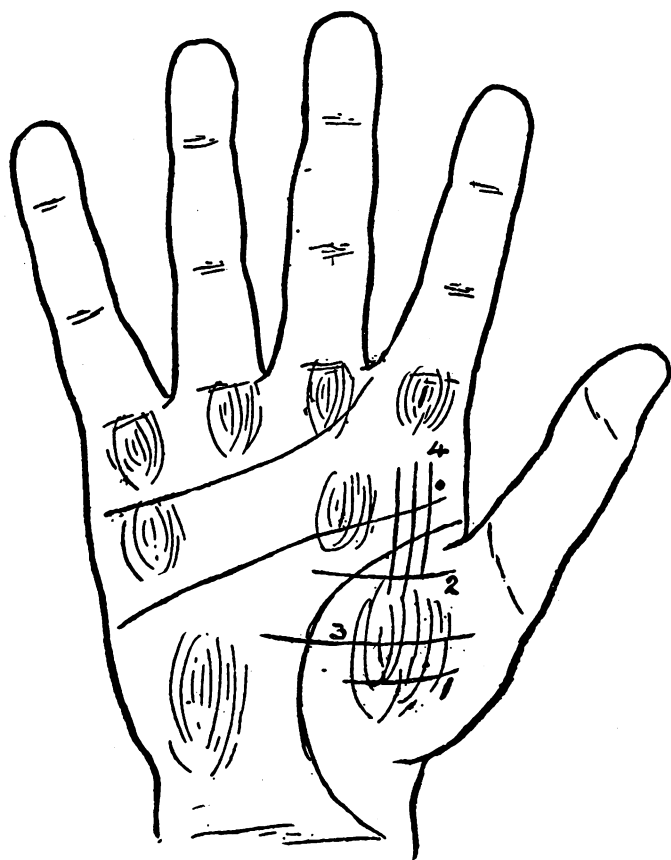
Venus. Betrays inconstancy, sensuality, selfishness, vanity, flirtation, and often debauchery.

An island on Venus, as in No. 1, indicates opportunities missed with regard to marriage.

Deep line from Venus to plain of Mars, as in No. 2, is a sure sign of asthma.

One deep line crossing the mount of Venus, as in No. 3, indicates an unlucky love affair.

Three lines from mount of Venus to Jupiter, as in No. 4, denote great happiness with regard to marriage.



EXCESS OF MOUNTS

ENCROACHING MOUNTS

THE encroaching mount from Jupiter to Saturn implies prudence and dignity, ambition, and shows a liking for outdoor sports. Two lines coming from Saturn to Jupiter, as in No. 1, laddered, indicate high honour. A spot on Saturn, as No. 2, indicates a fatality, probably an injury to the head.

Saturn encroaching on to Apollo denotes great prudence with regard to art, and would be of very great service to a tragedian.

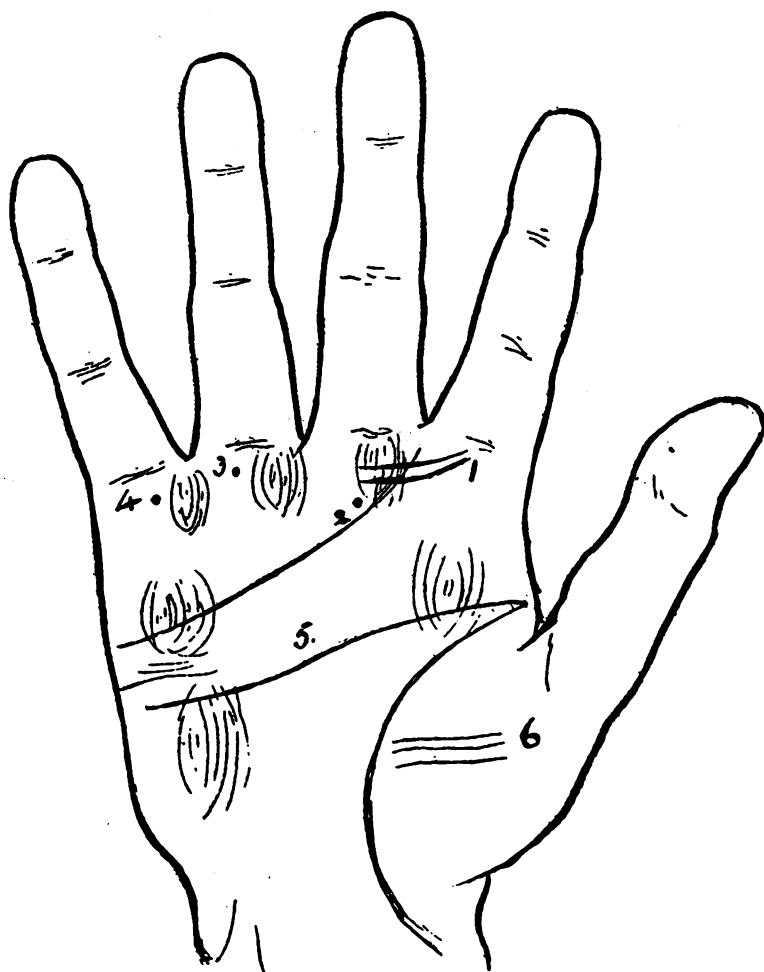
Apollo encroaching on to Mercury shows business abilities with regard to art. A spot on the mount, as in No. 3, denotes a loss of reputation.

A spot on Mercury, as in No. 4, indicates grave misfortunes in business.

Mars encroaching on to Mercury signifies a courage of opinions, indicating a person who would speak out and not fear. Cross lines on Mercury, as in No. 5, denote a very hot-tempered person.

Luna encroaching on to Mars denotes a person able to write his opinions, and to use his pen courageously.

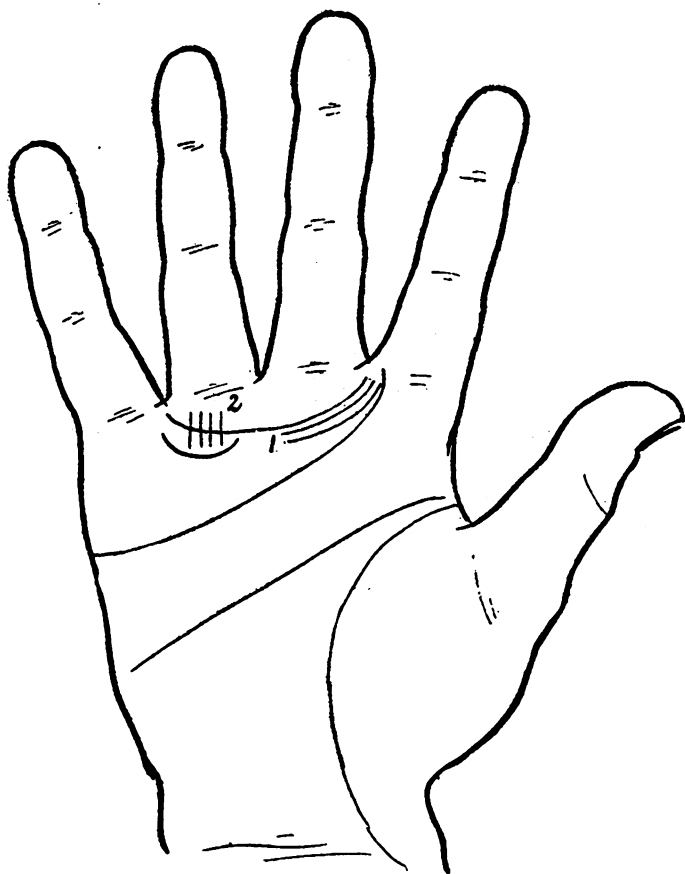
Three strong lines across Venus, as in No. 6, indicate gross ingratitude.



ENCROACHING MOUNTS

THE RING OF VENUS

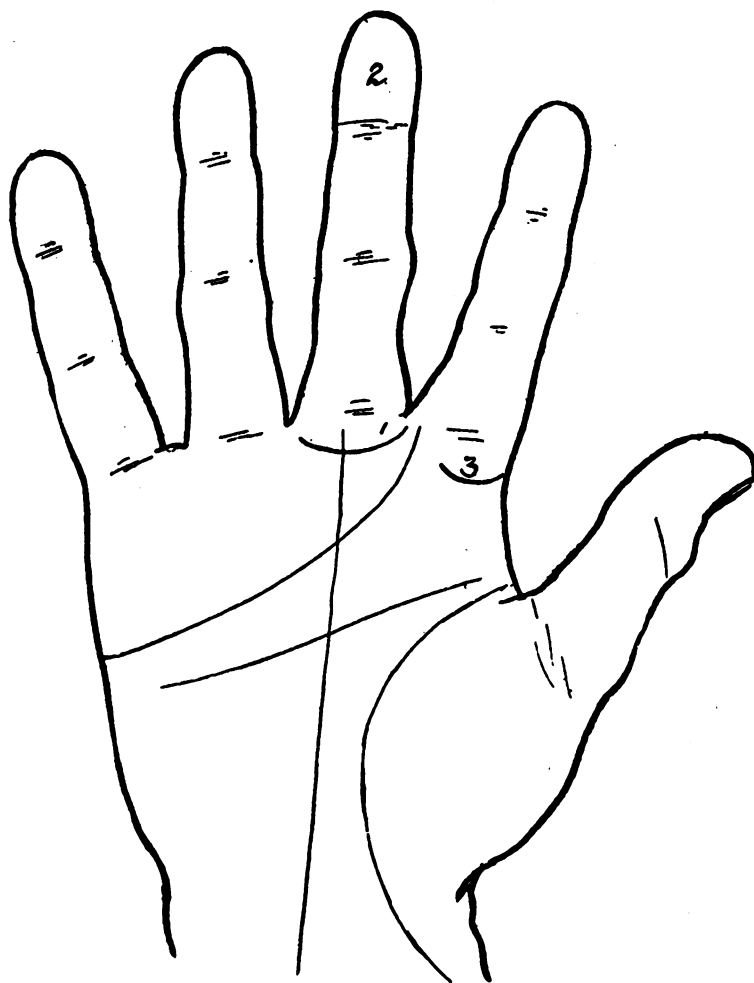
THERE are grave mistakes very frequently made about this line. It is a common idea that it is a bad sign, with a great tendency to debauchery and immorality. This I have found untrue, and with amateurs causing grave errors and a great deal of pain and annoyance. In my experience I have found it in the hands of the highest intellectual and moral people. The only hand in which I have found evil is where the hand is very fat, very soft, and very white, not changing colour with heat or cold, and a large mount of Venus and very pretty-looking pink nails, and a number of intrigue lines on the mount of Mercury. The ring alone shows high intellectual power, a great love for literature, and ability to write. It is a sign of energy and very great restlessness, more especially if it is broken, as in No. 1. It indicates great nervousness and intellect. It is a sign also of misfortune. It shows great passive courage, and an inclination to hysteria, especially with the line of intuition. It also denotes keen interest in spiritualism and occultism generally. No. 2 indicates a breakdown in health through shattered nerves.



THE RING OF VENUS

THE RINGS OF SATURN AND OF SOLOMON

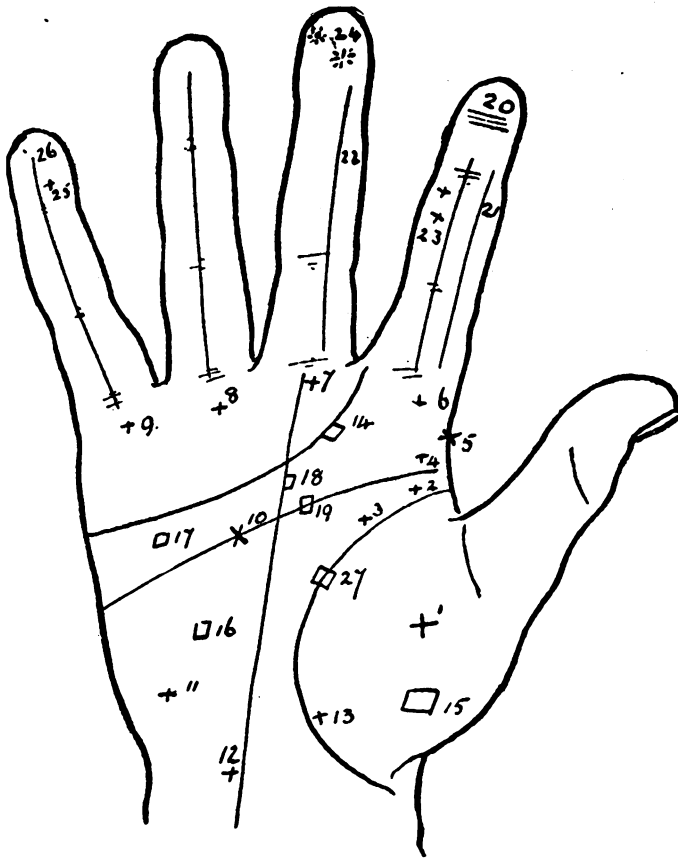
THE ring of Saturn is a semicircle under the finger of Saturn, as in No. 1. It gives great misfortune, and is frequently found in a very intellectual hand, and it is also a sign of great depression and melancholy, especially with a long top phalange of the finger of Jupiter, as in No. 2. The ring of Solomon is a semicircle under the finger of Jupiter. It indicates great occult powers, prudence and common-sense.



THE RINGS OF SATURN AND OF SOLOMON

SQUARES AND CROSSES AND SIGNS ON FINGERS

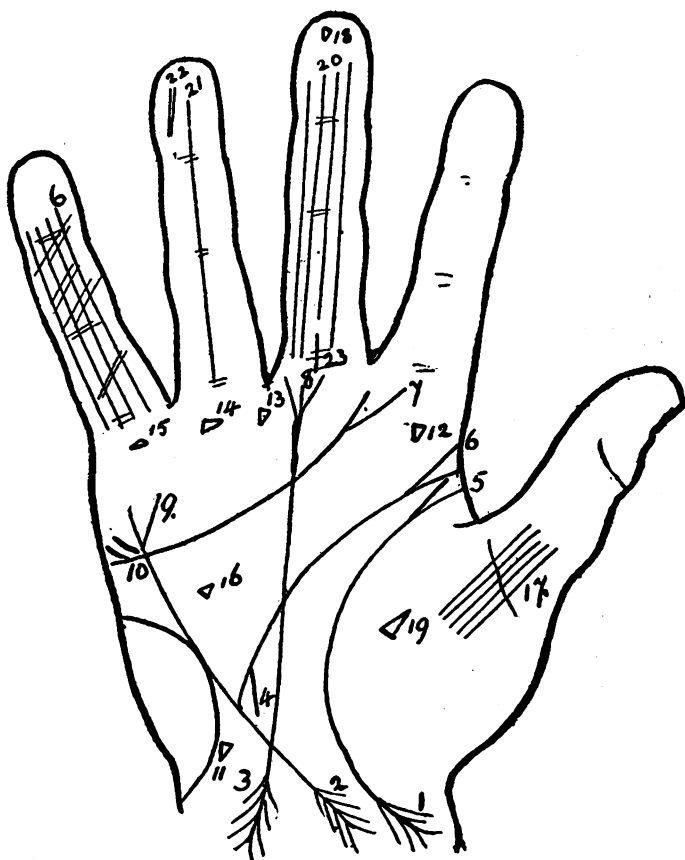
1. UNHAPPY marriage.
2. Fever in childhood.
3. Suffering from the throat.
4. Happy marriage. Love.
5. Danger from fire.
6. Gratified ambition.
7. Misfortune.
8. Celebrity, fleeting.
9. A liar, except in the hand of an author or authoress or a very literary person.
10. Broken limb.
11. Self-deception, in a morbid person.
12. Change of business of someone connected with you, which affects your life.
13. A lawsuit.
14. Preservation from an unfortunate love affair.
15. Incarceration. Look for other signs in hand, if prison, convent, or an asylum.
16. Preservation from drawing or some danger connected with water.
17. Preservation on the battlefield.
18. Money, gained possibly by speculation.
19. Preservation from an injury to the head.
20. Sign of ill-health.
21. Danger from some great folly.
22. Great success and good fortune, probably from some scientific pursuit.
23. Sign of the friendship of great men.
24. Danger from firearms.
25. Poverty.
26. Success in science.



SQUARES, CROSSES AND SIGNS

TRIANGLES AND BRANCHES ASCENDING AND DESCENDING, AND LINES AND SIGNS ON THE FINGERS

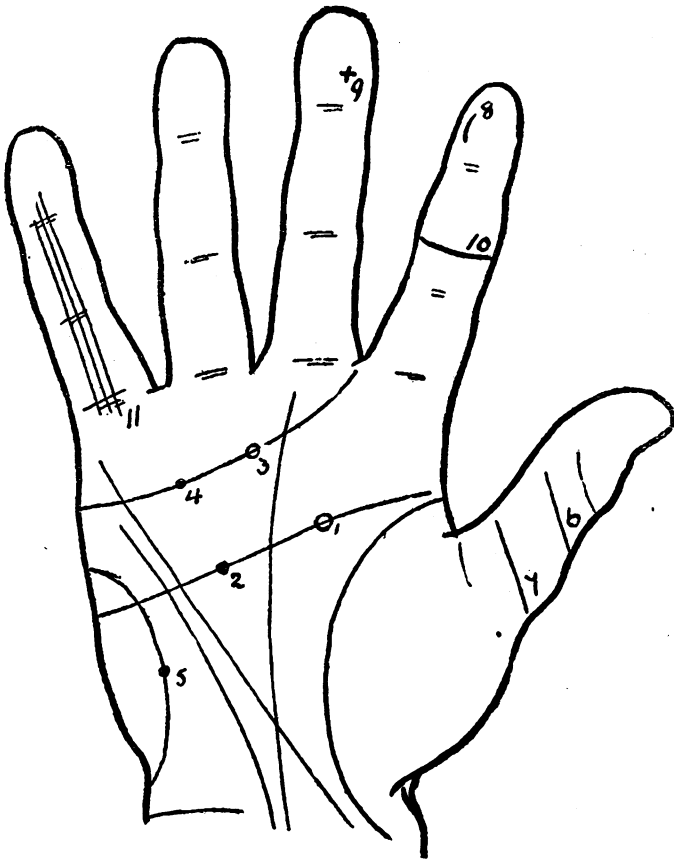
1. SIGN of paralysis and breakdown from overwork.
2. Very hard struggle from an early period in life; possibly a nervous breakdown in consequence.
3. Loss of a parent in childhood, or losses by them of children.
4. A sign of insanity with other conditions.
5. Great ambition.
6. Ambition gratified, and a witty person.
7. Trustworthy person, kind-hearted, one who sets up high ideals.
8. Great success towards the end of life.
9. Also success, and money late in life.
10. Wit, humour, and a very kind-hearted person.
11. Wisdom and mysticism.
12. Diplomacy and gratified ambition.
13. Occult science.
14. Science and art.
15. A great talent for politics.
16. Science in war.
17. A person who is very much beloved.
18. Bad luck in mining operations.
19. Calculation and interests in love.
20. Success in mining operations (engineering).
21. Great renown, honour, and riches.
22. Prudence and happiness.
23. Great success in arms.



TRIANGLES, BRANCHES, AND LINES AND SIGNS

BLACK AND WHITE SPOTS AND SIGNS ON FINGERS

1. WHITE spot: success in speculation.
2. Black spot: fever.
3. White spot: flirtations.
4. Black spot: illness caused by grief.
5. Black spot: bankruptcy.
6. Money, probably by marriage at about the age of
thirty.
7. Money after forty-five.
8. Money by legacy.
9. Sterility.
10. Great diplomacy.
11. Medical marks seen in a nurse's or a doctor's
hand.



BLACK AND WHITE SPOTS AND SIGNS ON FINGERS

STARS AND ISLANDS AND SIGNS ON FINGERS

1. UNHAPPY marriage and misfortune, if with a line running from the base of the mount of Venus to the mount of Jupiter; marriage to an old person.

2. A lawsuit.

3. A danger by fire.

4. Gratified ambition and honour and success. Some very high position in life.

5. Danger by drowning, or with other signs indicate dropsy.

6. Assassination; with other signs may mean paralysis.

7. Riches and unhappiness (fleeting).

8. An authoress.

9. Violence or death on the battlefield.

10. Illicit love, and if very pale lines heart disease.

11. Happiness marred by enemies.

12. Great misfortune, probability of death, in a just cause.

13. Delirium caused by illness, and great suffering in the head.

14. Great good fortune.

15. Love marriage, in a long hand.

16. Bank robbery.

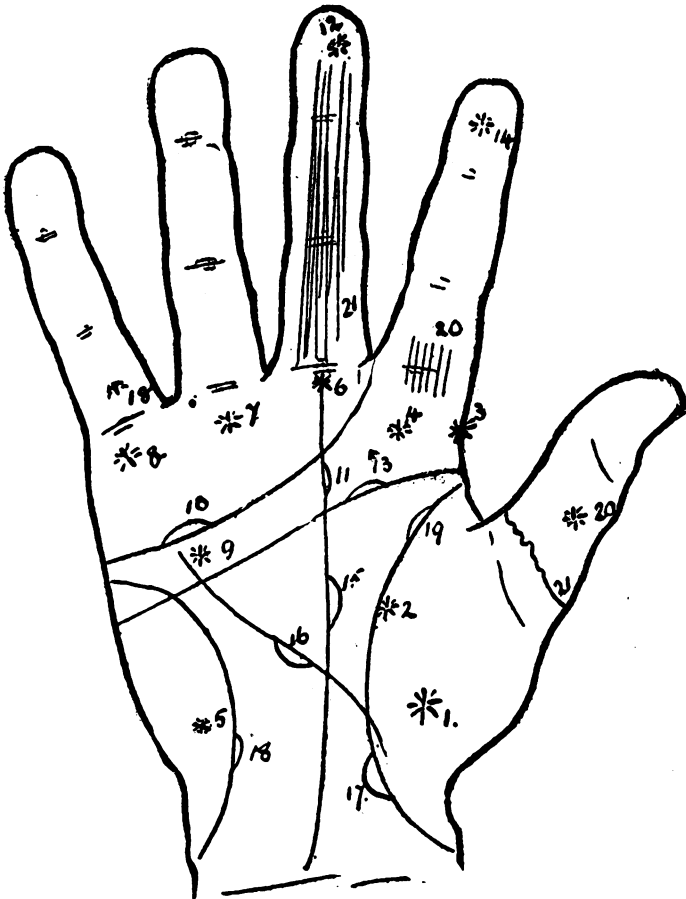
17. Spinal complaint if accompanied by shell-shaped nails.

18. A somnambulist; is always found in a highly-organized, sensitive person.

19. Mystery of birth.

20. Sign of great riches.

21. A sign of the scaffold or danger therefrom.



STARS AND ISLANDS

CIRCLES AND GRILLES

1. WANT of devotion. Coldness, selfishness, and vanity.
2. Selfishness, tyranny, and conceit.
3. Vanity.
4. Sadness.
5. Deceit.
6. Murder.
7. Despondency.
8. Bad sight. In connection with No. 9 it indicates blindness.
10. Honour and glory.
11. Great gain in minerals.
12. Celebrity in art, but misfortune.
13. Mental breakdown.

MONEY

A LINE across the second phalange of the thumb—a deep line—shows money by marriage.

A star, as No. 2: money also by marriage, if in a woman's hand.

A branch to the beginning of the Head-line, as in No. 3: money made by own merit, and probably in business.

Deep line on the inside of the top phalange of Apollo, as in No. 4: a legacy.

A small cross on the bracelet, as in No. 5: also a legacy.

A square on the Fate-line in the quadrangle, as in No. 6: money gained by speculation.

A star on the mount of Apollo, as in No. 7: money made in some artistic pursuit.

Two deep marks on the mount of Mercury, as in No. 8: money made in business and also from drugs or medicine; a very good sign in the hand of a medical man.

A good line of Fortune, as in No. 9—9: money in business.

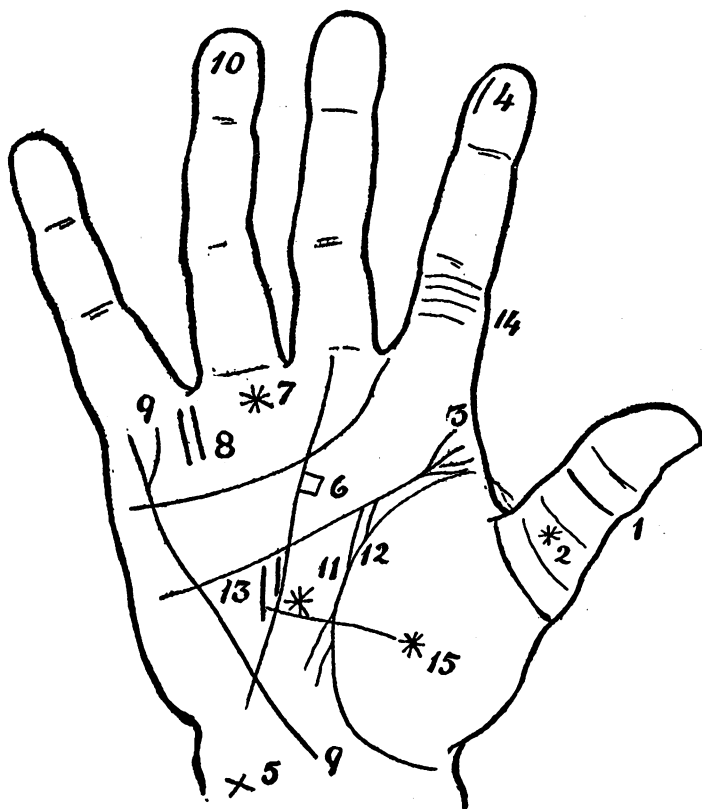
A long finger of Apollo, as in No. 10: money made on the Stock Exchange or from some good speculation.

A star in the middle of the plain of Mars signifies great riches.

Little lines going from the Line of Life, as in No. 12, denote money made by own exertion, as also No. 13, upward lines from the Fate-line.

Lines across the bottom phalange of Jupiter, as in No. 14: money by inheritance.

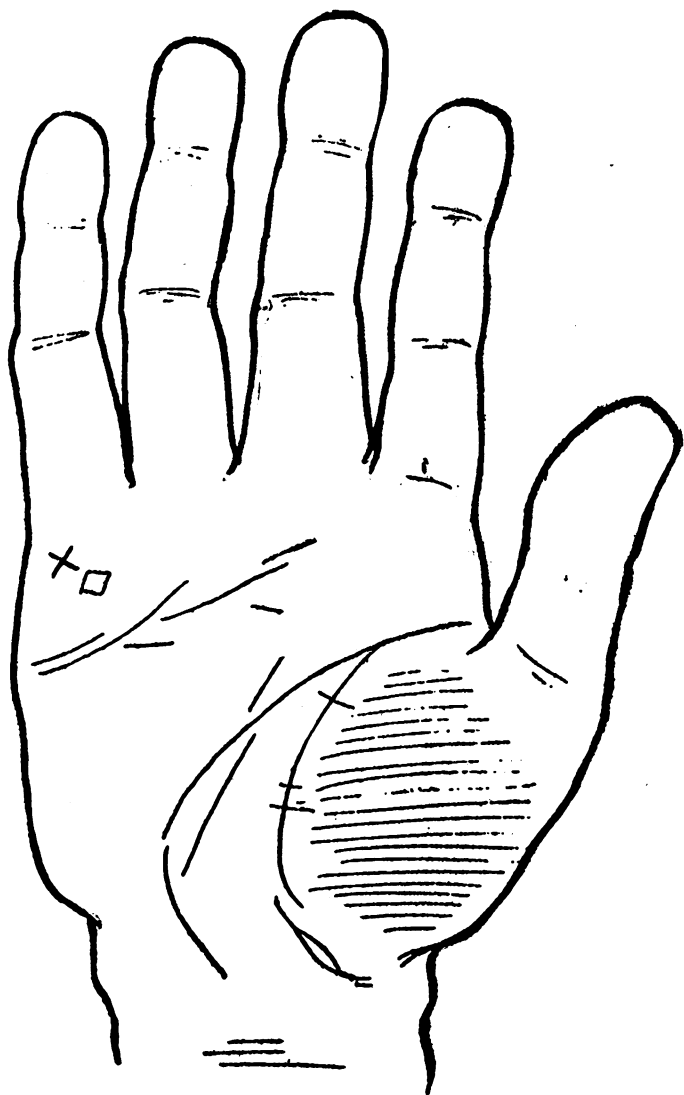
A line from a star on the mount of Venus to the middle of the plain of Mars, as in No. 15, indicates a great inheritance from the death of a near relative.



MONEY

LOSSES OF MONEY

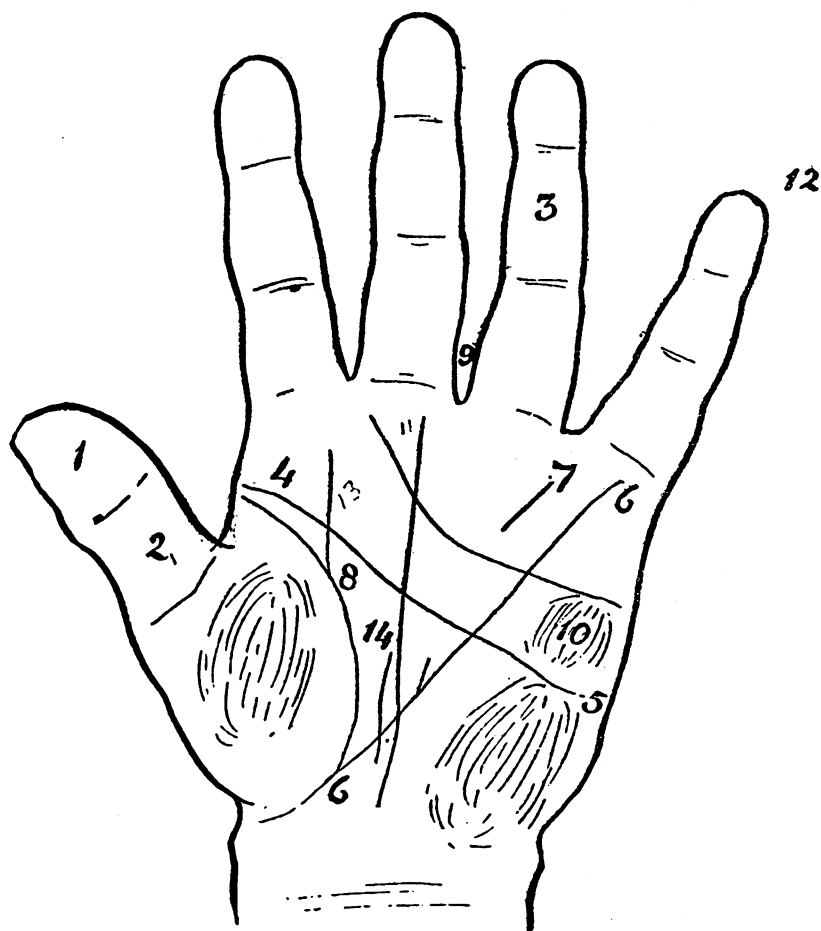
1. Loss of position and money: star on the outer top phalange of Saturn.
2. Loss of money in art: a line from the mount of Venus to the line of Apollo.
3. Loss of money by parent in childhood: a tassel at the end of the Life-line.
4. Same.
5. Loss of money and position: zigzag line at the beginning of the mount of Saturn.
6. Same.
7. Loss of money and poverty in old age: hair-lines at termination of the Life-line.
8. Loss of money in shares, and possibly an estate: a break on the Health-line, with an island.



CLOSE FINGERS, A BROKEN HEART-LINE, AND A CROSS OF MERCURY DENOTE A BIGOTED, PARSIMONIOUS, AND COLD-HEARTED CHARACTER.

A BUSINESS HAND

THE hand should be large and inclined to square, its consistency firm, showing energy. There should be a good top phalange of thumb, as in No. 1, showing will-power, and there should be reason and logic, as shown in No. 2, a love of work, as shown in No. 3—the middle phalange of Apollo. The Life-line and Head-line should join, as in No. 4, indicating shrewdness and caution. There should be a good Head-line right across the hand showing brain-power, as in No. 5, also a good line of Fortune ending on the mount of Mercury, as in Nos. 6—6, rising from the Life-line, showing own merit. The deep line on the mount of Mercury, No. 7, shows money made in business, and a good Life-line, No. 8, gives good health. No. 9 shows versatility, the opening of the fingers indicating self-confidence. A good mount of Mars gives courage and speculation, as shown in No. 10. A tripod to the end of the Fate-line, as in No. 11, shows great success with regard to business. A long finger of Mercury, as in No. 12, indicates a certain amount of acquisitiveness and care of money. No. 13 indicates gratified ambition, a line from the Life-line going towards Jupiter. And No. 14, a well-formed triangle in centre of palm, indicates intuition and forethought.



A BUSINESS HAND

ILLNESSES

LINES wide and pale: very bad health.

Lines very red: tendency to fever.

Yellow lines: internal illnesses.

Irregularly coloured lines: fluctuating health.

Fluted nails: chest trouble.

Fluted nails with hot damp skin and narrow quadrangle: consumption.

Dry skin and narrow quadrangle, and fluted nails and a broken-up Health-line: asthma. And a line from Venus to the quadrangle, as in No. 8, Plate I.

Thin, brittle nails: very bad health.

White spots on nails: illnesses, and very often gout.

Curved nails bending over the tip of the finger, and shaped nails with an island on the Life-line: a sure sign of spinal trouble. Broken Heart-line, as in No. 5: kidney disease.

A blurred Heart-line and a circle on the Heart-line, and in a good hand an island on the Heart-line: heart disease, more especially if the lines and nails are blue.

A cross on the Life-line, as in No. 10: fever.

The ring of Venus invariably gives a tendency to hysteria.

Nos. 2 and 11: a sign of paralysis.

Red spots on the mount of Saturn, as in No. 12, and a long top phalange of Saturn, as in No. 9: bad teeth and toothache.

A red spot, as in No. 15, and a half-star, as in No. 13: bad sight.

The angle very sharp, as in No. 6, with a nervous temperament: great debility.

A red spot, as in No. 7: deafness.

Shaped nail, as in No. 8, with other combinations: an indication of consumption.

An arched bracelet, as in No. 5: internal illnesses, and in a woman maternity-dangers.

A broken Heart-line, as in No. 14: kidney disease.

A black sort of hole on any of the lines shows organic disease.

A large mount of Luna, with irregular forked headline drooping on it: illness affecting the intestines.

Hair lines crossing the top phalange of all fingers, as in No. 16: general debility.

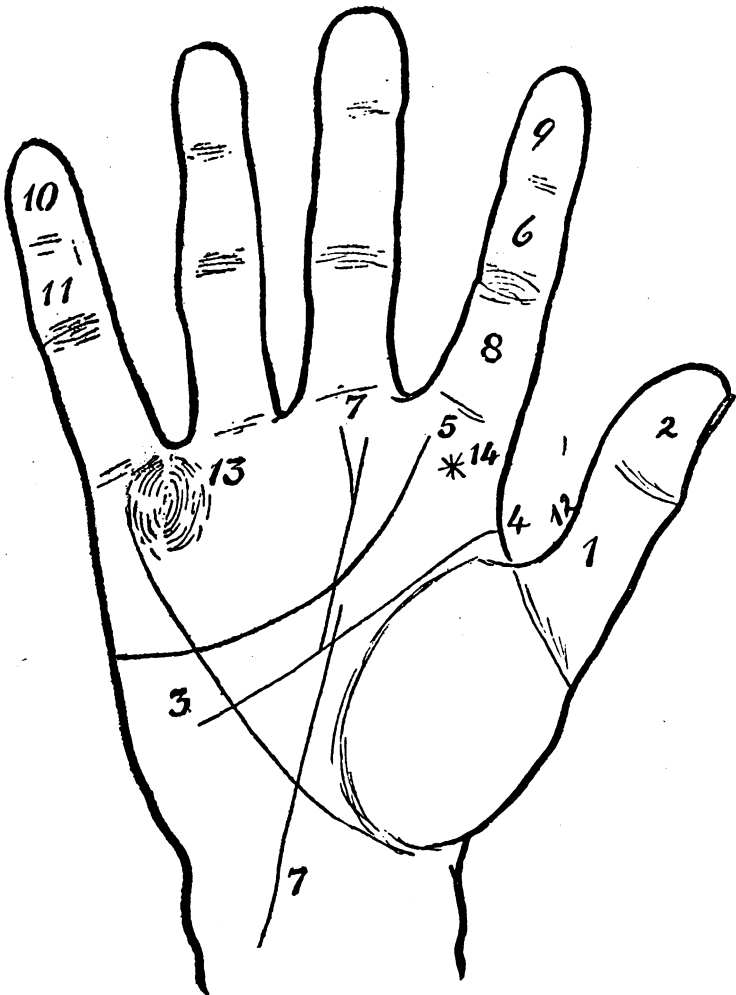
A BARRISTER

1. REASON, logic, and intellect.
2. Good will-power.
3. Good Head-line.
4. Self-confidence and eloquence.
- 5, 6. Ambition.
- 7—7. Great personality.
8. Dignity.
- 9, 10. Eloquence.
- 11, 12. Diplomacy.

The fingers should be very supple and the skin smooth, and the lower joints should be knotted to imply reason and logic.

13. High mount of Mercury denotes brilliance in oratory, clearness in expounding, and force in argument.

As a rule you will find the nails wider than they are long.

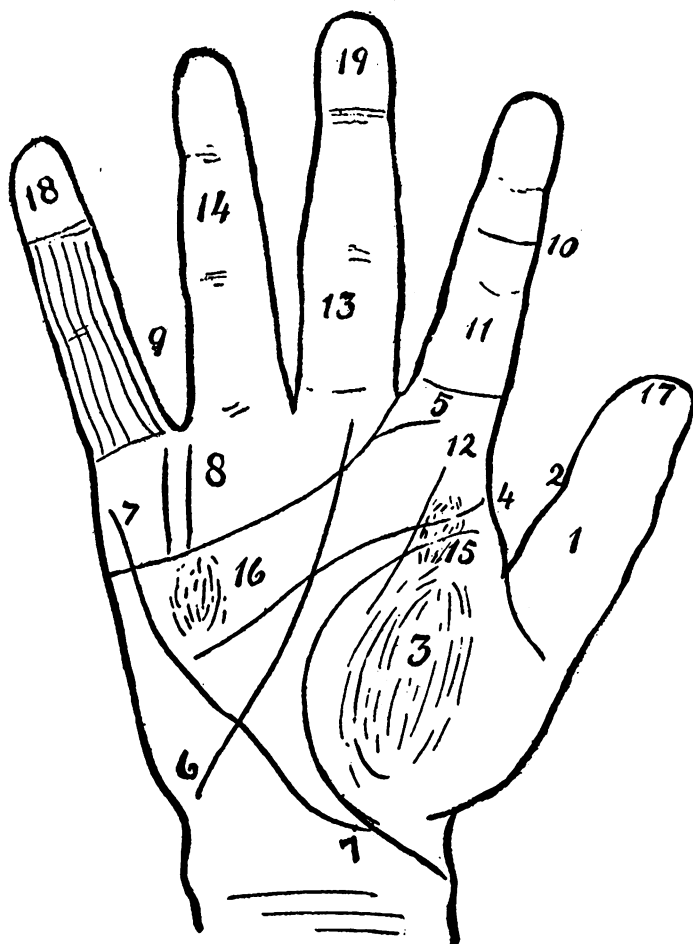


A BARRISTER

A DOCTOR

THE hand should be supple and smooth.

1. Shows logic and reason.
1. Tact, indicated by the waist to the thumb.
3. Showing a medium-sized mount of Venus, indicating kindness.
4. The division of the Head and Life lines, showing plenty of self-confidence.
5. Forked Heart-line, trustworthiness.
6. Fate-line rising on the upper mount of Luna, showing great popularity with most people, and also independent on public caprice for success.
- 7—7. Line of Fortune, showing personal merit, and successful ability in the medical profession.
8. Two lines on the mount of Mercury, showing money made in medicine or drugs.
9. Lines from the bottom phalange of the finger of Mercury to the top of the middle phalange of Mercury, showing scientific or medical knowledge.
10. Diplomacy.
11. Dignity.
12. Ambition.
13. Generosity.
14. Love of work.
15. The mount of Second Mars.
16. Mars signifying presence of mind, courage, and quick diagnosis.
17. Showing the turned-out thumb; great generosity.
18. Eloquence of a pleasing order, indicated by the length of the top phalange.
19. Cheerfulness.

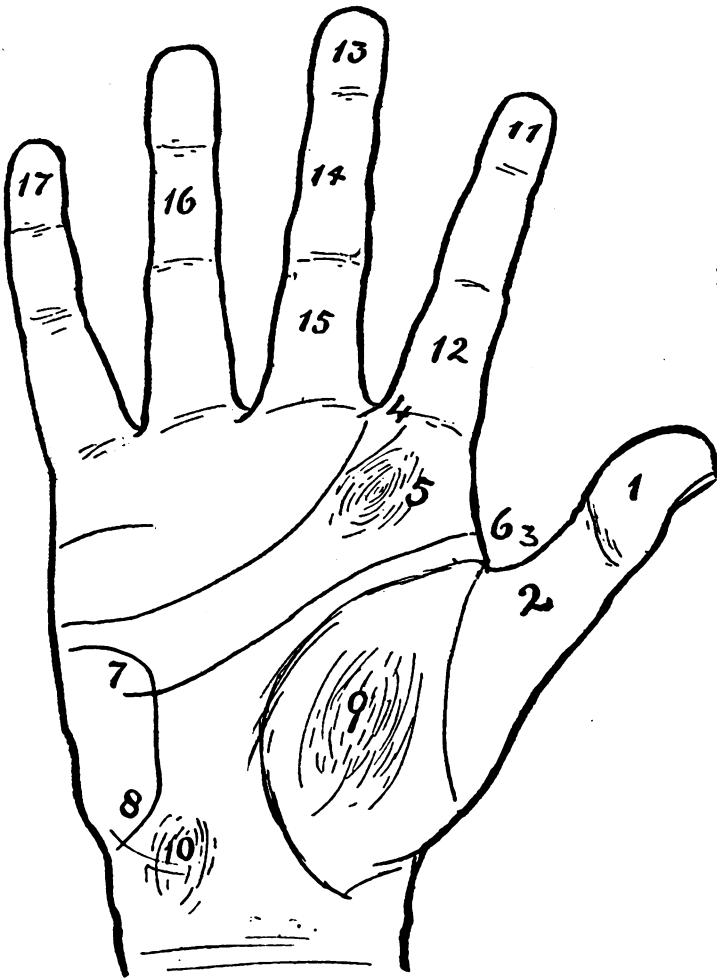


A DOCTOR

A CLERGYMAN

IN the Church there seem to me to be more square pegs in round holes than in any other profession—men who in business or some other profession might have made their mark, but through the exaction of parents are often drafted into the Church. I do not undervalue the good work, so badly paid, of many clergymen who toil very hard in the East End and in country villages, yet I have examined the hands of many parsons, whose main characteristic seems to be a great idea of their own importance. This plate represents the type of the muscular parson.

1. Shows good will-power and great generosity.
2. Reason and logic.
3. Tact.
4. Thorough trustworthiness and kindness of heart.
5. Love of animals and children.
6. Plenty of self-confidence, originality, and independence.
7. Good Head-line, which indicates good brain-power and common-sense.
8. Great intuition and insight into human nature.
- 9, 10. Benevolence.
11. Deep religious feelings.
12. Dignity, which is so absolutely necessary.
13. Cheerfulness.
14. Great love of outdoor sports.
15. Generosity.
16. Love of work and great energy.
17. Eloquence.

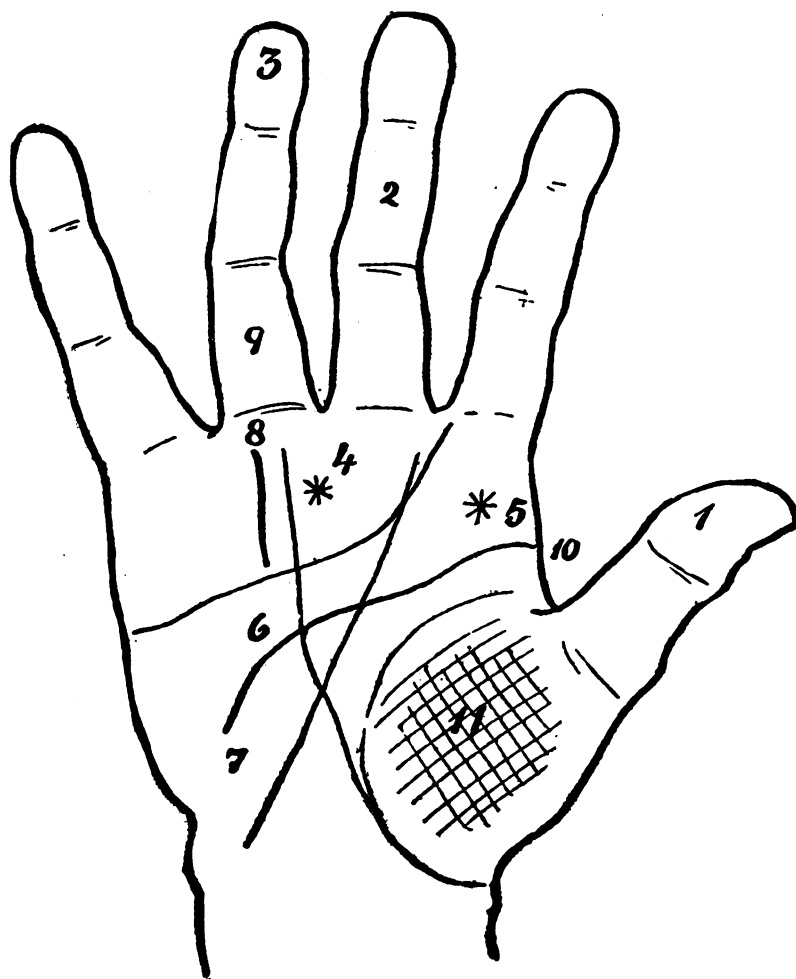


A CLERGYMAN

AN ARTIST

AN artist's hand should be supple, with long fingers for detail.

1. Small phalange of thumb, also a very flat thumb.
2. Great love of the beautiful in nature, middle phalange of Saturn.
3. The top phalange of Apollo. Implies colour.
4. Star on Apollo. Indicates riches and celebrity in art.
5. Distinction.
6. A drooping Head-line: imagination.
7. A good mount of Luna: imagination.
8. A line of Apollo: great success in art.
9. Great vanity in an artistic person when that phalange is long.
10. The division of the Head and Life lines in an artist denotes an impulsive and egotistical person.
11. Love of the beautiful in nature and art; it is essential that the mount of Venus should be well developed in the hand of a successful artist.



AN ARTIST

A MUSICIAN

A SPECIAL interest always attaches itself to the musical hand. This plate is taken from life: it is from the hand of a great musician: a well-known composer, and a very talented performer. The skin is very soft and smooth. This indicates a refined, sensitive nature, with a great dislike to anything coarse. The length of the fingers denotes a very fastidious person in little things, as shown in the wide division in No. 5.

1. Indicates an angle or point, which gives time.
2. Tune.
3. Melody.
4. Also melody.
- 5, 6. Harmony.

The knots as shown in No. 7 show power of composition.

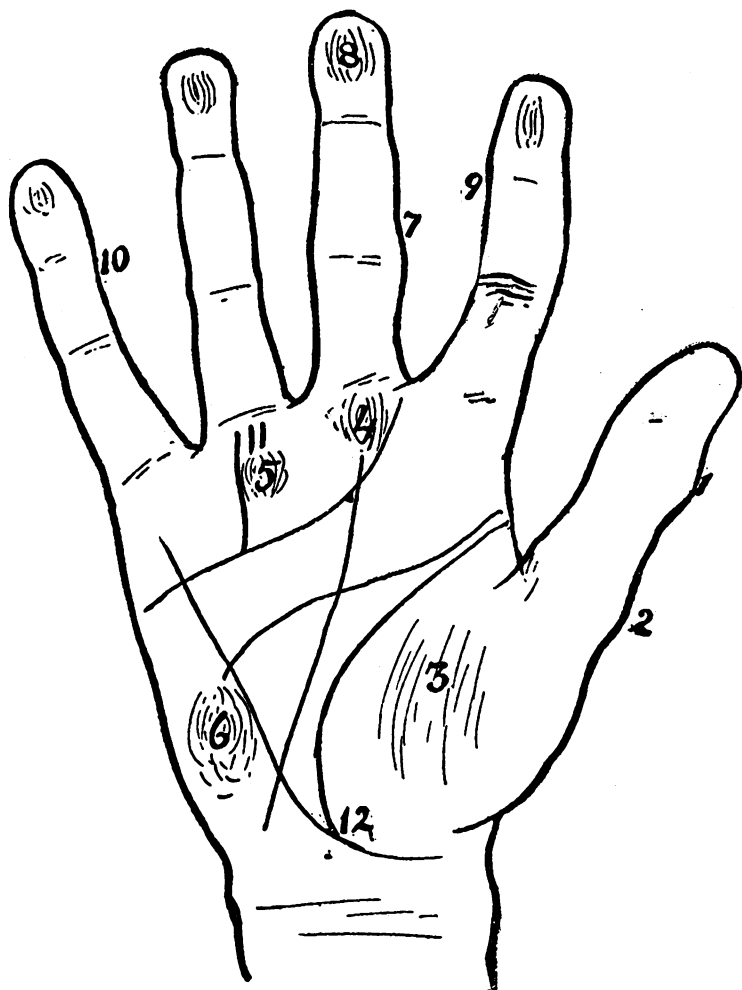
The pads, as in No. 8, indicate a brilliant performer.

9. Shows the finger of Jupiter bent in a semicircle.

Together with No. 10 the finger of Mercury. Shows a good pianist, or any other musician, particularly a pianist. If only one finger is bent, it shows a great love of music; if both, it indicates a performer.

11. Shows a short, deep line, which invariably means music.

12. Sharp angle of the Line of Fortune ascending from the Line of Life also indicates love of melody.



A MUSICIAN

A SOLDIER

THE hand should be square and firm.

1. A good top phalange of thumb: will-power and ability to command.

2. Curve to the second phalange of the thumb: tact and diplomacy.

3. Line from the Life-line on to the mount of Jupiter: ambition.

4. Star on the mount of Jupiter: distinction.

5. Second Mars: great courage and daring.

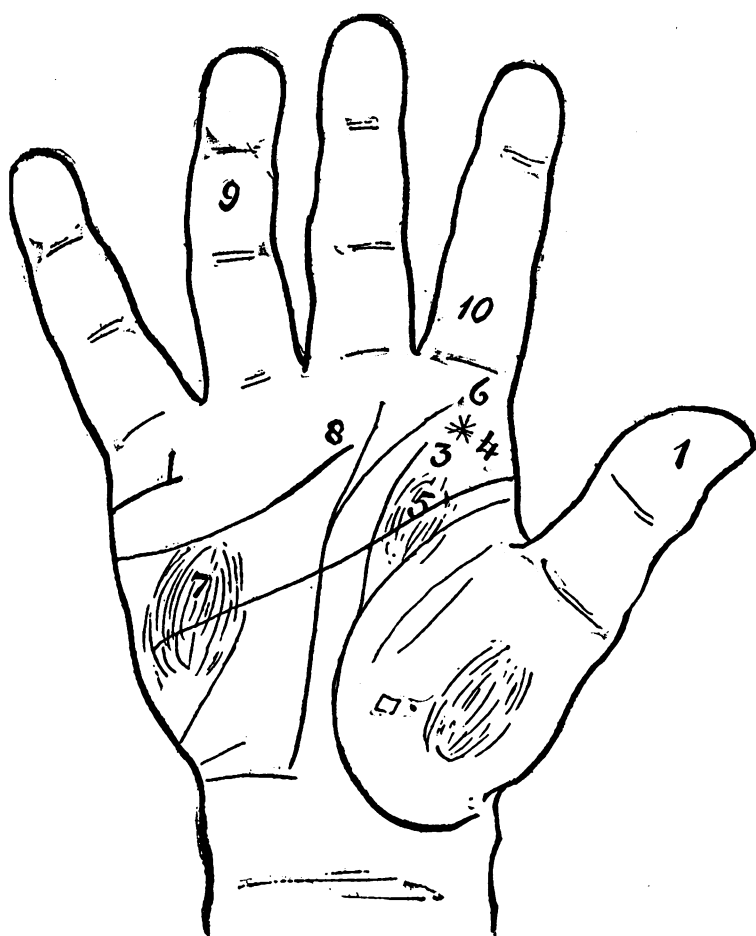
6. A line from the Fate-line to the mount of Jupiter: Government appointment.

7. Good mount of Mars: passive courage, endurance.

8. Short Heart-line.

9. Love of work.

10. Dignity.

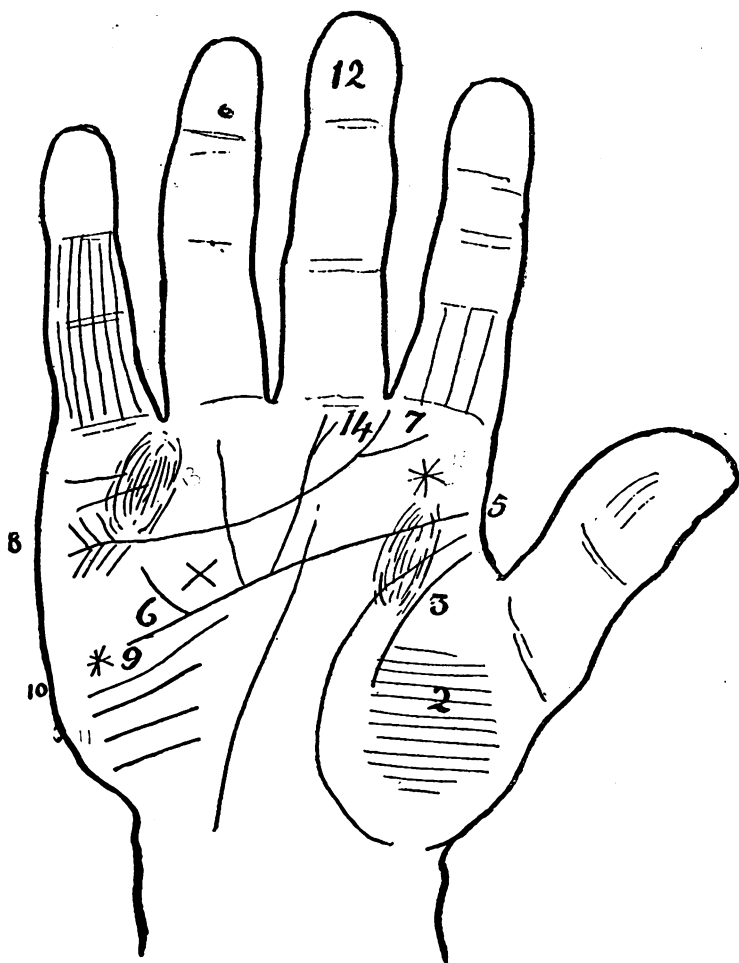


A1SOLDIER

A SAILOR

A SAILOR's hand should be firm, short, and broad.

1. Will-power and command.
2. Good mount of Venus: great kindness.
3. A line of Mars: endurance and protection from great danger.
4. Second Mars: courage and daring.
5. Head and Life lines opening: plenty of self-confidence.
6. Forked Heart-line: gives wit and a genial temperament.
7. A forked Heart-line: trustworthiness and thoroughly good heart.
8. Lines from the Heart-line going to Mercury: wit, kindness, and a genial temperament. A person who could tell a good story.
9. Star on mount of Luna: danger by water.
10. A very much-developed Luna mount: a great love of the sea.
11. Long voyages.
12. Cheerfulness.
13. High mount of Mercury: imagination.
14. A fork to the Fate-line: good fortune.



A SAILOR

A SUCCESSFUL ACTRESS (TRAGEDIENNE)

A GOOD tragedy actress should have long and crooked fingers. Long fingers for detail. The hand is open and wide, the fingers separating as in Nos. 1 and 2 giving freedom of thought and independent action.

3. Mount of Venus very much grilled: indicates inspirations and assumed passion.

4. A long second phalange of the thumb: good intellectual power.

5. Shows a forked Fate-line, which implies great success.

6. A star on the mount of Apollo: great gain from histrionic talent.

7. Shows high mount of Mercury, indicating eloquence: shown also by a pointed finger of Mercury, as in No. 8.

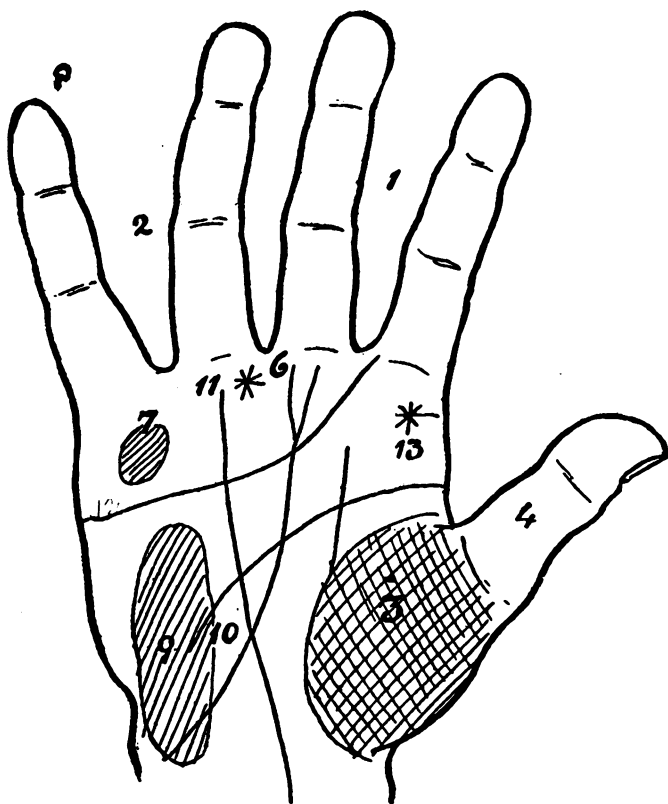
9. A very full mount of Luna encroaching on to Mars: great imagination, eloquence, and courage.

10. A dropping Head-line: imagination.

11. Good Line of Fortune rising from the bracelet to the mount of Apollo: great financial success.

12. Long Heart-line: naturally a sensitive, affectionate, and passionate disposition.

13. Star on mount of Jupiter: gratified ambition and fame in her profession.



A TRAGÉDIENNE

A SUCCESSFUL ACTRESS (COMEDIENNE)

SHORT fingers, crooked and supple.

1, 2. Denote a great love of music, fingers being crooked, and bending in a semicircle towards each other.

3. Intuition.

4, 5. Harmony and melody.

6. A Wit-line: when the Head-line turns up towards the mount of Mercury.

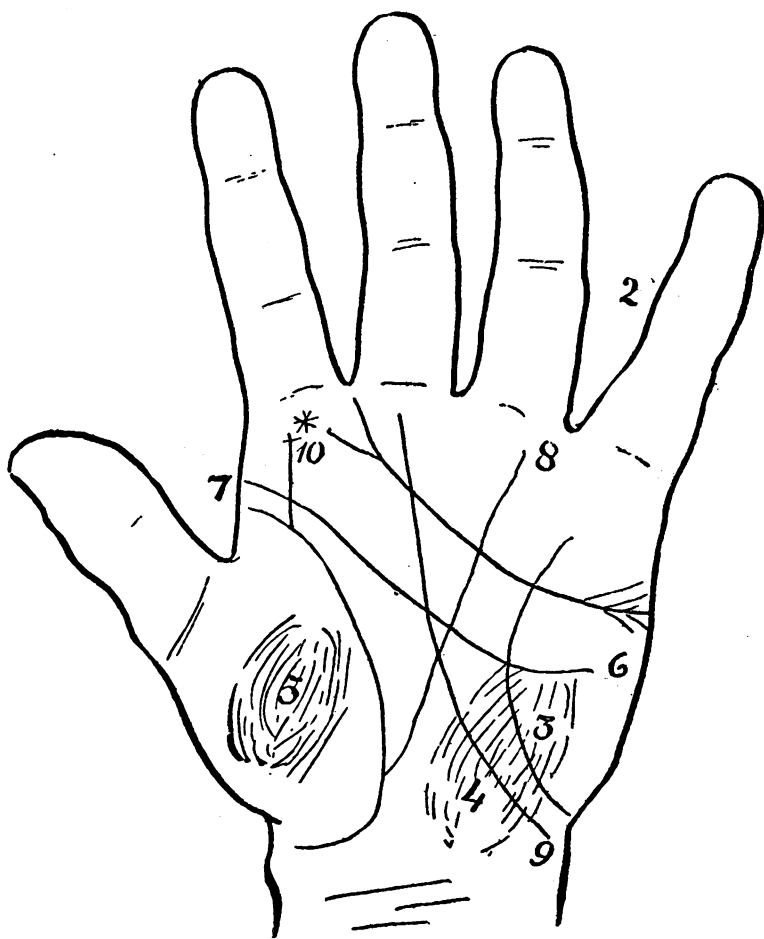
7. The division of Head and Life lines: plenty of self-confidence.

8. A good line of Fortune going to the finger of Apollo: good fortune.

9. A Line of Fate commencing on the upper Luna mount: a person who has to please the public to insure success.

10. Gratified ambition.

11. Small lines branching from the Heart-line towards the mount of Mercury: wit, humour, gaiety, and versatility.

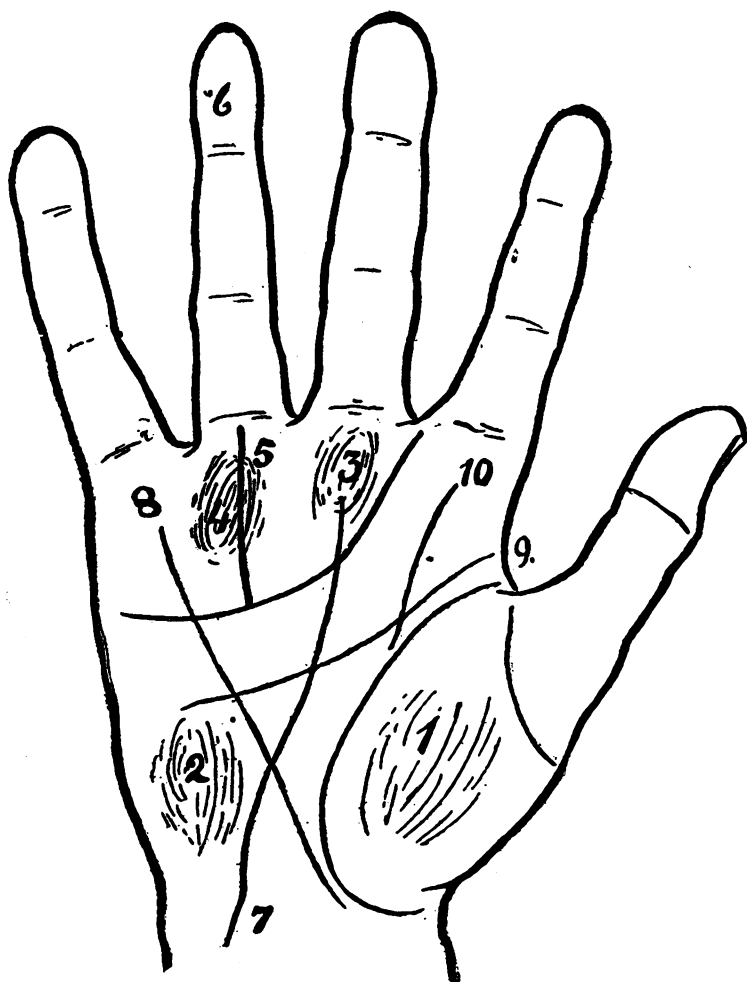


A. COMÉDIENNE

A SINGER

A STIFF hand and pointed fingers.

1. Good mount of Venus: melody.
2. Good mount of Luna: harmony.
3. Good mount of Saturn: melody.
4. Good mount of Apollo: harmony.
5. A line of Apollo, which is always shown in the hand of a singer.
6. Shows the finger of Apollo pointed, which is always necessary in a vocalist.
7. Good line of fortune rising from the bracelet, showing a person successful in some public career.
8. A line of Fortune gained by own merit.
9. Great self-confidence.
10. Ambition.

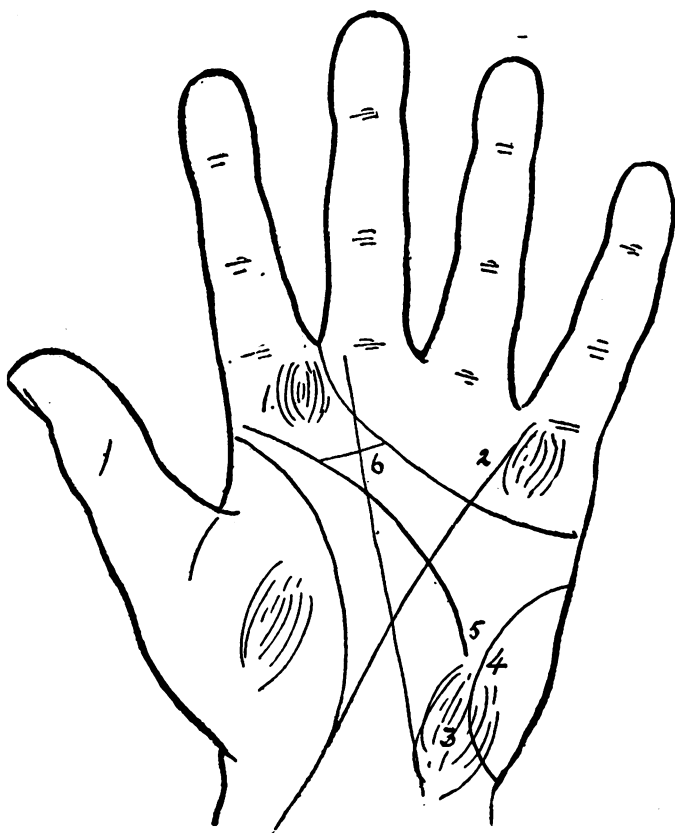


A. SINGER

A CLAIRVOYANT

1. GOOD mount of Jupiter: pride and dignity.
2. Good mount of Mercury: imagination.
3. Very high mount of Luna, Mercury, and Jupiter fully developed.
4. Line of intuition: absolutely necessary in the hand of a clairvoyant.
5. Drooping Head-line: imagination.
6. A pointed finger of Jupiter: showing dignity and mysticism.

The fingers of a mystic or clairvoyant should always show a wide division.



A' CLAIRVOYANT



CLAIRVOYANCE

DID not the Witch of Endor raise the spirit of Samuel for Saul, and are we not informed that the "spirits of many appeared at the death of our Lord"? The soothsayers, seers, and prophets who attended kings in days of old are equally in evidence now; in fact, royalty of to-day, as of old, consults them.

The greatest enemy to these sciences is ignorance, and the worst kind of ignorance is bigoted ignorance accompanied by fright. There are people who cannot and will not believe in anything but the material, in what they see, or what the small modicum of brain they possess can understand—worthy descendants of the persecutors of Galileo, who, after his wonderful discovery, was forced by them to declare that the world was flat, and did not revolve after all.

Such people are hopeless. We do not write for them. All we ask is that they leave us unmolested. If they had been told, say twenty years ago, that within half a century they could have a message sent them, when half-way across the Atlantic, from America or from England, or from some other vessel hundreds of miles away, they would have smiled a smile of supreme and pitying contempt, and have regarded their informant as a fit subject for Bedlam. Yet psychometry, Nature's telegraphy, was then as certain a fact as it is now.

Some of my readers will have experienced, or heard authentically of, instances of spiritual communications

between dear friends at great distances from one another. Clairvoyants constantly receive such messages, and can at times even see the spiritual presence of a distant person before them. It is a known fact, but so far an insoluble mystery of physics that human consciousness is often given knowledge through means other than those of the "seven" senses, placing it beyond doubt that there are powerful and mysterious unseen Forces around us of which but few know anything and the majority nothing. The following pages may possibly go a little way towards solving this most difficult inquiry.

The phenomena of clairvoyance can only be described adequately in scientific language. I am anxious that what I say in this book on the subject shall be understood by everyone into whose hands the volume may fall. To describe clairvoyance, therefore, in scientific phraseology would be to mystify many of my readers—those, namely, that have had no opportunity of acquainting themselves with the meaning of the unusual scientific words and phrases that the giving of a scientific description would compel me to use.

On the other hand, to give a description of clairvoyance in popular language is most difficult. I may find it impossible. Nevertheless, in the following pages I will do my best to make the subject clear. Those contemplating a deeper study of the subject should consult the book on "Clairvoyance" by Mr. Leadbeater, to which I have been much indebted in preparing what I am about to say on the subject. I am unable to accept everything he says, as he writes from the theosophical standpoint. However, his book puts the matter in many respects in a very clear light.

Clairvoyance being as old as man, it is not surprising that its existence can be traced in all ages of the world's history. Ancient Egypt and India knew it well, and Pythagoras and Plato and their successors had recourse to clairvoyance, as did Hippocrates, the "Father of Medicine." "The sight being closed to the external," wrote he, "the soul perceives truly the affections of the body."

Boswell once suggested that clairvoyance and other mysterious manifestations of a like kind might be explained by chance-coincidence.

Johnson's reply to Boswell was: "Yes, sir; but they have happened so often that mankind have agreed to think them not fortuitous." As Mr. Frank Podmore, M.A., says in his "Studies in Psychical Research," there are to-day a considerable number of persons qualified by education and experience to judge of the matter, who believe in them.

One is reminded of Longfellow, whose words might well be used by the clairvoyant. The person not gifted with this "sixth sense"—or, rather, a person who has not developed clairvoyance—of such an one a clairvoyant might say that he

". . . cannot see
The forms I see, nor hear the sounds I hear:
He but perceives what is; while unto me
All that has been is visible and clear."

One of the best clairvoyants that ever lived was Swedenborg. Didier was another. All the saints undoubtedly had this gift, or rather faculty, highly developed. To mention all the famous men and women that have exhibited this power would be impossible, while the

list of famous people who have expressed a belief in it—or, rather knowledge of it—would also be difficult.

Perhaps the latest of the famous believers is Maeterlinck. In his recent work entitled "The Double Garden" he has an essay on "The Foretelling of the Future." Speaking of his experience, for instance, with a palmist, he says: "I did not obtain much from him, but, in the case of some more nervous persons whom I brought to him, particularly two or three women with whose past character I was fairly well acquainted, he revealed with rather astonishing precision the essential preoccupation of their minds and hearts, discerned very cleverly the chief curves of their existence, stopped at the cross-roads where their destinies had really swerved or wavered, and discovered certain strikingly exact and almost anecdotal particulars, such as journeys, love affairs, influence undergone, or accidents."

However, to come back to the phenomena with which I deal in this section. Kingsley says, in his work entitled "Alexandria and her Schools," that "those very phenomena which are puzzling us so nowadays—ecstasy, clairvoyance, insensibility to pain, cures produced by the effects of what we now call mesmerism—all are in these old books of bygone seekers of wisdom."

Herodotus records how a Delphic oracle impressed Cræsus. This was, of course, obviously clairvoyance. The reader will remember that on the hundredth day of the departure of the messengers of Cræsus from Lydia, they were to demand of the oracle what their master was doing at a certain hour on that day. Even before they could put their question into words, the Pythoness accosted them thus as they approached her:

"I can count the sands and know the measures of the ocean,
I understand the dumb and hear him that speaketh not,
On my senses there stole the savour of a strong-shelled tortoise
Broiling in a cauldron with the flesh of a lamb :
Brass is the couch underneath it, and brass the robe laid upon it."

As so often explained, the word "clairvoyance" simply means "clear-seeing." From the fact that clairvoyance has been frequently used by conjurers as a description for a well-known kind of entertainment, many people have lost sight of what the word really stands for.

My readers will remember that the professional conjurer usually has a confederate. The so-called clairvoyant confederate is not a clairvoyant at all, but as far as real clairvoyance is concerned is a humbug; and I think it is wrong to use the word at all in connection with such juggling performances. The conjurer usually starts by pretending to mesmerize the lady, who in her turn shows signs of going to sleep. She is then blindfolded with a handkerchief. Seated with her back to the audience, she is ready to begin her part of the performance.

The conjurer goes among the audience, and, taking from one of their number something, he holds it up in the direction of the alleged clairvoyant. At the same time he asks her to name what he has in his hand. It may be a coin. In that case the lady will accurately describe the metal from which it is made, the coin's value, its nationality, and its date.

The audience having been duly impressed by this, the conjurer will go to another person, and ask for something that the clairvoyant shall describe. Say he receives a watch. This also he holds up, when in response to his questions she describes the metal of which it is made, the colour of the face, the time it registers, and so on.

All this is very mystifying, but it is not clairvoyance. It is simply trickery. The lady is not clairvoyant, she is not mesmerized. The reason she can describe the articles held up behind her back is that she and the conjurer are making use of a code of signals. Every question that she is asked is expressed in different words, and from the form the question takes she knows what the answer should be.

For instance, take the case of a coin held up. When the conjurer is given say, a penny, he words his question, thus, "Can you tell me what this is?" When he is given a gold watch, he may say, "Quick, quick, can you tell me this?" When he is given a silver watch, he would, for example, say, "I don't know whether you can tell me what this is?" and so on. When they come to the question of the time shown by the watch, another previously arranged code of signals is resorted to. For instance, should the time be seven o'clock, the question could be, "What time does this watch show?" If it were eight o'clock, the question could run, "Please tell me the hour by this watch." In the case of minutes past or minutes to an hour, the reader will quickly see how easily code questions can be arranged.

However, as I have said, all this is not clairvoyance, although it is undoubtedly amusing; but it induces some people to confound the real and the false, thereby doing an injury to genuine clairvoyance.

Clairvoyance is "clear-seeing," by means of the psychic or spiritual sight. It is seeing what to the ordinary eye is invisible, just as clair-audience is hearing with the psychic or soul-ear.

There is a clairvoyance induced by hypnotism. The subject goes or is put into a trance. This, however, is not the kind of clairvoyance that I purpose dealing with in this section of the present volume. What I purpose dealing with is normal clairvoyance—that is, the faculty exercised while the clairvoyant is in a natural, conscious state.

However, it may be of interest if I just mention what trance-clairvoyance is. As I have said, it is induced by the subject being mesmerized (I prefer that term to the newer one of “hypnotized”). The effect of this process is to temporarily suspend the outer senses (eyesight, ear-hearing, etc.). This enables the subject’s consciousness to devote all its attention to sights ordinarily invisible, while it also brings into activity the clairvoyant faculties. This result, however, can only be achieved where the subject has already possessed, in a latent form, exceptional sensitiveness to those other sights.

When this sensitiveness exists the mesmerizer can instruct the subject to place herself (good subjects are generally women) *en rapport* with places or persons perhaps thousands of miles distant; and she can describe them and what is happening at these places.

Many dreams that “come true” are the result of the exercise unconsciously of the clairvoyant powers. The dreamer, the body being at rest, is able to get *en rapport* with different scenes and persons, and sometimes, under certain conditions, to remember on awakening what has been seen. In this way the past, present, and future have often been ascertained.

A character in “Martin Chuzzlewit” says: “We never knows wot’s hidden in each other’s hearts; and if we had

glass winders there we'd need to keep the shutters up, some on us."

Undoubtedly the latter part of this remark is correct. But *can* any of us "keep the shutters up"? Where a clairvoyant is concerned we cannot, for the clairvoyant does know "wot's hidden in our hearts."

In his "Rationale of Mesmerism" Mr. A. P. Sinnett divides the different kinds of clairvoyance roughly as follows:

1. Ability to see things about one that are hidden from ordinary people.
2. Ability to see scenes or events far distant or concealed by intermediate objects.
3. Ability to see objects or events that are in the past or in the future.

Mr. Leadbeater summarizes what a man possessing the first description of clairvoyance named above fully developed would see. To a clairvoyant of this kind inanimate objects "become almost transparent, owing to the difference in wave-length of some of the vibrations to which he has now become susceptible. He finds himself capable of performing with the utmost ease the proverbial feat of 'seeing through a brick wall'; for to his newly-acquired vision the brick wall seems to have a consistency no greater than that of a light mist. He therefore sees what is going on in an adjoining room almost as though no intervening wall existed. He can describe with accuracy the contents of a locked box, or read a sealed letter. With a little practice he can find a given passage in a closed book. . . .

"The solid ground upon which the man walks becomes to a certain extent transparent to him . . . to a certain

depth. . . . This enables him to watch a creature burrowing underground; to distinguish a vein of coal or of metal (if not too far below the surface), and so on."

Mr. Leadbeater goes on: "The bodies of men and animals are for him in the main transparent, so that he can watch the action of the various internal organs, and to an extent diagnose some of their diseases.

"The extended sight also enables him to perceive, more or less clearly, various classes of creatures, elemental or otherwise, whose bodies are not capable of reflecting any of the rays within the limit of the spectrum as ordinarily seen. Among the entities so seen will be some of the lower orders of nature-spirits—those whose bodies are composed of the denser etheric matter. . . .

"Anyone possessing this sight of which we are speaking would also be able to perceive the etheric double of man; but since this is so nearly identical in size with the physical, it would hardly be likely to attract his attention unless it were partially projected in trance or under the influence of anæsthetics. After death (when it withdraws entirely from the dense body), the moment the 'bird leaves its cage,' or the soul leaves its earthly tenement, it can be seen, and would be clearly visible to him; or he would frequently see it hovering over newly-made graves as he passed through a churchyard or cemetery.

"He would find himself able to see several entirely new colours. . . . And not only would he see new objects that were wholly of these new colours, but he would also discover that modifications had been introduced into the colour of many objects with which he was quite familiar.

"He would be capable of hearing—and perhaps even of feeling—more than most of those around him."

Even this does not exhaust the list of the wonders opened up to the newly-fledged clairvoyant. There is another stage to be reached. With this, however (in which the question is opened up of the "Fourth Dimension of Space"), I cannot here deal.

Those of my readers who wish to pursue the subject further should go to Mr. C. H. Hinton's "Scientific Romances" or to Dr. A. D. Schofield's "Another World," also to Mr. Hinton's "A New Era of Thought," Mr. W. T. Stead's writings on "Thought," and so on.

How difficult it would be to put the matter into popular language can be judged from the following extract from Mr. Leadbeater's book:

[The clairvoyant] "has no . . . difficulty in reading any page in a closed book, because he is not now looking at it through all the other pages before it or behind it, but is looking straight down upon it as though it were the only page to be seen. . . . It [this 'higher' development of clairvoyance] lays every point in the interior of every solid body absolutely open to the gaze of the seer."

That clairvoyance proves the existence of the spiritual part of man we have already seen; but it does more. It proves that there is something beside the body to *every* living animal. How? The spiritual part is known as the "aura." This aura, when what is called death comes, disappears.

More, from the aura the clairvoyant can read as in a (closed) book the desires, emotions, passions, tendencies, not only of man, but of animals.

Speaking of the newly-fledged clairvoyant, Mr. Leadbeater explains the appearance that the aura will present. He says: "As he looks at a person he will see him sur-

rounded by the luminous mist of the astral aura, flashing with all sorts of brilliant colours, and constantly changing in hue and brilliancy with every variation of the person's thoughts and feelings. He will see this aura flooded with the beautiful rose-colour of pure affection; the rich blue of devotional feeling; the hard, dull brown of selfishness; the deep scarlet of anger; the horrid lurid red of sensuality; the livid gray of fear; the black clouds of hatred and malice; or any of the other hundredfold indications so easily to be read in it by a practised eye."

As our health changes, so also changes the aspect of our aura; it is because the clairvoyant can see the aura that his services are so valuable in connection with matters of health. This is specially the case in regard to clairvoyants who have had a long and thorough medical education.

With regard to reading the history of a person, man may be likened to a traveller in a sandy desert, leaving each footstep marked in the sands of life. And so man in his journeyings through life leaves behind him a track that the clairvoyant can follow, wind it every so deviously.

The clairvoyant sees sometimes the past of a consultant in still pictures, sometimes in pictures in motion, sometimes in a succession of animated scenes like a play on the stage. Should he desire to call up any one scene, he finds himself, as it were, standing in the midst of it. He sees the place, and sees and hears the people—more, he reads their thoughts and motives. He cannot interfere with the course of events (although I shall have something to say presently on this point when I come to deal with psychometry). The clairvoyant, however, can make the scene pass before him quickly or slowly, as he may choose.

He can thus see pictures representing the past of men, just as the psychometrist we shall be seeing later can feel or sense the past or near future.

One of the greatest of the many great uses of clairvoyance is that it proves by means of the spiritual vision the existence of the spiritual body to which St. Paul referred. Clairvoyance proves this by conveying to the consciousness an image of the spiritual body. It is able to do this because it can cognize, and take note of, can "catch," the "faint" rays of light which are all the spiritual body is able to effect. In other words, clairvoyance does nothing less than prove the existence of the soul. It proves the after-life. It shows the clairvoyant those of the vast army of the so-called dead who are still on what has been well called the earth-plane. He will see what they are and what they are doing. He will be able to study the domain of the dead while he is yet in the "land of the living."

All the above-named powers will be found to be possessed by but few Western clairvoyants. Sufficient, however, will be revealed to the average man or woman developing the faculty to enable him or her to know that there is another life, or at any rate to be able to trace missing friends, give most valuable advice on health, and often business matters, etc.

How the clairvoyant first becomes aware of the awakening of the hitherto dormant faculty has been well described by the German writer Zschokke in his autobiography. He says that when he has been listening in silence to the conversation of a total stranger, "his past life up to the present moment, with many minute circumstances belonging to one or other particular scene in it,

has come across me like a dream, but distinctly, entirely involuntarily and unsought, occupying in duration a few minutes."

How often have we all read of people that have been almost drowned afterwards describing how the whole of their past life seeing, while they were in danger of drowning, to flash across their mind! Scenes long forgotten are called up to the minutest detail in a moment. This phenomenon has been recorded too often for it not to be true. How is the result brought about if there be not a record of the past somewhere? Then, if there is a record somewhere, surely it is not too marvellous for credence that clairvoyants are truthful when they say they can read it, and their "subjects" sane when they say that they have had it read.

Zschokke goes on to tell how he at first thought the results he achieved to be a trick of the fancy. One day he was sitting with the family when a new servant whom he had never seen before came into the room. When she went out, he jokingly related to the family her past life. So accurately did he do this that everyone declared that he must have known her all her life. Nevertheless, as I have said, he had never seen her before. Later he obtained confirmation from people who had known the girl, "not without amazement on the part of those who gave it."

One of Zschokke's subjects was so astounded at the accuracy and minuteness of his "reading" that he even admitted that, as Zschokke had stated, he (the "subject") had once robbed his employer.

I pass on now to consider the ability of good clairvoyants to observe events at any given distance. They

can do this in several ways: either in a trance, or in sleep, leaving the body and going to the spot, or by means of the exercise of the will, or at the instance of a mesmerizer. (How the two latter processes are carried out I have no space to describe.) It is this power that enables a clairvoyant to astonish consultants by describing exactly what their friends are doing at a distance.

The clairvoyant may also witness distant scenes by projecting a thought-form—by thinking strongly of himself as actually being where he wants to witness persons or events. In other words, he sends a messenger (his own spirit and soul), which returns to him with the information desired. The information would reach the clairvoyant by means of sympathetic vibrations.

Again, he can do it by projecting his spiritual form from his fleshly one (with which latter he retains connection by means of a cord of magnetism, the snapping of which would mean death).

This explains the phenomenon of the "double." In his works entitled "Real Ghost Stories" and "More Ghost Stories," Mr. W. T. Stead gives many examples of what the double can do; and Mrs. Crowe, in her "Night Side of Nature," also gives some instances. Further cases can be found in Mr. Andrew Lang's "Dreams and Ghosts" and in Dr. F. C. Lee's "Glimpses of the Supernatural."

Of this class of phenomena are the appearance of people at the moment of their death to far-away relatives or friends. It also accounts, for instance, for the presumably involuntary appearance of Mr. T. P. O'Connor's double on a certain occasion in the House of Commons. Mr. O'Connor at the time was in America, yet several

fellow M.P.'s felt convinced that they saw him seated in the House. I dare say many have had brought to their notice authenticated cases of a person in one country knowing or feeling convinced of the death of some dearly loved one far away, and feeling no surprise when notice of such event was certified to them, and in the case of a clairvoyant even seeing the spirit of the person.

That clairvoyants can read the past is often questioned, but at this time of day it is really unnecessary for one to deal with sceptics of that character. Hundreds of thousands of the most enlightened people in all parts of the world have had their past read by competent clairvoyants. What will be more to the point will be for me to deal with the question, "How is the process carried out?"

This is not quite clear even to clairvoyants themselves. A good theory is that the record of the person's past exists, and that in some way the clairvoyant is able to have access to it, just as the subscriber to a library can have access to books dealing with the past life of the earth.

People who have had no experience as to what clairvoyants can do think, as I have said, that to read the past is impossible. And yet, read the past is exactly what they themselves do every moment of their lives! For they see a thing because light travels from what they look at to their eye, and the image thus created is conveyed to their brain. Consequently, it is not the present that they see. In fact, the present they never see. The present never has been seen (to put forward a view that I have not heard stated before). What they see is the past—how the object seen looked like when the light that

strikes their eye left that object. That is to say, they see the object as it was (in the past), not as it is.

The recent past they see when they look at an object near at hand. A more distant past they see when they look to the extent of their visual power. A fairly long distant past they see when they look at the sun. Light travels at the rate of about 186,000 miles a second. To travel from the sun light takes eight minutes and a quarter. Hence our friends the sceptics never see the sun. That is to say, of course, they never see it as it is; they only see it as it *was* in the *past—over eight minutes ago*.

A *longer past* distant the sceptic reads when he looks at the pole-star. This he only sees as it was *fifty years ago*. A still longer distant past the sceptic reads when he looks at other stars—stars which he only sees as they were *thousands of years ago*. For it takes thousands of years for light to travel from them to his eye. As has often been pointed out, one of these stars might be blotted out from existence, and still we should apparently be looking at it. We should not know for thousands of years that the star we had been looking at had ceased to exist.

I have a theory that, as a matter of fact, it is probably only the clairvoyant that ever does see the present. However, I have not the space here to give the reader this theory.

Now let us consider the argument of a book published some years ago. This argument was cleverly restated in an article by the late W. Stainton Moseley, M.A., Oxon. The argument is as follows: If a man were able to get as far as the pole-star and look at our earth, he would see us, not as we are at all, he would see us as we were fifty years ago! Would not this be reading the

past? If our observer could reach one of the other fixed stars, could he not read the past of thousands of years ago? and so on.

Whether or not it is by being able to get into contact with the past light rays that the clairvoyant reads the past, or whether it is by any other method, as I have said, I do not know. But what I do know, and know from past experience and from the experience of many other clairvoyants, is that the "dry bones" of the past can be made to "live again"—or, rather, that the past is not dead at all, but alive, ready to be read by anyone willing to learn the alphabet of its language.

Crookes and Röntgen have enabled the generality of us to see what before was hidden; for instance, any of us can now "see" our own bones (as they used to be), and so forth. But clairvoyance gives man powers of vision far greater than do the X rays. To the man in the street the clairvoyant and clair-audient can truly say:

"For I see things you cannot see,
Hear things you cannot hear."

In fact, he can see nothing less than another world, and can hear its sounds as well—a world as real as the physical world is to the materialist.

The rays of light that reflect it the eye is unable to "catch." Hence, no image of that world can be conveyed to the brain by means of the eye. But the world (this second world) is there for all that. And it is not far away. Indeed, part of it is here. We are in the midst of it. Nay, part of *us* is part of *it*. Thus:

As St. Paul reminds us, there is a fleshly body and there is a spiritual body. Where is man's spiritual body? It interpenetrates, fills out, gives form to and animates the physical body.

The claim that competent clairvoyants can trace missing friends is often ridiculed by those who have never taken the trouble to study the subject. The explanation of the phenomenon of tracing missing people is as follows:

All the world knows now that the lines of the finger-tips of each person differ from those of every other person. Perhaps one day all the world will know that every man has what is called a "musical chord." The rate at which his whole being vibrates (and everything vibrates in nature, even to a marble wall) sets up a vibration, in the ether necessarily of a musical nature.

Well, it is by means of this "chord" that, consciously or unconsciously, the clairvoyant can trace the person whose whereabouts the consultant desires to know. The clairvoyant, from any object, like a letter, a glove, etc., that has been owned or rather used by the person, and therefore impregnated with his aura, gets to know the chord of the missing person, and "strikes" it. The sympathetic vibration of the chord in the ether reaches the absent individual, and, the chord being different from every other chord, instantly the person's attention is attracted, and a response is evoked.

So much for the way in which clairvoyance enables the person that has developed it to read the present and the past. But the clairvoyant is also able to read the future. This statement will seem to persons unacquainted with this subject the utterance of a madman. Many people who might concede it possible that the present can be read, and even the past, will never be able to accept this statement that the future can be read as well. "The future they would explain? Why, it does not exist yet; how,

then, can you 'read' it? We admit that the present exists (although we cannot see it), and the past, but surely you are not going to tell us that the future does."

"An ounce of fact is worth a ton of theory." Clairvoyants are engaged in reading the future daily, and have been in all ages from beyond Bible history, and thousands of people who consult them must admit that their prognostications "came true." For the person, therefore, who has had no experience of this kind to stand afar off and cry out in reference to the claim I now put forward as to the possibility of future reading is, to say the least of it, bigotry.

It is more than one "shadow" that we cast. Mrs. Denton was once on a railway journey, and the train stopped at a wayside station to give the passengers "twenty minutes for dinner." Returning from the refreshment-room, she went to take a seat in a car (the incident occurred in America). Looking into one car, she saw what she took to be all the seats occupied by people. She noted the appearance of several of them. Gradually, however, they seemed to fade away. She then knew that her psychometrical faculty had been at work.

Taking a seat in the car, she waited. Presently all the people that she had seen clairvoyantly returned, and took their respective places in the car. They had cast the "shadow" that to the clairvoyant appeared to her mental sense as themselves.

I have already stated that the state of knowledge concerning the "how" of clairvoyance does not enable us to state definitely the means whereby a clairvoyant attains his results. All that personally I can say is as follows:

As we have seen, the word "clairvoyant" simply means clear-seeing. Clairvoyance itself has to do with "clearly seeing" what is hidden from the ordinary sight. Yet the difference between seeing with the eye and seeing with what Shakespeare would call the "mind's eye" is not very great after all.

How do we see with the eye? By means of vibrations of the air and the ether. Light (vibrations) strikes upon an object. The light is reflected in all directions. Some of its rays strike the eye, whence an image of the object is transmitted to the brain. In this way the brain gets knowledge of the size, colour, etc., of the object, and we say we "see" that object.

Our seeing the object, therefore, depends on the ability of the brain through the eye to catch the vibrations of light. Now, it is a well-known scientific fact that there are many vibrations that the eye is incapable of "catching," which is equivalent to saying that there are many objects in creation which it is impossible for us to see (although they may be "right under our nose"). Some such objects are revealed to us by the microscope; and an empty hand, placed under the microscopical lens, turns out to be full—of microbes, sweat-drops, dust particles, and so on.

Now, just as to the microscopist are revealed innumerable things in nature that are hidden to the "man in the street," so to the clairvoyant are revealed innumerable things that are hidden to the microscopist, and also, by the way, as we have seen, to the telescopist, remembering with the clairvoyant no bodily eyes are necessary; blind clairvoyants are often very clever.

As with seeing, so with hearing. By means of the

microphone the scientist can hear sounds that the "man in the street" would say have no existence. Indeed, even the ordinary ear-trumpet enables the man partially deaf to receive sounds that otherwise he would have believed to be non-existent.

In the same way the clair-audient person hears sounds that are inaudible, not only to the "man in the street," but also inaudible to the man with the ear-trumpet and to the man with the microphone.

Everything has a connection with the records of its past and future, but this clue the clairvoyant is able to follow up. It is like talking over the 'phone to a friend. So long as you have possession of the wire you can get from him a description of himself. There is this difference, however; he may refuse to give the description, whereas in the case of the communication that the competent clairvoyant sets up refusal is impossible. And there is another difference. Your friend's description might unintentionally be incomplete or otherwise faulty. The "description," however, that the clairvoyant obtains is accurate, complete, perfect.

To effect his "reading" the normal clairvoyant has only to handle the object or hold the hand of the consultant, make the mind passive, and the mental pictures appear before him.

I have referred to the aura. This to the non-clairvoyant is invisible. Hence to the sceptic it is non-existent. The aura, however, of men and things inanimate can not only be seen, smelt, felt, and "read" by the clairvoyant and the psychometrist, it can also be photographed by the sceptic himself. By a description of how the aura was photographed by M. David,

the eminent chemist, and later by Dr. Muys, the reader should refer to *Light* of October 16, 1897. There he will also find a reproduction of two photographs of the aura, also a monograph and a photograph dealing with the same subject will be found in *La Radiographie* for August of the same year.

Thus, as *Light* well points out, it is the existence and the luminosity of the aura registered mechanically. Its dynamic energy has been registered by Crookes and by Drs. Leger, Lucas, Charazain, and Decle, by Baraduc's biometre, etc., whilst its sensitiveness has been demonstrated, for example, by Dr. Luys, De Rochas, and Professor Boirac.

But the greatest stumbling-block to the person to whom the whole subject is new will be the claim set up by clairvoyants that they can read the future. As I have already said, how clairvoyants can do this is not, in my opinion, positively known. I may point out, however, that the events of the present are based on the events of the past. Is it very unreasonable, therefore, to say that the events of the future are based on those of the present?

To argue against the possibility of prophecy comes with a bad grace from Christians. The Bible is full of "readings" of the future. The very word "prophet" that occurs so often in the Bible means, of course, a person able to foretell what is to happen. Moreover, we find that prophets in Biblical times, so far from having their claims sneered at, were regarded as people specially gifted, and treated accordingly with much honour.

I may here quote Sir Oliver Lodge, who says: "A luminous and helpful idea is that *time* is but a relative mode of regarding things; we progress through phenom-

ena at a certain definite pace, and this subjective advance we interpret in an objective manner, as if events necessarily happened in this order and at this precise rate. But that may be only our mode of regarding them. The events may be in some sense existent always, both past and future, and it may be we who are arriving at them, not they which are happening."

Sir Oliver likens humanity to people travelling in a train. As they travel along they only see the landscape through the window bit by bit, each field and lane and wood a thing at which they arrive separately. But if, he points out, they look out of the window, they would see that every part of the landscape belonged to every other part, and that every field was but a part of one great landscape, in which the scene before was as clear as the scene behind.

This may help the reader in connection with the matter we are considering.

It is a mistake to suppose that palmistry, clairvoyance, psychometry, and other of the less known sciences and gifts are the only ones that have to do with the future. The predictive sciences are really numerous. Medicine is a predictive science. The physician is able to foretell the course a disease will run in a patient, the condition of whom he is thoroughly acquainted with. Again, he is able to predict what the effect of medicine administered to the patient will be—in the future, of course. And so on. Again, statistics is a predictive science. The statistician is able to tell us this year, within limits, how many people will be run over next year, how many people will die of any given disease, and so on.

Astronomy is a predictive science. The astronomer

can tell the exact position in the heavens that any given planet will occupy. And so on.

The probability is that everything can be foretold provided we know all the likely determining facts. In the case of a man, we can know from his faculties pretty well how in a certain position he would act. Phrenologists, for instance, can pick out the born murderer. True, the man may not take life, but unless care be taken he will. Educate him, refine him, place him under favourable environment, and he will not.

A most celebrated tragédienne has the hand of a murderess. But she will never commit homicide. Her upbringing and her environment will always preclude it. Moreover, her profession enables her, so to speak, to "work off" the tendencies that otherwise might lead her to commit murder. My readers will notice the parts in which Madame Bernhardt displays the most ability. They are parts like that of La Tosca, and so on—parts where violent passion and perhaps murderous inclinations, if not actions, have to be portrayed. As a delineator of temperaments of this class, Madame Bernhardt is unrivalled; and I think I have shown the reason.

If you know a man's character, you can pretty well guess, given two alternatives, which he will choose. Mr. Leadbeater pictures man as exercising will-power at certain crises in his career. And he says that man's position "is something like that of the driver of a train: when he comes to a junction: he may have the points set either this way or that, and so can pass on to whichever line he pleases. But when he *has* passed on to one of them, he is compelled to run on along the line which he has selected until he reaches another set of points, where again an opportunity of choice is offered to him."

These points of departure would be clearly visible to the clairvoyant, together with the results of each possible point, down to the smallest detail. "The only point which would remain uncertain would be the all-important one as to which choice the man would make." Here the clairvoyant can only deal with probabilities, on the lines I have described.

Hence the clairvoyant cannot and does not claim to be able to read the future in regard to minute details. He can only do so approximately. But that he can do it with practical accuracy has, I repeat, been proved beyond all question.

I have referred to the Bible. As Mr. John T. Dale points out in his lecture on "Dreams," on very numerous occasions when, according to the Scriptures, God desired to convey a knowledge of anything to a prophet, it was revealed to the prophet in a dream. Now, everybody may not have consulted a clairvoyant, but everybody has dreamt dreams, and innumerable dreamers are to be found who aver that some of their dreams have "come true."

If this be so—some very definite dreams come true—what is implied except that the future has been read. And if the future can be read by the dreamer—and who knows whither the spiritual part of mankind wanders to in dreamland?—why should it not be read by the clairvoyant? There is only one future, consequently the future that the clairvoyant reads must be the same as the future read by the dreamer. And no one asserts now that prophetic dreams never take place, just as no one can assert truthfully that prophetic clairvoyance never occurs.

That the clairvoyant should see anything with his eyes shut is to the non-investigator impossible; but any-

one can shut his eyes, and with his mind's eye see the polar regions one second and the tropics the next. Somnambulists can see, climb into most dangerous places, and walk there safely, and who shall say they are not then guided and guarded with their spirits' or souls' eye?

No sceptic on the subject of clairvoyance can deny this. And if it is possible for the somnambulist to see without using the eyes, why should it be impossible for the clairvoyant to do the same?

"There is nothing in it." That is the conclusion that our friend the sceptic arrives at—or, rather, the opinion that he puts forward. Yet clairvoyants have been consulted by some of the best-known people in history, and consulted again and again, and they have paid heavily often for the privilege. Mdlle. Lenormond, a celebrated future-reader of Paris, amassed a fortune of 500,000 francs. Amongst those that consulted her were Robespierre, Barras, Joséphine, Louis XVIII., and Madame de Stäel. Most of my clients are some of the best educated and shrewdest people in the country.

But, it may be objected, especially in this age of materialism, there is nothing that exists which cannot be seen by the physical eye. Then, does not electricity exist? Yet who has seen electricity? Does not the wind exist? Yet who has seen the wind?

But it may be replied: "No one has seen electricity or wind, whereas clairvoyants claim that by means of their gift something hidden from others is seen." Quite so. What, however, clairvoyants see most sensitive, soulful people could see if they chose to study and develop the gift.

Clairvoyance is often mentioned in the Bible. In 2 Kings vi. 12 we are told that "Elisha, the prophet that is in Israel, telleth the King of Israel the words that thou speakest in thy bed-chamber." Verse 17 says: "And the Lord opened the eyes of the young man, and he saw: and behold the mountain was full of horses and chariots as of fire round about Elisha."

Hagar and Elisha also had their "eyes opened."

In Ezek. viii. 11 and xi. 1 we have Ezekiel, with spiritual sight or clairvoyant vision, seeing on one occasion seventy men of the house of Israel, and on another twenty-five.

Jacob spiritually saw angels ascending and descending. Stephen saw "the heavens opened" so did Jesus; so did Ezekiel.

The above are only a very few instances of clairvoyance recorded in the Bible.

Scientific palmistry is something that must be learnt. Clairvoyance, on the other hand, like psychometry, must be developed. The faculty is dormant in everyone. I do not mean, of course, that everyone can develop it to the same extent; in the same way, we all cannot become musical, poetic, or artistic geniuses. But it is open to everyone to develop the faculty to a greater or less extent.

Among the Scottish Highlanders and other mountaineering people the gift of "second sight" or clairvoyance is often hereditary for many generations. The Westphalians in Prussia possess the gift in as pronounced a degree as do the islanders of Skye.

There are many ways of rousing the faculty to action. One good plan is to sit in the dark repeatedly for, say,

twenty minutes or half an hour, and endeavor to see the objects around. After, it may be, many trials a faint haze will be discerned surrounding each object and outlining it. This haze is, of course, the aura.

Another way is through the gate of meditation. "Let a man," says Mr. Leadbeater, "choose a certain time every day—a time when he can rely upon being quiet and undisturbed, though preferably in the daytime rather than at night, and set himself at that time to keep his mind for a few minutes entirely free from all earthly thoughts of any kind whatever, and, when that is achieved, to direct the whole force of his being towards the highest spiritual idea that he happens to know. . . . As he grows more and more able to elevate and concentrate his thought, he may gradually find that new worlds are opening before his sight."

Let those who develop the power beware lest they use it for any unworthy purpose. Before giving a sitting professionally, offer a prayer for guidance, and ask that you may be able to say something that will be of help to the consultant. Terrible, in this world as well as in the next, are the consequences of misusing the power that clairvoyance places in the hand of man. It should be used only to help to lift the "burden from the back of care"—to do good, in short. Then shall it bless both him that gives and him that takes.



PSYCHOMETRY

PSYCHOMETRY, clairvoyance, and clair-audience are so very closely allied that they may be classified under one heading. They indicate variations of the same faculty. They show that the person possessing them in a developed state is of an exceedingly sensitive temperament, and thus able to "sense" conditions that are of a spiritual, psychic, or soul nature. Telepathy, or thought-transference, evidences the possession of sensitiveness of practically the same class, telepathy being, of course, the perceiving of thought-vibrations.

Everybody has a certain amount of psychometric power. They may not be able to read the past, present, and future of people, but they are able to "sense" the disposition and general character of a person with whom they come in contact for the first time. Indeed, this is a

very common faculty. How often do non-psychometrists feel an instinctive repugnance on first acquaintance with a person, and an instinctive liking for another person on first meeting him!

Psychometry is a soul-sense. Hence everybody must possess it to some degree, if for no other reason than that everybody has a soul. There are people in the world who would almost seem to be ashamed of this fact—ashamed of possessing a soul. They laugh to scorn all ideas of sensitiveness and what follows from it—namely, psychometry, clairvoyance, clair-audience, and the rest. They boast of being quite sceptical in regard to all such matters. If instead of calling themselves sceptics they called themselves ignoramuses, it would be much nearer the truth. For that a man is a sceptic implies that he has thoroughly studied the subject, the truth of which he rejects; but I can safely say that where psychometry—as where clairvoyance, clair-audience, and palmistry—are concerned there are no sceptics.

Everybody who thoroughly examines the subject is simply driven, if he be honest, to admit that palmistry is a science and a demonstrable one, psychometry, clairvoyance, etc., gifts possessed in a large degree by certain persons—that, in short, they are truths. Those who reject these truths, through not having examined the subjects, are simply self-deceivers. They injure no one but, themselves, and those that know better simply sneer at them behind their backs. I have often spoken at some length to rejectors of the occult phenomena, but I have in a very large number of cases found them to end up with narrating some startling experience of an occult nature that has either happened to themselves or to some

friend or near relative whose word they do not dream of doubting. If there were a man or woman of intelligence living who absolutely had studied this subject and still rejected it, I would say from the bottom of my heart, God pity them! for they would need pity indeed. It would be clear that they were deficient mentally—deficient in the logical capacity, deficient in the ability to weigh facts and to trace effects from causes.

I ask my reader who has not yet examined this subject either to do so, or to refrain from expressing an opinion, or from holding up to ridicule these truths of the soul-workings and sensations. Such disbelief simply results in the ridicule being turned against the ridiculer, as I have said. Psychometrists, like clairvoyants, clair-audients, palmists, etc., ask belief for their gift of no one. In connection with any science, belief is out of place. It is certainly out of place in connection with the science of the soul of psychometry. Either you know that psychometry is true or you do not. If you do not know that it is true, you certainly have never studied it, or studied it with sufficient closeness.

Medical science leaves no doubt of the fact that there are more sensory nerves in the hand than in any other organ of the body. For instance, the ordinary sense of touch is manifested most prominently in that member. A blind man has an eye at the tip of every finger. And so it is not surprising that a psychometrist will so often take in the hand and pass through the fingers the article to be psychometrized. When to this we add the fact that some psychometrists, as I have said, hold the article to the forehead, thus getting it not only in touch with the sensory nerves in the hand, but also as far as possible

with the seat of consciousness (the brain itself), the explanation, I think, will be clear that the psychometrist feels the aura of the article under examination.

Moreover, the psychometrist is naturally supersensitive. That is to say, he is able to "sense" influences outside himself better than the ordinary mortal; and we know for a fact that handling the article he is examining in the way I have described enables him to experience the same feeling as the person to whom the object belongs experiences, has experienced, and will experience.

For instance, supposing a psychometrist be testing a handkerchief, a glove, a necktie, or any other article that has been worn or used by a person suffering from depression of spirits. As soon as the psychometrist touches the article, or, as the case may be, after a little time, the same feeling of depression comes over him. Indeed, the vividness with which a psychometrist is able to describe the feelings of their consultants in this manner often causes the most profound astonishment.

As with the sitter's feelings, so with his pains (if any). The psychometrist will "take on," so to speak, a pain, and be able to describe it in every detail to the sufferer.

The great value of this ability to read accurately a patient's pains I need not point out. It is a well-known fact in medical circles, and one freely admitted by medical men, that accurate diagnosis of a disease is half the battle. If only the doctor can get from the patient an accurate description of his feelings, he will be able to understand what is wrong with the patient, and what, therefore, to prescribe.

Unfortunately, however, this is exactly what the physician very seldom gets. The mere fact that the

patient is unwell, and therefore not able to go minutely into the subject frequently results in the doctor getting an incomplete statement from the patient. Then, again not everyone possesses powers of description enough to enable him to describe even his feelings. Altogether, therefore, very frequently the doctor gets a wrong idea as to what really is the matter with his patient, and the consequence is wrong diagnosis and a wrong treatment.

Consider, however, the case of the psychometrist. The patient need not utter a word to him. Indeed, he need not even be seen. Anything that he has worn will suffice for the psychometrist, who will be able to describe from this the patient's ailment a good deal better probably than the patient could do it himself.

It is a fact that most medical failures are due to wrong treatment following on—being given because of—wrong diagnosis, which in its turn arises from an erroneous or an incomplete description of his feeling given to the medical man by the patient.

For my part, I hold that it should be held imperative that medical students should arouse their dormant psychometric faculty as an ordinary part of their study.

I am convinced that if this were made compulsory medical science would stand on a much firmer basis than, according to many of its most distinguished exponents, it does to-day. "The science of medicine," said Sir Astley Cooper, "is founded on conjecture."

If every physician were a psychometrist, there surely would be less conjecture in medical science, and consequently less error. The medical profession, in their own interests—to say nothing of the interests of those

by whom they live—should set their house in order in this respect. They should see to it that they are equipped with every weapon capable of assisting them in their warfare with disease. For them to neglect any weapon at all likely to accomplish anything in that direction is for them to commit a grave dereliction of duty.

I am acquainted with a well-known physician in practice in the West End of London who has within the last few years developed the powers of psychometry. If a letter from any part of the world were handed to this gentleman, or an article belonging to anyone, he could describe the writer of the letter accurately, and diagnose any disease or illness he or she was suffering from, and of course prescribe the very best treatment to be followed to effect a cure if possible.

In the case of an impression received by the psychometrist that the person whose article he is examining is about to suffer an accident, the psychometrist may see a picture of the accident, or will receive an impression that such and such an accident will occur. Sometimes the impression is extremely vivid. The same applies to how the psychometrist is able to foretell any other misfortune.

As regards the time at which a predicted event will take place, the psychometrist will sometimes get an impression. In other words, to use a very simple simile, he will get the time in "his head." Say, for instance, the event will occur in six months' time. The thought or impression will come into the psychometrist's head that such is the case. Or it may be three months or three days. Whatever it is, the impression is received in the same way.

Psychometry I should define as feeling, or "sensing," the conditions or facts with the soul.

Some psychometrists find more that the best articles to psychometrize are woollen ones. Gloves and handkerchiefs are also very good, as are letters. Gold, such as in the form of a ring, is not so good. The fact should be noted that gold, and, in fact, all metals, are more unsatisfactory to psychometrize than articles which are more susceptible to take conditions.

I have said that, as a rule, psychometrists place what they are "reading" to their forehead or hold it in their hand. On other occasions some adopt a different method. Knowing from anatomy that the sensory nerve centers the brain at the nape of the neck, I should advise placing the article to be psychometrized at that spot.

I think the best clairvoyance comes with closed eyes; then quiet the nerves and wait, when one begins to feel certain sensations—such, for instance, as feelings of restlessness, irritability, anger, jealousy, spite, gentleness, love, and so on. In almost every case you will find that what you feel is an accurate reflex of the feelings usually characterizing the owner of the article being psychometrized.

For the psychometrist to be in a tranquil mood is essential if he is to get the best results.

I once heard a very conceited barrister, who on subjects appertaining to soul-sense was crassly ignorant, ask sneeringly whether power to psychometrize could be "switched off and on like an electric light." The power cannot be "switched on and off." Sometimes an excellent delineation can be given, while at another time no

good results can be got at all. I have heard it said many times by psychometrists that the reading given will be "three times right and the fourth time wrong." I can only say that the best clairvoyants give good results nine times out of ten. One cannot guarantee to switch it on the tenth time—nor to switch it on at will.

My theory with regard to the "How" of psychometry is this: I think that the aura of the person wearing an article impregnates that article; and concerning the aura itself my views are as follows: that the skin "takes on" the condition of the person. Thence it is passed on to the article worn, from which a knowledge of its character is obtained by the psychometrist, who is able, as so often stated, to read the article. The aura, then, is some kind of emanation from the body.

Good psychometrists and clairvoyants, in the case of an article belonging to a person in trouble, "feel" a darkness, (That is the only way in which they find it possible to express it.) They feel somewhat like a person going into a very dark cellar with his eyes closed. In the case of a person free from trouble, or one who will soon be free from trouble, psychometrists of this kind feel a "light" condition—a feeling of buoyancy of body and of mind. For instance, in the case of a person at present in deep trouble, but soon to be relieved thereof, the psychometrist would feel first a sensation of deep blackness, and afterwards—perhaps the next moment—a feeling of brightness, buoyancy, and gaiety. Although at first the psychometrist might feel, like the person whose property is being psychometrized, in such deep trouble that tears could hardly be kept back—although he might feel wretched in every sense of the term, yet, should better

times be in store, the psychometrist would pass from that feeling to one of intense cheerfulness. I can best describe what I mean by using the word "feel" in this respect as follows: not feeling in the ordinary sense of feeling with the hands, but feeling of the soul; we all feel in this way the presence of the Divine Spirit God.

On the other hand, psychometrists of this class, if they felt first a feeling of very great gaiety and afterwards one of deep depression, they would know that it was a case of clouds succeeding to sunshine. The psychometrist would not state this bluntly, so as to disconcert and grieve and perhaps frighten the person; he would use his common-sense, and state in a kindly and tactful manner what the trouble was likely to be that was coming, and how best it could be met or possibly be avoided.

For the fact that the psychometrist may feel trouble coming does not necessarily indicate that it will arrive. There is only the tendency there. What the psychometrist feels really indicates that, unless due precautions are taken, such and such a calamity will take place. Provided the precautions *be* taken, the danger can be escaped. This brings into prominence one more of the many values of psychometrical science. It does not teach fatalism, but only caution. It does not threaten, it only warns. Whereas clairvoyance is seeing without the actual eye, psychometry is feeling without the actual hand.

One of the earliest, but also one of the most interesting, of the stories by Mr. H. G. Wells is called "The Time Machine." In that story the hero invents an apparatus on which he gets astride as on a bicycle. The machine is so constructed that it can carry the rider into the back-woods of Time. You set it going, and it

takes you to yesterday. You see all the events that took place in the world's history on that day. You next reach the day before yesterday, when you have a similar experience as regards the events of that day. Another movement, and you are in the day before that; and so you go on until finally you are back into the most remote period of antiquity. As you go along, you experience all the changes of weather that the world has passed through. You go through all the epochs—right back to, for instance, the Carboniferous Period, the Glacial Epoch, and so on. You are thus able to trace the history of the world (including its inhabitants) right back, as I have said, to the earliest period. You can stop at any epoch, year, day, hour, or moment you like, in order to study closely that particular time. You can go through the ages with lightning-like rapidity, or you can travel slowly.

Not only, by means of the invention of Mr. Wells's hero, can you go backwards, but you can also return to the present day.

Students of psychometry are at no loss to understand on what fact Mr. Wells based his fiction. What his hero does on the "Time Machine" the psychometrist can do by means of the exercise of his gifts. The psychometrist, like "our hero," can travel backwards into time. He can stop at any particular time, and examine at his leisure that period. And so on.

Between psychometry and clairvoyance there is a great "family likeness." Indeed, roughly speaking, psychometry is, in regard to objects, what clairvoyance is applied to human beings.

Psychometry come from two Greek words—*psyche* (soul or life), and *metron* (a measure). It thus signifies

soul-measurement, or the appraisement of things other than physical. A further definition would be that psychometry reveals what Mr. and Mrs. W. Denton so well call, in the words of the title of their book on psychology, the "soul of things." The word itself is unsatisfactory (in the sense of being unsuitable), as the reader will presently see.

Like clairvoyance, and, indeed, everything else having to do with man's faculties, psychometry is as old as what it has to do with. The word, however, was invented in the year 1842 by Joseph Rodes Buchanan, M. D., of New York, whose investigations and publications led to a renewed interest in the subject.

Dr. Buchanan's work in this domain was followed by that of Mr. and Mrs. Denton. Mr. Denton was a well-known lecturer on geology in Boston, U. S. A. He was an Englishman, and had occupied an eminent position in this country. To the works written by himself and by his gifted wife I must refer the reader for a full statement of the case of psychometry. Those works include the one I have mentioned and one entitled "Nature's Secrets."

The "Clergyman of the Church of England" who writes the Introduction to Mr. and Mrs. Denton's "Soul of Things" says that the lady claims to be able, "by putting a piece of matter (whatever be its nature) to her forehead, to see, either with her eyes closed or open, all that the piece of matter, figuratively speaking, ever saw, heard, or experienced."

There is also a species of psychometry that can be induced by mesmerism, but I cannot recommend anyone to develop the faculty in that way. My remarks in this book have reference entirely to non-hypnotic psychometry, a safe and satisfactory form.

In either normal or trance-psychometry, what the psychometrist has to do is to get *en rapport* with the object to be "read." Most psychometrists hold the object to the forehead, but some find it only necessary to hold it in the hand. Others draw it repeatedly through the tips of their fingers, and so on.

By means of psychometry we can trace missing articles and persons. We can, as a rule, delineate the disposition and abilities of an individual, and tell them their past, present, and probable future.

A complete article is not required. For instance, even the tiniest fragment of a piece of rock can be "read" by the competent psychometrist just as easily as the largest boulder can.

As I have said, the scenes in the history of the object being examined can be observed or allowed to pass him unheeded, as the psychometrist chooses. Ordinarily the pictures rush by at a great rate of speed. They resemble a panorama, or rather a cinematograph. In order to get them to remain at rest so as to allow of examination at one's leisure, the psychometrist merely has to exercise his will-power. The scenes are true to actuality. They seem real as the scenes observed through a window.

Needless to say, the visions observed by the psychometrist have colours, and light and shade. A clair-audient also "hears" them; that is to say, if he sees a couple of men talking, he will also, as a rule, hear what they say. Again, the picture or scene showing a volcano in eruption would not only present form, colour, and movement, but the explosive sounds made by the volcano when the eruption being witnessed took place.

Further, for the time being the psychometrist actually seems to get the sensations, good or bad, startling or otherwise, which the object brings. So powerful is this sensation that often, as the reader will see from the examples I shall presently quote, when the article is one with an unpleasant history, the sensitive has to relinquish the task of "reading" it, or at any rate to read it, so to speak, a "chapter" at a time.

The psychometrist cannot always get facts "to order," notwithstanding that most of his clients usually wish he could.

When the psychometrist has frequently to exercise his will-power to retain a picture, or when he has to examine continuously the pictures for a given purpose, or when the health is bad, then the practice of psychometry is extremely exhausting. At other times the exercise of the gift is in no sense detrimental. In the circumstances, however, that I have named, the practice of psychometry is much more exhausting than would be a corresponding time spent in manual labour. On ordinary occasions but little fatigue is engendered.

The descriptions given never escape a tinge of the bias of the individual psychometrist. For example, a materialist psychometrist will not describe the character of a clergyman seen in a psychometric picture with the understanding and sympathy with which the cleric would be delineated by a psychometrist who was a fervent Christian. And so on.

Again, a psychometrist having a large mental development in any direction can be of greater help in dilemmas coming under the heading of that faculty than can a psychometrist having the faculty small. And so forth.

As I have said, a letter held to the forehead usually brings up before the mind's eye of the psychometrist a vision or visions of the writer, his whereabouts, and his past, present, and future life, illness or good health, etc. But care is necessary, or pictures relating to other persons may be brought up instead. This is owing to the fact that a letter usually passes through so many more hands than the sender's and the recipient's, and thus the letter received has many more influences than the sender's.

I have said that a whole object is not necessary to a successful psychometric reading, that a tiny fragment will do as well. This shows that the influence not only covers the surface of a given object, but extends completely through the substance of that object.

A young man came to a clairvoyante one day. He was studying for the army. She gave him the name, description, and address of a man whom he was to go and interview as a coach. Then she gave him a description of a young lady, whom he did not recognize, and of an elderly lady also whom he could not recognize. She then gave him a description of his mother and father, and she told him that there would be trouble for him with those two ladies whom he did not recognize and his father and mother. He laughed when she told him that he would become engaged to the younger lady, and eventually marry her. He told her he would let her know, but was most sceptical with regard to the lady. He came in to see the clairvoyante again some six weeks after, and informed her that he had met the young lady, and that he was trying to get his parents' permission to marry her. He has since been again, and brought the young lady with him. They are now engaged. With regard to the coach, the

young man stated that he had before been recommended to go and call on that very man, as a good tutor.

One day, about three years ago, a somewhat elderly lady consulted us. I noted that she was dressed in vivid colours. The first thing I saw was a young man, fair, with blue eyes, and with a very nice face. I gave her the description of him, which she at once recognized as that of her son. Then I saw him in an attitude as though he were trying to drag something along that was very heavy. He seemed to be enveloped in smoke or in dust of some kind. I then saw him falling backwards. The lady was so distressed that I had to stop and to listen to what my client began to tell me. But, previously to that, I had got the impression that he was doing something very brave. After my client had composed herself a little she told me that I had described most accurately her late son, who had been shot down whilst trying to save the guns. I was so much distressed at seeing her anguish that I could not possibly give her any more information. Had my client been dressed in mourning I would not have told her all that I had seen. I should have concluded that there was some connection between the scene I witnessed and the mourning clothes.

A lady lately came to us for a sitting. After my wife had got half through giving descriptions of various people and things, the lady took from her finger a ring, asking what Madame could tell her about it. As soon as my wife took the ring and placed it at the back of her neck, she began to feel a horrible sensation—a mixture of anger and pain in the head, with a feeling of not knowing quite what she was doing. Madame then began to feel very hot, and got the impression that she was in

India. She then saw visions of people dressed in white clothing, as I presume you would see them in a hot country. She was then inside a temple. There were priests, and different idols. The priests were dressed in long flowing white robes, and were very intellectual-looking men. Then Madame Keiro saw a tall, military-looking man. That vision passed. She next saw and described the same man getting out of a window in his night attire. He fell, and she got a horrible feeling that he had nearly killed himself. She told the lady he committed suicide. The client then told Madame that the ring had been made in India for the gentleman of whom the psychometrist had given a perfectly accurate description, and that she had been engaged to be married to him. On his return to England he was very ill, and in a fit of delirium had acted as Madame had described, namely, had thrown himself out of the window. He died six months later in a large London hospital, the name of which the client gave.

Madame Keiro's impression is that that ring will always bring bad luck. All the Orientals place very great significance on stones, to the extent of using them in the religious exercises connected with their faith. Each stone has a significance of its own. It is the common idea when one of them is lost it brings misfortune to the person who finds it—that is, in India. The Hindoos are great mystics. Madame's strong conviction was that, at one time or another, that stone had belonged to the temple she clairvoyantly saw.

Another lady came to Madame Keiro some two years ago, of course as a perfect stranger. My wife told her she would have an engagement for the first time in nine

months from then as a singer. She said: "Oh, she would have to get some sort of engagement before then, as it was imperative that she should earn money." Madame told her that she still got the impression of nine months. My wife added that she saw her singing on the Albert Hall platform, dressed in white. The lady replied that that must be her sister, as she herself never wore white. It was most unbecoming to her, and she hoped that Madame was wrong. She came in to see my wife twelve months after to tell her that she (Madame Keiro) had been perfectly right, that she sung first of all at the Albert Hall, and in a white dress. As a matter of fact, at that moment some accident had happened to the blue dress in which she had intended to appear, and she was compelled to put on a white dress belonging to her sister. She had secured her first engagement in nine months to a day from the date on which she had first consulted Madame Keiro.

There are many marvellous and well-authenticated examples of what psychometry can do. In no case was the psychometrist told what the object handed to him or her to "read" was, while in many cases the psychometrist did not even see it.

As showing, too, that the psychometrist does not, by any method of telepathy, obtain the information from another person present or absent, I may say that the person handing the article to the psychometrist is often ignorant of its nature himself and of anything told with reference to it which no one present could know. For instance, a number of objects would be wrapped in paper, and after they had been mixed up, one of them would be selected haphazard.

Sometimes the same specimen was given successively to two or more psychometrists. Although their readings may have differed somewhat in detail, they yet agreed in the main. For instance, both would accurately describe the article and the main features of its history. In short, such differences in the respective accounts as appeared were only such as always occur in regard to ordinary places and things described by two persons.

In June, 1861, Mr. Denton obtained a small fragment broken from an aerolite in the possession of Rev. W. B. Cristopher, of Galena, Ill. A year later Mr. Denton gave the specimen to a psychometrist—a Mrs. Foote—who had no idea as to its character. She psychometrized it as follows:

“This is curious. There is nothing at all to be seen, and I feel as if I were in the air. No, not in the air either, but in nothing—no place. I am utterly unable to describe it; it seems high, however. I feel as though I were rising, and my eyes are carried upwards; but I look around in vain: there is nothing to be seen.

“I see clouds now, but nothing else. They are so close to me that I seem in them. My head, and neck, and eyes are effected. My eyes are carried up, and I cannot roll them down.

“Now the clouds appear lighter and lighter, and look as though the sunlight would burst through them. As the clouds separate, I can see a star or two, and then the moon instead of the sun. The moon seems near, and looks coarse and rough, and paler and larger in size than I ever saw it before.

“What a strange feeling comes over me! It appears as if I were going right to the moon, and it looks as if it were coming to me. It affects me terribly.”

"She was," says Mr. Denton, "too much affected to continue the experiment longer. Had this aerolite," he proceeds, "at some period of its history, come within the sphere of the moon's attraction, and had its velocity so increased that its augmented centrifugal force had carried it off into space again, whence, drawn by the superior attractive force of the earth, it had fallen, and its planetary career ended forever? Large fireballs have been seen approaching the earth, and then flying off again, apparently in this very manner."

On one occasion Mrs. Denton was handed a whalebone walking-cane. She had no opportunity of examining it, and supposed it to be of wood. Her impressions from it she described thus:

"I feel as if I were a monster. There is nothing of a tree about it, and it is useless for me to go any further."

With great difficulty she was induced to proceed.

"I feel like vomiting. Now I want to plunge into the water."

Convulsive shuddering here took place.

"I believe I am going into a fit. My jaws are large enough to take down a house at a gulp. I know now what this is—it is whalebone. I see the inside of the whale's mouth. It has no teeth; it has a slimy look; but I only get a glimpse of it. Now I see the whole animal. What an awful-looking creature!"

On another occasion the same psychometrist was given a tiny fragment of the enamel of a tooth of a mastadon. The molar had been dug up by miners in search of lead out of a crevice thirty feet beneath the surface near Hazel Green, Wisconsin, U. S. A.

Mrs. Denton did not see the fragment, and did not know what it was. She read it in the following manner:

"My impression is that it is a part of some monstrous animal, probably part of a tooth. I feel like a perfect monster, with heavy legs, unwieldy head, and very large body. I go down to a shallow stream to drink. I can hardly speak, my jaws are so heavy. I feel like getting down on all fours.

"What a noise comes through the wood! I have an impulse to answer it. My ears are very large and leathery, and I can almost fancy they flap in my face as I move my head. There are some older ones than I. It seems so out of keeping to be talking with these heavy jaws. They are dark brown, as if they had been completely tanned. There is one old fellow, with large tusks, that looks very tough. I see several younger ones. In fact, there is a whole herd.

"My upper lip moves curiously; I can flap it up. It seems strange to me how it is done.

"There is a plant growing here higher than my head. It is nearly as thick as my wrist, very juicy, sweet, and tender—something like green corn in taste, but sweeter."

"Is that," Mrs. Denton was asked, "the taste it would have to a human being?"

"Oh no!"—appearance of disgust on the countenance—"it is sickish, and very unpleasant."

Psychometry proves that stored up in a very piece of matter is a record of the history of that piece of matter, or, as some thing, the piece of matter is able to put the psychometrist "on the track of" that history. It is very clear that the principle underlying psychometry is the same as that at the base of clairvoyance. Both psychom-

etry and clairvoyance consist in reading the past, present, and future of something or somebody, however it may be done.

I have already described the aura. That things as well as persons and animals possess an aura has been proved over and over again by clairvoyance.

For a full discussion as to the probable whys and wherefores of psychometry I have here no space. I must refer the reader for them to works like the Dentons' and others.

Mrs. Denton has a theory, by the way, that is a very interesting. She says:

"We know there are peculiar conditions of the atmosphere which render it, like the polished plate of a skillful artist, capable of receiving and reflecting the images of objects occupying positions favourable for such reflection of their images. Of this we have ample evidence in the various species of mirage. That there may be conditions of the atmosphere fitting it not only to receive and reflect, but also to retain these images after the objects have been themselves removed, appears to be a conclusion not altogether unwarranted by facts. . . . That the persons who had so lately," she continues in reference to the incident I have already described that occurred to Mrs. Denton at the railway-station, "been sitting in the car (some of them, doubtless, for several hours) had radiated to the surrounding atmosphere that ethereal fluid which stamps upon it these images, it being in a condition to receive, to retain, and to render them visible in open day, I regard as a simple, safe, and natural conclusion."

In other words, she holds that the atmosphere is, so to speak, a sensitized plate, and the pictures the psychom-

etrism reads photos on its surface. As I have already said, however, I should rather hold that in the case of the incident at the railway-station, it was the aura of the interior of the car (not the atmosphere) that had retained the picture (together with many others), which picture Mrs. Denton saw first because it was the most recent, and therefore, perhaps, the most "solid" or "plain."

As for the pictures themselves, I hold that they were composed of particles of the aura of the persons and of their clothing. In fact, the car and the passengers had exchanged auras (or portions of them), and that, just as a psychometrist was able to "read" the people from the car, so she might have also "read" the car from the people. That is to say, had she seen the people first, she might have seen around them the picture of the interior of the car.

As to how the psychometrist is able to see, not merely the most recent picture, but *all*, on that point I have no theory whatever. Nor have I any hypothesis to advance as to how it is that the pictures do not present themselves to the psychometrist like a "composite photograph" (which is a photograph, as the reader will remember, made up of many photographs—for instance, a number of faces taken on one photo-plate.) That is how it seems to me the psychometric pictures would naturally be seen—in, therefore, a hopeless jumble. The fact that they "reel themselves off" to the psychometrist like a diorama—this is, in my humble opinion, perhaps the most marvellous phenomenon of all. It tends, I think, to favour the view that the record is not contained in or about the object at which the psychometrist looks, but that that object is simply something that places the psychometrist in

communication with the records. Still, as I have before said, I think that, on the whole, the facts justify another conclusion—the one I have stated above.

Of course, there is the theory of the thought-body—that, for example, to use again the case of the incident at the railway-station, the travellers had left a thought-body behind them, that their thoughts had fashioned an actual material representation of themselves, and that this was what was seen by the psychometrist.

There is, however, a difficulty. The psychometrist in the course of his investigations, sees, as the reader knows, representations not only of persons, but of animals and *things*, and therefore inanimate objections give off conditions taken from the people who have owned or handled them.

The light in which the psychometrist sees the phenomena he describes is called by some “latent” light. It is latent in the picture. If this be so, we have a materialistic analogy in our old friend luminous paint, which absorbs light during the day and gives it out during the night. Diamonds and other gems also, if placed in the direct rays of the sun, will afterwards act in the same way. Pearls must be exposed to sunlight, or they lose their lustre.

However, the how and the why of psychometry is not yet clear to us. All we know is that it is a gift, and a demonstrable one. As to the manner in which the history of the object is stored up we are quite in the dark. I can only repeat, and the reader may select which he pleases for those I have described and others to the source of which I have referred him, that in my opinion the most “likely” explanations are, first, that the

record of the object is contained in its aura; and, second, that the object is simply, so to speak, one end of a telephone-wire (although we cannot yet see as well as hear by wire), putting the psychometrist into touch with the record.

The materialist will argue that while it may be possible for sights and sounds to be held and reproduced by animate objects, it is impossible for them to be memorized and recalled by stocks or stones. After all, however, even from the materialistic standpoint, that sights and sounds can be registered and recalled by matter is not wonderful. Does not the materialist tell us that the brain registers sights and sounds? And is not the brain composed of matter?

"Oh," but the materialist may argue, "the matter composing the brain is different from the matter composing, say, a stone." How does he know that, basically, essentially, such is the case. Besides, even if it be different, may the two not possess, at any rate, this attribute in common—the attribute of being able to store up a memory of its surroundings?

Of course, I am only meeting the materialist on his own ground. I am showing that, even from his own point of view, the probabilities are in favour of the reality of the phenomena we are considering. Personally, as the reader knows, I consider other explanations of this phenomena are more to be accepted.

Other opponents of psychometry take their stand on religious grounds. They ask, Is it allowable? I can only say for my own part that I think the possible is the permissible—that as it is possible for us to know what psychometry teaches us, it is permissible for us to seek

and, if we can, obtain the knowledge. Surely the first thing that the Creator would wish us to do is to know ourselves, and the great value of psychometry, as of all the kindred sciences, lies in the fact that enables man to more thoroughly know himself.

Of course, when I speak of the possible being the permissible, I do not mean that it is permissible for everyone able to understand the facts that psychometry reveals to be told them. There are many things that people can understand that they should not be told. For instance, everyone when once told could know how to make explosives, but it would hardly be wise to let everyone have the knowledge.

On the subject of the religious aspect of psychometry, by the way, I may say that there are many instances of psychometry and clairvoyance mentioned in the Bible. I have space for only one. It is this: "Jesus said unto her, Thou hast well said, I have no husband; for thou hast had five husbands; and he whom thou now hast is not thy husband; in that saidst thou truly. The woman saith unto him, Sir, I perceive that Thou art a prophet" (John iv. 16-19).

From this it is clear that clairvoyants in Biblical times, so far from being in any sense of the word looked down upon, were honoured as prophets. So that there can be no question as to the view that at any rate should be taken by religious people in reference to the subject we are now discussing.

Then we have the opposition of the mere blind, un-instructed bigot—of the man who has never studied the subject, but who is certain that there is nothing in it, and that those who practise it are frauds and those that be-

lieve in what psychometrists tell them are fools. There is no arguing with a person of this character, even if he would stop to argue—which, of course, he will not. One can only leave him to wallow in his self-satisfied complacency. This complacency, however, does not always stand him in very good stead. Says Gray, "Where ignorance is bliss, 'tis folly to be wise"; but the wisdom of this I have always been too ignorant myself to see. If I might humbly venture to say so, I should write the phrase, "Where ignorance is bliss *and safety*, 'tis folly to be wise." It is seldom wisdom and safety to walk through life blindfolded, and that is just what those that reject the help that psychometry, clairvoyance, palmistry, and other sciences of the same nature do. It is like having to walk along a pitch-dark country road and rejecting the friendly offer of a lantern. The chances are that the self-sufficient rejector of valuable aid falls into the ditch. He must not be surprised if he meets with but scant sympathy—at any rate, from the person that offered him the lantern.

A good instance of rejectors of the lantern of psychometry falling into the ditch is the case of the Globe Life Insurance Company of America. The president of that company employed a certain Mrs. Hayden, a psychometrist. This, however, did not meet the views of the board of directors. She had been, says Dr. Buchanan, "very successfully employed . . . in protecting the company against losses in insurances on lives, until forbidden by the bigoted stupidity of the board"—a folly which contributed largely to the losses of the company.

In the case of this company the disaster can obviously be traced back to a rejection of the help that psychometry can afford. In most cases, however, people suffer who

know not why they suffer. They do not reject the aid of psychometry because they know of it, but do not approve of it. They simply are unacquainted with the subject. It is to inform such of the great help that awaits utilization at their hands that I add this section to the present work. I know from vast experience how great a help psychometry is, and I should be lacking in my duty, possessing that knowledge as I do, if I did not do my best to spread a knowledge of the science among those to whom the subject may be new.

I believe that this faculty lies dormant in every human being, and that it is possible for everyone to develop it.

Some psychometrists are so sensitive that they can read the character and often the thoughts, to say nothing of other facts, of a person in the street by merely walking behind them. To walk behind people and imitate their gait and carriage, also to endeavour to feel as they feel, is recommended as a good way of developing faculties of psychometry.

Another good way is to attempt to psychometrize letters before they are opened. The letter should be placed to the forehead, the mind should be in a pensive condition, and any impressions received, apparently not one's own ideas, should be carefully noted. It would be a good plan, of course, in trying this experiment, to refrain from looking at the handwriting and postmark of the letter first, in order not to get any impression as to the identity of the sender. In dealing with letters, too, the student must not forget that the handler of the letter who leaves the strongest impression behind would usually be the person concerning whom the psychometrist will get impressions. For instance, the postman may be of a

more positive nature than the writer, or may be consciously or unconsciously the better able to impress his individuality upon the letter. The consequence will be that the psychometrist will "read" not the writer of the letter, but the deliverer of it.

There is no limit to the means whereby the student may develop his latent psychometrical faculty. Any object that he may come across of a handy character will serve for him to experiment with. For instance, articles of adornment worn by people he knows, and so on, should be pressed into the service. I say people that he knows, because in getting impressions he will never know, unless he is acquainted roughly with the history of the object or its owner, whether his "reading" is correct or not. Of course, I refer to his earlier experiences. When he has thoroughly developed the faculty he will have no doubt as to the accuracy of the impressions he receives. He will know from experience that his consciousness cannot fail to receive properly the influence thrown off by the articles he is examining. He will know that, as I have said, psychometry is a science, and therefore that it has to do with laws that, given proper conditions, work unfailingly and unchangeably.

I need not remind the student that in this case, as in regard to everything else, "practice makes perfect," and that "a faint heart never won," etc. The secret of success is perseverance. Of course, the results achieved by some students will be more pronounced and quicker as to the date of their arrival than will be the case in regard to other students. The more "phsyhic" a person is—the more, that is to say, his spiritual nature has been developed—the more easily will his psychometric faculty be

aroused to action. Refined natures, therefore, will develop in about half the time taken to develop others. It is a case of "Unto him that hath shall be given," but it is *not* a case where the development of the psychometric faculty is concerned of "Unto him that hath not shall be taken even that which he hath." For even supposing that the student gains nothing, he loses nothing.

But, as I have said, it is possible, in my opinion, for everyone to develop a faculty that everyone possesses. And everyone possesses it because everyone is a human being, and psychometry is inherent in every human being.

I have already hinted at the material advantages that the knowledge of this science would give to mankind. But there are other and far greater advantages that would result. As it has been well said, "Are we too enthusiastic if we indulge the belief that with a general cultivation of this faculty there will dawn a brighter day than humanity shall ever before have witnessed?" may we not reasonably hope for less of wrong and more of right when men and women shall have learned that all on which their shadows rest—every ray of light which they reflect—becomes emphatically a "recording angel," faithfully transcribing their words, their deeds, their thoughts—nay, the very motives of their hearts? Alas for the peace of the evildoer when from every object by which he is surrounded his own image stares him back in every attitude requisite for the consummation of crime, and with a persistency that time cannot effect! Alas for the plotter of mischief when he realizes that every object he uses and touches records his actions and thoughts, and learns that the record may be "known and read of all men"!

"This little life is all we must endure—
The grave's sweet peace is ever sure:
We fall asleep and never wake again."

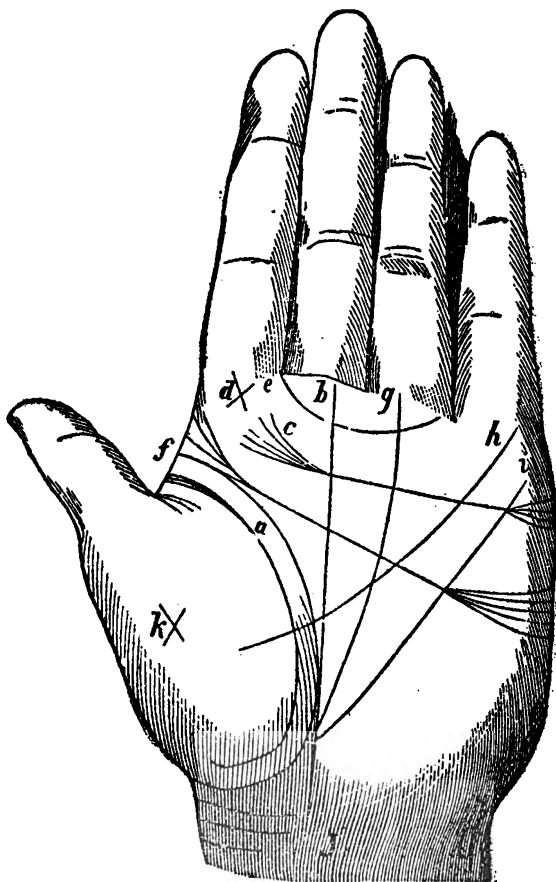
Not so. There *is* a future life—there *is* a "day of reckoning."

For a life-motto each of us might do worse than choose the following:

"Like the traveller in the snow
Be ever my lot:
Leaving the mark of the way I go,
But staining not."

THE END OF "KEIRO'S" GREAT WORK

اکنون که دم ز عمره حرام نشد
کم بود ز اسرار که مفهوم نشد
چون نیک همی بنگرم از روی خرد
عمرم بگذشت و هیچ معلوم نشد



THE HAND OF GOOD FORTUNE.

SECTION II.

SECTION II
A MANUAL OF CHEIROGNOMY
SCIENCE OF THE HAND

SUB-SECTIONS FROM A MANUAL
OF
CHEIROSOLOGY
BEING
A COMPLETE PRACTICAL HANDBOOK
OF
THE TWIN SCIENCES
OF
CHEIROGONOMY AND CHEIROMANCY
BY MEANS WHEREOF
THE PAST, THE PRESENT, AND THE FUTURE
MAY BE READ IN THE FORMATIONS OF
THE HANDS

PRECEDED BY
AN INTRODUCTORY ARGUMENT UPON THE SCIENCE OF CHEIROSOLOGY
AND ITS CLAIMS TO RANK AS A PHYSICAL SCIENCE

BY
ED. HERON-ALLEN

*Author of "Codex Chiromantiae," "Dactylomancy," "A Discourse of Chyromancie
and of Mesmerism," "A Lyttel Boke of Chyromancy," etc. Joint
Author of "Chiromancy; or, the Science of Palmistry," Etc.*

WITH FULL-PAGE AND OTHER ILLUSTRATIONS BY

ROSAMUND BRUNEL HORSLEY

ELEVENTH EDITION
LONDON

Revised and Published under the Editorship of Dr. L. W. de LAURENCE

LA SCIENCE DE LA MAIN
THE
SCIENCE OF THE HAND
OR THE
ART OF RECOGNIZING THE TENDENCIES OF THE HUMAN
MIND BY THE OBSERVATION OF THE FORMATIONS OF THE
HANDS

TRANSLATED FROM THE FRENCH OF
M. LE CAPITAINE C. S. D'ARPEMENTIGNY

AND EDITED

With an Introduction, Appendices and a Commentary on the Text

BY
ED. HERON-ALLEN

*Author of "A Manual of Cheiromancy," "Codex Chiromantiae," "A Discourse of
Chyromancie and of Mesmerism," etc., etc.*

WITH ORIGINAL PLATES AND EXPLANATORY DIAGRAMS BY

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1910

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The form of the
EGYPTIAN ZODIAC
constructed



by the
Second HERMES *according to*
D. W. De Laurence



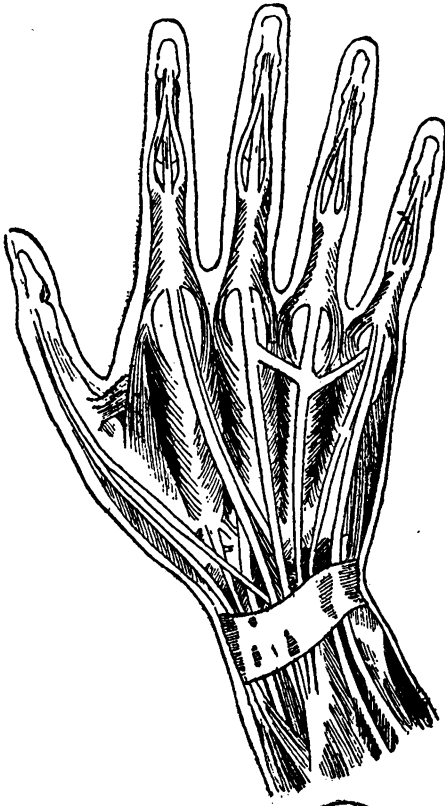
**AN INTRODUCTORY EXPOSITION OF THE BASES
OF THE SCIENCE OF THE HAND — HAND
CUSTOMS AND SUPERSTITIONS — AND A
FURTHER ARGUMENT UPON THE CLAIMS
OF CHEIROSOPHY TO RANK AS A PHYSICAL
SCIENCE.**

καὶ γὰρ πάντες οἱ ἄνθρωποι ἀνατείνουμεν τὰς
χεῖρας εἰς τὸν οὐρανὸν εὐχὰς ποιούμενοι.

ARISTOTLE, ΠΕΡΙ ΚΟΣΜΟΥ.

THE philosopher to whom we are indebted for the above quotation spoke with truth when he described the hand as the member of the members—the *ὄργανον πρὸ ὀργάνων*.⁷ From the earliest ages, and in all nations, homage has been paid to its importance by teachers in their writings, by priests in their ceremonies, and by the common people in their superstitions; and this will not, I think, be wondered at when we reflect upon the part which is played by our hands upon the theatre of our existence, when we consider that there exists scarcely a single incident of our lives in which the hand is not the prime agent, the apparatus whereby we practically live, move, and have our being.

Superficial muscles and tendons on
the back of the hand and wrist.



The deep muscles of the back of
the wrist and hand. The principal
tendons of the fingers have been re-
moved.

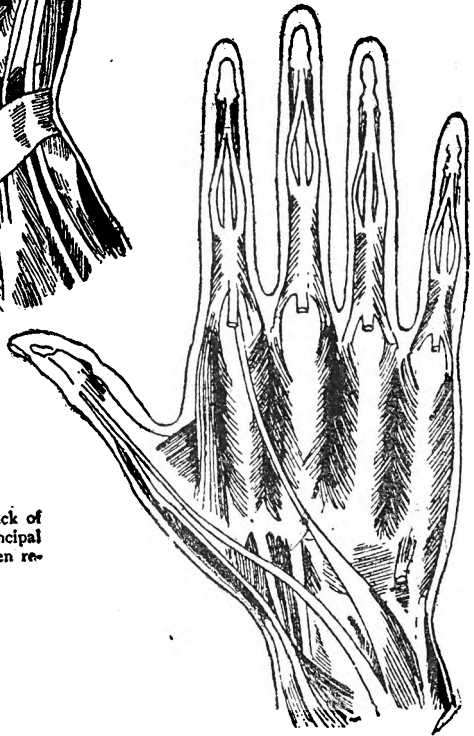


PLATE II.—MUSCLES OF THE DORSAL ASPECT



Muscular tendons of the palmar aspect. Parts of the superficial flexor muscles have been cut away to show the deep flexor and lumbrical muscles and their tendons.



Deep muscles of the palm; the abductor muscles of the thumb and little finger; the anterior annular ligament. The long flexor tendons in the palm have been removed. In the forefinger the tendons of both superficial and deep flexors remain; in the others only the deep flexors remain.



PREFACE TO THE FRENCH EDITION OF "THE
SCIENCE OF THE HAND" OF 1865.

The accomplished author *M. L. Capitaine, C. S. D'Arpentigny*, whose name you find inscribed upon the title-page of this volume was a man of a strongly-marked individuality.

A man of refinement in every sense of the expression, he became, almost unconsciously, a man of science; gifted with an ardent desire for knowledge, and singularly adapted by the nature of his highly-impressionable organisation for the rapid assimilation and comprehension of things, he was readily attracted by the revelations of a

Science, the dicta of which struck his mind forcibly, and concerning which he determined, with the singleness of purpose which was with him a leading characteristic, to become the leading authority.

Before proceeding further, however, let us briefly review the life of this attractive man, who, as the poet Barthelemy has said, "was equally expert with the pen and with the sword." By this means will be demonstrated to the reader the chain of circumstances which led him to become *the high priest of the Science of Cheiromnomy*.

Born on March 13th, 1798, at Yvetot, Casimir Stanislas d'Arpentigny, destined from his earliest years for a military career, entered the military college of St. Cyr, where he began immediately to attract attention to himself, not only on account of his rapid progress in mastering the curriculum, but by reason, particularly, of the malicious humour which inspired his biting epigrams, against the stinging sarcasms of which no one in the institution was proof, not even the commander-in-chief, who woke one day to the fact that he had been lampooned after a fashion so drastic and effectual, that he felt himself bound to punish the offender with a severity which sufficiently revealed the depth of the wound which had been inflicted upon his self-esteem.

D'Arpentigny, who was on the point of being gazetted to a sub-lieutenancy, was ignominiously expelled. He had, however, the consolation of knowing that he would be amply revenged by his epigram, which became popular in every barrack throughout *France*. Still, baulked of the epaulette which he was, as it were, in the act of grasping, it was clear to him that he must use every en-

deavour to regain his right thereto, and nerved by this consideration he enlisted in the 29th regiment of the line. Three years later he obtained his commission, and, having been taken prisoner at Dantzic, he returned to France in 1814, and was placed upon the retired list.

Gazetted to the 66th regiment in 1815, he was again disbanded in the ordinary course of events, and re-entered the service in 1818. In 1820 he served as lieutenant in *Spain*, and on his return was made a member of the royal body-guard (*Compagnie de Croy*). With the revolution of 1830, the throne being overturned, its supporters were scattered, and *D'Arpentigny* entered the 40th regiment with the rank of captain; he was decorated with the *Cross of the Legion of Honour* in 1833, and served until his retirement in 1844, after an honourable service of thirty years' duration.

At the end of his military career his literary one commenced.

We saw him taking part in the Peninsular War; it was during this campaign that his cheirognomical studies had their origin. One day whilst the young officer was walking along one of the high roads of Andalusia he was accosted by a *gitana*, who offered to read for him his fortune by the inspection of his hands. This girl, a perfect specimen of the pure Moorish type, was extremely beautiful, and *D'Arpentigny*, willingly submitting to the powers of persuasion, laughingly extended his hand and listened to the string of experimental ratiocinations which the gipsy poured forth with a complimentary eloquence and euphenism, which was in a direct ratio to the liberality of the lieutenant, who, as he pursued his walk, began to find much food for thought in this form of divination by

the lines of the hand, and in some of the quaintly-suggestive terms of which the fortune-teller had made use, which had forcibly attracted his attention.* He reflected that allowing Cheiromancy, as practised by gipsies and ignorant mountebanks, to be merely an innocent fraud cultivated and perpetrated with a view to the extraction of coppers from the wayfarer, it was none the less significant that in practicing their pretended "science," these people merely repeated phrases which they had learnt from their fathers, who, in turn, had learnt them from their fore-fathers.

Running through the chaotic nonsense which the gipsy recited, the listener had been struck by the recurrence of certain expressions which seemed to him to be echoes of a forgotten language,—of a language whereof the essential character retained much of its ancient force. Reflecting thus, *D'Arpentigny* set himself thoroughly to sift the matter to the bottom, and he left no stone unturned to discover the truth, which he wished to prove to be clearly and palpably evident. For twenty years he devoted himself with enthusiasm and energy to this arduous task, for, as is usually the case under similar circumstances, in proportion as his ideas advanced like pioneers before his studies, losing themselves in the profound obscurities of the road, so did the horizon enlarge itself, and so did new openings and obstacles in the way present

* Our author might have compared himself to the chevalier Duguesclin, to whom a nun [a converted Jewess] predicted that he would be honoured above all men in the kingdom of France. "We are told that astronomy confirmed the predictions of cheiromancy, and that Duguesclin, in consequence, always kept a wise divining-sibyl at his side through all his enterprises" [*vide* H. Martin's "*Histoire de France*" (Paris: 1878), vol. v., p. 244; and G. de Berville, "*Histoire de Bertrand du Guesclin*" (Paris: 1767)].

themselves. He examined the writings of Avicenna and of Frætichius, and by their means he corroborated the opinions of Antiochus, Tibertus, and Taisnier; he dived into Plato and Aristotle, he interrogated Ptolemy, and sought inspiration from Averroes; in short, he mastered the literature of the subject, learnt all that was to be learnt from others, and then, having stored his mind with the observations of his predecessors, he came to the conclusion that nothing but doubt could result from his studies until he had certified his knowledge by actual experience.

It was then that he commenced to compare the hands of all those in whose company he was thrown, and that he commenced to note the most infinitesimal details of their conformations, that he analysed their aspects, and that he, for the first time, formulated an exact system based upon logic and upon reason. And after having minutely examined the obscurest arcana of the Mysteries of the Hand, from which, day by day, his intelligent perspicacity rent the veil of doubt, he finally resolved to publish his book;—a book which is clear and concise, and which possesses the great advantage of being easily obtainable by all classes of readers; which calls things clearly by their right names, and which does not aim at the marvellous.

There is no childish and pretentious *mise-enscene*; it is simply and neatly expressed, concise, and—a quality which in no wise detracts from its value as a philosophical work—it is written with that fascinating charm, which carries away the reader by the spontaneity of its treatment, the power of its expression, and the wealth of its ideas. If further recommendation were desired let us

see what the most eminent literary men of the day have thought of this ingenious and unique volume; here, for instance, we have a letter which the author of "*Elvire*"* addressed to the author of "*La Science de la Main*," when the work first made its appearance:—

"I have read your work with great interest, for your style would recommend to my consideration the most hypothetical science. Even if there be not complete theoretical certainty in the system, there is a singular charm in your exposition thereof. I have delayed writing this to you because I did not know your address, but many mutual friends will have conveyed to you these compliments and my regrets that you should have had to wait so long for them. If there is, indeed, revelation in the hand, believe, I pray you, in mine when it acknowledges all the pleasure which you have given me. We were comrades in the Royal Body-guard, and I congratulate myself that we continue to be so in the study of natural philosophy.

"*Recevez, Monsieur, etc., etc.,* LAMARTINE.

"29th June, 1857."

* I presume that it was not without reason that M. de Genouillac names "*Elvire*" in this place—"Elvire" being one of the obscurest of De Lamartine's unfinished works. It may be found in vol. 1. of the "*Œuvres de Lamartine*" ["*Méditations poétiques avec Commentaires*"] (Paris: 1849, F. Didot, 4 vols.), on p. 109 of which the author says:—"This *Méditation* is merely a fragment of a much larger piece which I composed a long while before I wrote the real '*Méditations*.' It consisted of some love verses addressed to a young Neapolitan girl whose death I have related in '*Les Confidences*.' Her name was Graziella. These verses formed part of a collection in two volumes of the poems of my earliest youth, which I burnt in 1821. My friends had preserved a few of them, and restored to me this one, when I printed my '*Méditations*.' I separated these verses and wrote the name '*Elvire*' above them instead of that of '*Graziella*.' It is obvious that they are not born of the same inspiration." A most interesting commentary to my mind."

Jules Janin* also pays a tribute of respect to the author in a few amiable lines as follows:—

"Take care! You give *me* a book! if I were not of a considerate turn of mind I could overwhelm you with it; especially as you have constructed a theory which is charming, ingenious, probable, well-expressed, and curious. I shall profit by it on the spot. When I have read your book with the care that it deserves, I hope you will allow me to talk to my readers about it in the *Journal des Debats*. It will give me great pleasure to testify publicly my appreciation of your civilities to me; meanwhile, under all circumstances, and in all places, believe me to be very absolutely, Yours,

"J. Janin."

I do not propose in this place to publish all the sympathetic testimonials which were sent to M. d'Arpentigny on the publication of this volume.† . . . The above letters give a good idea of the impression which was made upon the public by its appearance, which was heralded with delight by the world, and by the friends of the author, who were a host in themselves, for he was on terms of friendship with the whole of the Parisian aristocracy, whether of birth or of talent.

His profoundly witty and incisive pen took a pleasure in recalling the numberless recollections of his military

* Member of the *Académie Française* and editor of the "*Journal des Debats*," author of "*Barnave*" (Paris: 1860), "*La Bretagne*" (1844), "*Les Catacombes*" (1839), "*Chefs d'Œuvres Dramatiques du XVIII^e Siècle*" (1879), "*Le Livre*" (1870), and of a vast quantity of novels and novelettes.

† I omit as superfluous a long letter in the same style, written under date 23rd March, 1858, by J. M. Dargaud, the historian, author of "*Histoire d'Elizabeth d'Angleterre*" (Paris: 1866); "*Histoire de Lady Jane Grey*" (1863); "*Histoire de Marie Stuart*" (1850); "*Histoire d'Oliver Cromwell*" (1867), etc., etc.

life, and he has left his pages sparkling with strokes of wit and sarcasm. When I knew him—it was towards the end of his life,—he was a fine old man, full of energy and health, whose lips scarcely ever opened without letting fall flashes of exquisite satire. His whims often wounded, and his caustic humour often overwhelmed with sharply-pointed missiles, even his best friends, who were, however, perfectly willing to stand fire, reflecting that no one was exempt from the thick hail of his witticisms,—and besides they appreciated the wit which supplied the weapons.

He was an accomplished talker, and he conversed with a gaiety which was absolutely juvenile. He had made a minute study of men, with the result that he came to the positive conclusion that women are infinitely superior to them; it is not surprising, therefore, that he was extremely fond of women, and that they entirely reciprocated the sentiment. The noblest and most influential dames of Parisian society made it their study to surround the old age of this incorrigible cynic (who never abdicated his right to tyrannise over them) with delicate and touching attentions.

One evening he went peacefully and quietly to sleep, and in the morning they found him sunk in the perfect slumber from which there is no awakening on this side of the grave. And his lips had closed, wreathed as was their wont in a cynic smile.

(From the French of)

H. GOURDON de GENOUILLAC.

SUB-SECTION A



KNOW THYSELF

By M. Le Capitaine C. S. D'Arpentigny,

Author of "La Science De La Main," "The Science of The Hand," or the Art of Recognising the Tendencies of the Human Mind by the Observation of the Formations of the Hands," Translated from the French, by Ed Heron-Allen.

KNOW THYSELF.—Beautiful and wise maxim which the generality of men find it more easy to applaud and admire than to put into practice!

In Ionia, where the earth yields almost of her own accord all that is necessary to man, and where, by reason of the warm climate, a greater part of the needs which are indigenous to our latitudes are unknown, they were able to carve this maxim* upon the portico of their temple as a

*"Know thyself." This maxim was engraved in letters of gold upon the front of the Temple at Delphi; it was a dictum of the philosopher Socrates according to the very interesting note at p. 1076 of Valpy's *Variorum Juvenal* (London: 1820); and, having been given as a maxim to Cræsus by the Delphic Pythoness, was

precept which every one in the best interests of his or her own happiness is bound to put into practice: but in our own inclement lands, where we can get nothing from the soil excepting by the sweat of our brows, where the energies of our bodies and of our minds exhaust themselves in an endless struggle against the eternal aggressions of cold and damp, we have no time to devote ourselves to this beautiful esoteric study, recommended to us so long ago. At the same time it is in our foggy west, and it is since our population, augmenting itself in an ever-increasing ratio, has made manual labour more and more incumbent upon us, and more and more painfully exacting to us, that there have arisen amongst us the theories destined to reveal to us by the simple examination of a few physical signs the secrets of our inclinations and of our mental capacities.

Who has not read the works of Gall, the phrenologist, and his enthusiastic disciples?* But their study is diffi-

inscribed, as above mentioned, on the front of the temple.† It is this circumstance which is referred to by Juvenal, when he says, "The maxim 'Know thyself' descended from heaven;" and it is also recorded by Xenophon as a saying of Socrates, whom he causes to say (in the *Memorabilia*, bk. ii., cap. 2), "Tell me then, O Euthydemus, were you ever in Delphi?" Certainly," replies Euthydemus, "twice." "Do you remember seeing 'Know thyself' inscribed upon the altar?" etc. Cræsus was a great benefactor of the Temple at Delphi; he recounts the reception of this oracle "Know thyself" to Cyrus, relating that the oracle said to him, "If thou knowest thyself, O Cræsus, thou shalt live happily." Compare also Cicero, "*Tusculanum*," i., n. 52, and ii., n. 63; Pliny, vii., 32; and Persius, "*Satire*" iv., last line.

* Franz Joseph Gall was born in Tiefenbrunn, Baden, on the 9th March, 1758. He began lecturing on craniology in Vienna in 1796; but after six years of constant labour to inculcate his new theories was stopped by the Government in 1802. He lectured in various

† "Chilonis et Socratis præceptum tanquam oraculum e cœlo delapsum præ foribus templi Delphici aureis litteris scriptum fuit."—Valpy's "*Juvenal*" (London: 1820, p. 1076).

cult, and their conclusions frequently contradictory. Who has not read the works of Lavater and of the other phys-

cities in company with Spurzheim, from 1807 till 1813, when he retired from public life; he died in the year 1828. Johann Caspar Spurzheim, his most eminent pupil, was born at Longrich, on the Moselle, on the 31st December, 1776. In the year 1804 he joined Gall as dissector and demonstrator, and in 1808 (14th March) they presented a *Mémoire* upon their science to the Institut de France, which was published in 1809. In 1810 they published the first edition of their joint work, "*Anatomie et Physiologie du Système Nerveux en général et du Cerveau en particulier, avec des observations sur la possibilité de reconnaître plusieurs dispositions intellectuelles et morales de l'homme et des animaux par la configuration de leurs têtes*" (Paris: 1810-19). In 1813, on the retirement of Dr. Gall, Spurzheim came to London, and delivered a series of lectures on craniology, which attracted much attention and criticism, both hostile and friendly. Dr. Abernethy fully recognised the importance of the new science, and delivered a most interesting address thereupon before the Court of Assistants of the Royal College of Surgeons in 1821, which was printed under the title "*Reflections on Gall and Spurzheim's System of Physiognomy and Phrenology*" (London: 1821). In this opusculum he highly appreciates the theory, but condemns the arbitrary dogmata laid down by its exponents. I have before me an amusing little satire, written by Lord Jeffery and Lord Gordon, entitled "*The Craniad; or Gall and Spurzheim illustrated*" (London: 1817), which was one of the many publications which sought to extinguish the new cultus. Whilst he was in London, J. C. Spurzheim published "*The Physiognomical System of Drs. Gall and Spurzheim, founded on an anatomical and physiological examination of the Nervous System in general and of the Brain in particular*" (London: 1814),—a work which was terrifically attacked by the press. Also "*A Sketch of the New Anatomy and Physiology of the Brain and Nervous System of Drs. Gall and Spurzheim*" (London: 1816). In the meanwhile he published in Paris his "*Encéphalotomie, ou du cerveau sous ses rapports anatomiques*" (Paris: 1821). The great work left behind us by Spurzheim's master, Gall, is entitled "*Sur les Fonctions du Cerveau et sur celles de chacune de ses parties, avec des observations sur la possibilité de reconnaître les instincts, les penchans, les talens, ou les dispositions morales et intellectuelles des hommes et des animaux par la configuration de leur cerveau et de leur tête*" (Paris: 1825, 6 vols.). This work was translated into English by W. Lewis under the title "*On the Functions of the Brain and of Each of its Parts*" (London: 1835, 6 vols.). Since this time innumerable volumes have appeared in every language based upon the works above cited.*

* *Vide*. A. CARMICHAEL: "*A Memoir of the Life and Philosophy of Spurzheim*" (Dublin: 1833), and N. CAPEN: "*Reminiscences of Dr. Spurzheim*" (New York: 1881).

lognomists.* But their indications are vague in their apparent precision, and their decisions are often entirely misleading. Nevertheless, the one theory assisting the other, physiology has made a step in advance. It is thus that the light in a crypt becomes more decided, and that the vault becomes more clearly illuminated, as, one by one, lamps are lit beneath its arching roof. Yet another discovery, and perhaps this science will reach a sufficient, if not a perfect degree of certainty.† Very well then, the

* Johann Caspar Lavater was born at Zurich on the 15th November, 1741, and died on the 2nd January, 1800. Educated originally for the Church, he went as a student to Berlin, where he made himself widely known by his theological and polemical works, many of which are recognised as standard authorities. But he is, however, far better known as a physiognomist; he took eagerly to this study at the age of twenty-five, and his *magnum opus*, "*Physiognomische Fragment zur Beförderung der Menschenkenntniss und Menschenliebe*" (Leipzig: 1775-8, 4 vols.), is still the great leading work upon the science. It was translated into French by Mme. de la Fite and MM. Caillard and Henri Renfner under the title, "*Essais sur la Physiognomie, destinés à faire connoître l'homme et à le faire aimer*" (La Haye: 1781-3, and 1803, 4 vols.), and an English translation was made by Dr. H. Hunter, entitled, "*Essays on Physiognomy destined to promote the Knowledge and the Love of Mankind*" (London: 1789-93, 3 vols.). Lavater had preceded this work with a smaller one, and innumerable condensations of it have appeared, of which perhaps, in English, "*Physiognomy, or the Corresponding Analogy between the Formation of the Features and the Ruling Passions of the Mind*" (London: 1800 and 1827), and in French "*L'Art de connaître les Hommes par la Physiognomie*; Nouvelle édition par M. Moreau," are the best and most handy.

† Herbert Spencer, in his "*Study of Sociology*" (London: 1873), has made some remarks which afford an interesting corollary to this passage. "Only a moiety of science," says he, "is exact science; only phenomena of certain orders have had their relations expressed quantitatively as well as qualitatively. Of the remaining orders there are some produced by factors so numerous and so hard to measure that to develop our knowledge of their relations into the quantitative form will be extremely difficult, if not impossible. But these orders of phenomena are not therefore excluded from the conception of science. In geology, in biology, in psychology, most of the previsions are qualitative only; and where they are quantitative, their quantitateness, never quite definite, is mostly very indefinite. Nevertheless, we unhesitatingly class these previsions as scientific." Chap. vi., "Intellectual Subjective Difficulties." I have

signs indicative of our inclinations and of our instincts, which Gall discovered in the bumps of the skull, and which Lavater discovered in the features of our faces, I claim to have found—not all of them, but those which concern *the intelligence*—in the formation of the hand.

And, indeed, after *speech* (which Charron calls *the hand of the spirit*),[†] is not the hand, particularly on the plane of materialism, the principal instrument of our intelligence? It can, therefore, reveal to us a great deal concerning the attractions and repulsions, and the intellectual aptitudes of each individual.

For, just as animals have organisations conformable to their several instincts; just as the beaver and the ant, who are endowed with the instincts, in the one case of building, and in the other of burrowing in the wood, have at the same time been furnished with the instruments, in the one case for building, and in the other for burrowing; just as we find that among the animals of a particular family, whose instincts are identical, the organisation is also identical, whilst among animals of the same *species* [such as, for instance, dogs or spiders], whose instincts are partially different, the organisation is also commensurately different,—so, I opine, God in giving us

dealt with this passage at length in §§ 98-99 of "*A Manual of Cheiro-sophy*" (London: 1885). Henry Drummond also has said, "A science without mystery is unknown."¹

† PIERRE CHARRON, "*De la Sagesse Livres trois.*" (Bordeaux: 1601) p. 109. "Pour le regard de tous la parole est la main de l'esprit, par laquelle, comme le corps par la sienne, il prend et donne, il demande conseil et secours, et le donne." Chap. xiii. "Du voyr, ouir, parler."

¹ HENRY DRUMMOND, "*Natural Law in the Spiritual World*" (London: 1884), at p. 28 of his "*Natural Law*," and again at p. 88, "Even science has its mysteries, none more inscrutable than around this Science of Life."

men different instincts, has logically given us *hands* of diversified formations.* The hand of a poet cannot resemble that of a mathematician, nor can the hand of a man of action resemble that of a man of contemplation. When I lay this down as an axiom I must not be misunderstood; I do not mean the hand of a poet or mathematician by cultivation, but of a poet whom nature has made poetic, and of a mathematician to whom nature has given a mathematical mind. And again, it would argue a very weak idea of the prevision of the Omnipotent Creator, of His justice and of His power, to believe that the instruments with which He has furnished us are not appropriated by

*This is the tenour of the long preamble which introduces Galen's great work, "*Claudii Galeni Pergameni, secundum Hippocratem Medicorum Principia, Opus de Usu Partium Corporis Humani, magna cura ad exemplaris Græci veritatem castigatum universo hominum generi apprime necessarium Nicalao Regio Calabro interprete*" (Paris: 1528), in which he points out that: "The hands are themselves the implements of the arts, as are the lyre to music, and the tongs to the smith. And just as the musician was not instructed by the lyre, nor the smith by his forceps, but each of them is skilled in producing works which he could not produce without these accessories, no one can do the work he is born to do without the necessary tools for doing it, . . . but every animal performs the functions of his own peculiar instinct without requiring any instructions therein. . . . On which account it seems to me that animals perform their various functions by nature rather than by reasoning (as for instance the complicated habitations and occupations of bees, of ants, and of spiders), and to my mind without any instruction." † *Vide* also "*A Manual of Cheirosophy*," §§ 6-7.

† "Manus autem ipsæ sunt artium organa sicut lyra musicis, et forceps fabri. Sicut igitur lyra musicum non docuit nec forceps fabrum, sed est uterque ipsorum artifex per eam qua proditus est rationem agere autem non potest absque organis, ita et una qualibet anima facultates quasdam a sua ipsius animæ facultates, ac in quos usus partes suæ polleant maxime nullo doctore præsentit . . . Qua propter cætera quadam animalia mihi natura magis quam ratione artem aliquaquam exercere videntur (apes, videlicet, plasmare fingereque alveolos, thesaurus vero quosdam et labyrinthos formicæ fabricare, nere autem et texere aranæ) ut autem coniecto sine doctore," lib. i.

the variety of their forms to the variety of our intelligences.*

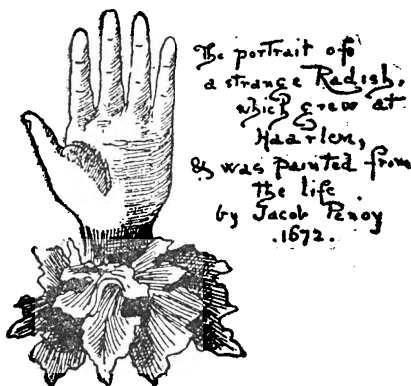
It is upon this great truth, and starting from this point, that I have based my system. Cleverer men than I, if they consider it worthy of their attention, starting again *ab initio*, will enunciate and develop it better than I have been able to do. For myself I claim only the honour of having been the first to catch a glimpse of the fertile regions of this new science.

AUTHOR'S NOTE.—Perhaps I should say “*re-discovered*,” for Anaxagoras is said to have seen significant signs of the tendencies of the mind in the formations of the hand.‡ The Greeks have, almost without exception, been gifted with the faculty of prevision.

* “There is as much diversity and want of resemblance between the forms of the hands as there is between varied physiognomies. This truism is founded on experience, and requires no proof; . . . the form of the hand varies infinitely, according to the relations, the analogies, and the changes to which it is amenable. Its volume, bones, nerves, muscles, flesh, colour, outlines, position, movement, tension, repose, proportion, length, curvature,—all of them offer you distinctions which are apparent and easy to recognise.” “*L’Art de connaître les Hommes par la Physionomie*,” par Gaspard Lavater (Paris: 1806), vol. iii., p. 1.

‡ Anaxagoras was the first, unless I am mistaken, who is said to have pointed out the fact that man was the wisest of all animals, *because* he had hands. I do not know where he made the remark, nor do I *think* it occurs in any of the works which remain to us of him; but Aristotle alludes to the statement, correcting him by saying that it was *because he was the wisest* of all animals that he was given hands. Galen in the work cited above, agrees with Aristotle.†

† “Ita quidem sapientissimum animalium est homo. Ita autem et manus sunt organa sapienti animalia convenientia. Non enim quia manus habuit, propterea est sapientissimum, ut Anaxagoras dicebat; sed quia sapientissimus erat, propter hoc manus habuit, ut rectissime censuit Aristoteles.”—“*De Usu Partium Corporis Humani*,” lib. i.



SUB-SECTION B.

AN EXPLANATION OF THE MAP OF THE HAND

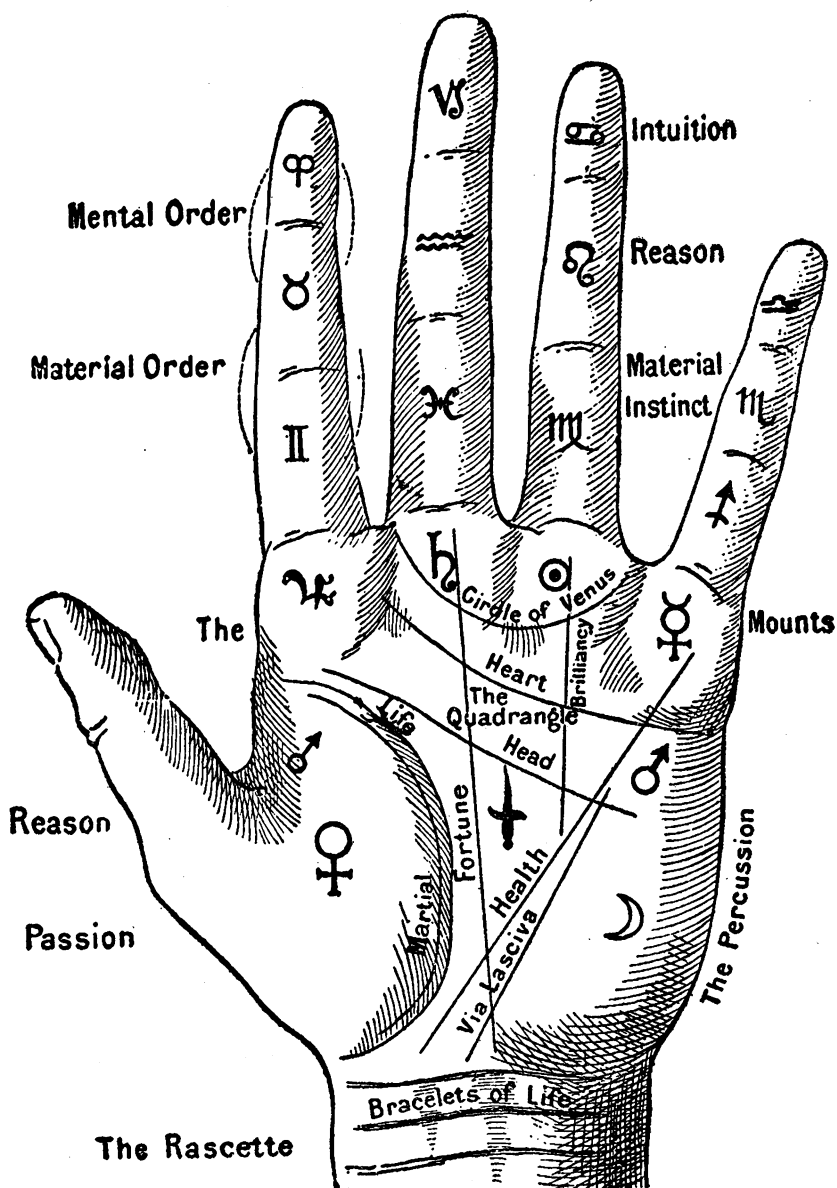
(PLATE VII.)

BY ED. HERON-ALLEN

Author of "A Manual of Cheirosophy," "Codex Chiromantic," "Dactylomancy," "A Discourse of Chyromancie and of Mesmerism," "A Lyttel Boke of Chyromance," etc. Joint Author of "Chiromancy, or The Science of Palmistry," etc.

"Est pollex Veneris; sed Juppiter indice gaudet,
Saturnus medium; Sol medicumque tenet,
Hinc Stilbon minimum; ferientem candida Luna
Possidet; in cavea Mars sua castra tenet.*

* These verses are of immense antiquity and I quote them as a heading to this sub-section, as they convey all that is required to be known as to the localities of the mounts in the palm. Their translation is as follows:—"The thumb is the finger of Venus, but Jupiter delights in the first finger [*indice*], Saturn holds the second finger [*medium*], and Apollo the third [*medicum*]. Mercury [*Stilbon*] is here at the smallest finger, and the chaste Moon occupies the percussion [*ferientem*]; in the hollow of the hand Mars hold his camp. Some of these terms require explanation: "*indice*," the first or index-finger, so called from its use in pointing or indicating; "*medium*," the middle finger, so called by persons who count the thumb as one of the five fingers; "*medicum*," the third finger,



On Plate VII. you will find a complete map of the hand, whereon is written the specific and technical name given to each part thereof, the mounts being indicated in their proper position by the planetary signs, for the sake of brevity and clearness.

The thumb is consecrated to Venus, and at its base will be found the Mount of Venus, surrounded by the line of life. The base, or "ball" of the thumb, is frequently looked upon as a phalanx distinct from the hand, but, cheirosophically speaking, the thumb has but two phalanges, this base being termed the Mount of Venus.

The first finger [or index] is that of Jupiter, and at its base [*i.e.*, immediately below it, at the top of the palm] will be found the Mount of Jupiter.

The second finger [or middle finger] is that of Saturn, and the mount which should be found immediately below it is the Mount of Saturn.

The third finger [or ring finger] is termed the finger of Apollo [or of the Sun], and the Mount of Apollo will be found, if present, at its base.

The fourth finger [or little finger] is that of Mercury, whose mount will in like manner be found immediately beneath it.

so called because it was always used by doctors in mixing their drugs, for reasons given at length in another place [*vide* p. 41, §37]. "Stilbon," the little finger, *i.e.*, that of Mercury. Stilbo was a name often given by the ancients to the planet Mercury, in consequence, Lemprière says, of its shining appearance [*vide* hereon Cicero, "De Natura Deorum," Book II., cap. 20: "Infra hanc autem stella Mercurii est: ea appellatur a Græcis"]; "ferientem," the percussion; the *outside* of the hand, which is termed in modern cheirosophy the *percussion*, and in ancient cheirosophy *feriens*, on account of its being the part usually struck on the table in argument, or generally used in driving anything into its place.

Just below the Mount of Mercury [between the line of heart and the line of head] is the Mount of Mars.

Underneath this last mount, and extending from it to the wrist, is found the Mount of the Moon.

The whole of the centre of the palm is occupied by the Plain or Triangle of Mars, which is comprised between the line of life, the line of head, and the Mounts of Mars and of the Moon.

This part of the hand is also called the triangle, and is composed of the upper angle—*i.e.*, that formed by the junction of the lines of life and of head; the inner angle—*i.e.*, that formed by the junction of the line of head with the line of health or the line of fate, at the Mount of the Moon; and the lower angle, which is formed by the approximation or junction of the line of life and the line of health [when the latter is present].

The quadrangle is the rectangular space comprised between the lines of head and of heart, and is generally bounded on the one side by the line of fate and on the other by the line of Apollo.

The rascette or restreinte is the point on the wrist at which it joins the hand, which is generally occupied by one or more lines, which are more or less apparent, the upper one of which is known as the rascette and the others as the restreintes, the whole forming what are called the Bracelets of Life.

The lines generally found in the hands are as follows:—The line of life, which encircles the ball of the thumb or Mount of Venus;

The line of head, which, starting from the beginning of the line of life [to which it is usually joined], between the thumb and first finger, runs straight across the hand;

The line of heart, which, starting from the Mounts of Jupiter or of Saturn, runs across the hand immediately below the Mounts of Saturn, Apollo, and Mercury, ending at the percussion;

The line of fate or fortune, which, starting either from the line of life, from the rascette, or from the Mount of the Moon, runs up more or less directly to the middle finger [the finger of Saturn];

The line of health or liver, which, starting near the wrist, at the base of the line of life, rises diagonally across the hand to meet the line of head, close to the Mount of Mars, or at the top of the Mount of the Moon; *and*

The line of art and brilliancy, which, rising from the triangle or its vicinity rises to the finger of Apollo [the third], cutting across the mount at its base.

To these are added three lesser lines sometimes found in a hand, which are:—The line of Mars, which lies close inside the line of life, which it follows as a sister line.

The ring or girdle of Venus, which encloses the Mounts of Saturn and of Apollo; *and*

The Via Lasciva, or milky way, which, rising from the wrist, traverses the Mount of the Moon.

The principal lines are also known by other technical names, which [to avoid repetition] is sometimes used. Thus the line of life is also called the Vital. The line of head is also called the Natural. The line of heart is also called the Mensal. The line of fortune is also called the Saturnian. The line of art or brilliancy is also called the Apollonian, and the line of health is often known as the Hepatic.

The ancient Cheiromants used also to consider the twelve phalanges of the fingers, as representing the twelve

signs of the Zodiac, and used therefrom to predict the seasons at which certain events would come to pass. This is a branch of cheirosophy which, it is needless to say, is now obsolete, having been refined away with the rest of the dross which used to disguise the pure metal of the science; but Miss Horsley has put them into the diagram at my request, as they may be interesting to my readers.

Having, therefore, mastered what may be called the geography of the hand, we can now turn to the consideration of the cheiromancy of the hand, commencing, as I have said, with the mounts, and continuing with the lines; but before entering into the minute discussion and examination of each particular mount and of each particular line, I wish to devote a sub-section to the enunciation of certain general principles, which, applying to all mounts and lines equally, must be carefully borne in mind throughout every cheiromantic examination. The student will find same under Sub-Section G, "Modus Operandi," last section in this volume.

(Ed. Heron-Allen)

"A MANUEL OF CHEIROSOPHY"

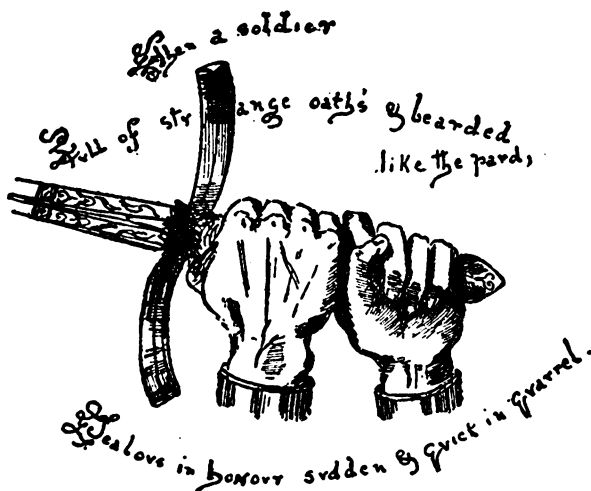
London Edition

* * * * *

Note.—It has been suggested to me that I should have given here a sub-section, devoted to an explanation of the *modus operandi* of cheirosophy and palmistry, of the method in which the cheirosophist and palmist should proceed when he undertakes the cheirosophic examination of a subject; but I have reflected that it is of no use deferring the real business of this book by teaching students how to put into practice principles which they have not yet acquired—a thing paradoxical in itself.

This matter, therefore, I have relegated to the conclusion of the work, as being the more appropriate position for such a sub-section, the very same will be found under SUB-SECTION G.

Dr. L. W. de Laurence



SUB-SECTION C

AS TO THE LINES

By

ED. HERON-ALLEN

The lines in the hand should be clear and apparent. They should be neat and well coloured [not broad and pale], free from branches, breaks, inequalities, or modifications of any sort, except in some few cases, which will be pointed out in due course. A broad pale line always signifies [by indicating excess] a defect of, and obstacle to, the natural indications and qualities of the line.

Pale lines signify a phlegmatic or lymphatic temperament, with a strong tendency towards effeminacy [women nearly always have very pale lines]. Such subjects are easily put out, and as easily calmed again; they are generally liberal, and subject to strong enthusiasms, which are of short duration.

Red lines indicate a sanguine temperament, and are good; such subjects are gay, pleasant in manner, and honest.

Yellow lines denote biliousness and feebleness of the liver; such subjects are quick-tempered, prompt in action, generally ambitious, vigilant, vindictive, and proud.

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

Black spots upon a line indicate always nervous diseases, whilst livid holes betray the presence of an organic affection of the part corresponding with the line [Fig. 1, Plate VIII.].

It must be noted that, however well coloured lines may be, a feeble development of the mounts will counteract their good indications.

The ancient cheiromants used to affirm that people who had been born in the daytime had the lines clearer marked in the right hand, whilst those who had been born in the night had them more apparent in the left.

They also stated that the former resembled their fathers, whilst the latter took after their mothers.

It must also be noted that lines may enlarge, diminish, and even disappear, so that the province of the cheirosophist is to indicate the present condition and indications of the lines, and the likelihood of their future modification. There is one thing to be noted in connection with this matter, which is *that the indications of cunning never alter or become modified; cunning being a characteristic*

which is acquired, and a characteristic thus acquired is never lost by a weak character on account of inability to free itself, nor by a strong one from a disinclination to do so.

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

When any principal line is accompanied throughout its course by a second line lying close to it, the principal line is greatly strengthened and benefited by this "sister line," as it is called. The consecutiveness of the sister will contradict the evils foreshadowed by a break in the principal line, but if *both* are broken, the evils are the more certainly to be feared [Fig. 2, Plate VIII.].

If the hand is covered with a multiplicity, a network of little lines which cross one another in all directions, it betrays a mental agitation and dissatisfaction with one's surroundings and oneself. *It is always the outcome of a highly nervous temperament; and in a soft spatulate hand these little lines denote hypochondria.*



Fig. 1. Spots upon a line



Fig. 2. Sister lines.

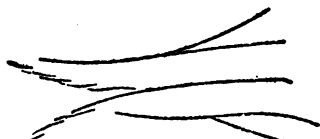


Fig. 3. Forked Terminations



Fig. 4. Tasselled Terminations.



*Ascending branches (a)
& Descending branches (b)*

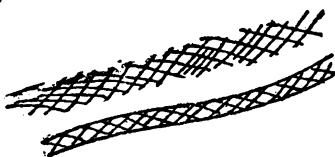


Fig. 6. Chained lines.

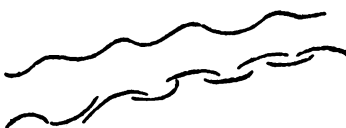


Fig. 7. Wavy Lines.

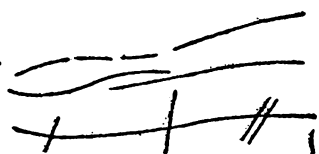


Fig. 8. Broken lines



Fig. 9. Capillaried lines.



Conditions of the lines.

A fork at the end of a line is often a good sign, for it increases the powers of the lines without carrying them too far. At the same time it often indicates a duplicity in connection with the qualities of the line [Fig. 3, Plate VIII.].

When the fork is reduplicated so as to form a tassel at the end of the line, the indication is bad, denoting feebleness and nervous palpitation of the organ represented [Fig. 4, Plate VIII.].

All branches *rising* from a line increase its good indications, whereas all *descending* branches accentuate its bad qualities. Ascending branches indicate richness, abundance of the qualities appertaining to a line; thus on the line of the heart they denote warmth of affection and devotion; on the line of head they denote cleverness and intelligence; on the line of Saturn they denote good luck, and so on. These branches, when present, are nearly always found at the beginnings and endings of lines [Fig. 5, Plate VIII.].

A chained formation of a line indicates obstacles, struggles, and contrarieties of the characteristics afforded by it [Fig. 6, Plate VIII.].

A wavy formation [Fig. 7, Plate VIII.] of a line signifies ill-luck, as does also a break in it. Breaks may be either simple interruptions or cessations of the line, or bars across it: they are always a bad sign, and the interrupting influence must be carefully sought [Fig. 8, Plate VIII.].

When a line, instead of being single and clear, is composed of a number of little capillaries, which here and there, or at the ends, unite to form a single line, it be-



Fig. 10.
The Star

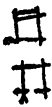


Fig. 11.
The Square



Fig. 12.
The Spot



Fig. 13.
The Circle



Fig. 14.
The Island



Fig. 15.
The Triangle



Fig. 16.
The Cross



Fig. 17.
The Grille



PLATE IX

Signs found in the Hand.

PLATE IX.

trays obstacles and ill-success, in the same way as chained lines [Fig. 9, Plate VIII.].

I have gone into these general principles at this point, because it can never be too early to point them out. The reader will understand them better, however, if he will return to them after a perusal of the two succeeding subsections.—*Ed. Heron-Allen. "A Manual of Cheirosophy."*

* * * * *

The student should also study well the signs shown on Plate IX as they will be spoken of in another part of this work although no direct reference will be made to Plate IX.—Dr. L. W. de Laurence.



SUB-SECTION D.

THE CLASSIFICATION OF HANDS

BY ED. HERON-ALLEN

HANDS may be divided into seven classes or types, which are sufficiently distinct from one another in their peculiar formations to be clearly and distinctly described. I have classified them as follows:—

The Elementary, or Large-palmed hand.

The Necessary, or Spatulated hand.

The Artistic, or Conical hand.

The Useful, or Squared hand.

The Philosophic, or Knotted hand.

The Psychic, or Pointed hand.

The Mixed hand.

These types, like the separate breeds of the canine race, cannot alter or modify themselves beyond a certain point, in obedience to an occult force similar to that which brings about the fact that the man of to-day is the proto-

type of the man of the patriarchal times, and which continually brings them back to their original purity and distinctness of characteristic.*

From the various ways in which these types strike out in new lines and mix themselves together, result the various civilisations which succeed one another upon the surface of the globe.

In his primeval forests, with their alternate lights and shadows, Pan on his pipes, which never alter their primitive form, is constantly ringing the changes upon new tunes.

A nation consisting exclusively of two, or three, types, would resemble a lyre with only two or three chords.

Humanity is an argosy of which God is the pilot; and man is a passenger on board this argosy, a passenger governed by his own instincts and inclinations.

He obeys, like the little planet which he inhabits, two great forces; the one general and exoteric, and the other particular and esoteric.

Laws are evolved by the knowledge that we have of the *abusive* powers of our instincts; but they demonstrate our freedom in this sense, that they sum up and codify the *reflective* forces which reason opposes to the *spontaneous* forces of our instincts.

Each type asserts itself by the invincible persistence of the tendencies which it exhibits.

* Desbarrolles has said upon this paragraph:—"We will not follow M. d'Arpentigny in his classification, because we consider it to be useless. Hands may resemble one another, but nature never repeats herself, and in objects apparently the most similar she places, sometimes by an imperceptible touch, a complete diversity of instincts."—"*Les Mystères de la Main*" (Paris: 15th edn., *n.d.*, p. 176). But I do not think that the remark is called for, because it is sufficiently guarded against by the minuteness of M. d'Arpentigny's analysis and differentiations.

From the day that he ceased to give utterance to the sighing harmony which testified to his divinity, Memnon ceased to be looked upon as a god.*

* This is the statute referred to by Juvenal ("Sat." xv., l. 4), when he says:—

"Effigies sacri nitet aurea cercopitheci,
Dimidio magicæ resonant ubi Memnone chordæ,
Atque vetus Thebe centum jacet obruta portis."

In John Pinkerton's "*Voyages and Travels in All Parts of the World*" (London: 1814, 17 vols.), in the fifteenth volume, containing "Pocock's Travels in Egypt," he says:—"Strabo, speaking of Thebes, says that there were in his time several villages on the site of it, part of them on that side which was in Arabia, where the city then was, part on the other side, where the Memnonium was. Here were two colossal statues of one stone near one another, one being entire; the upper part of the other was fallen down from the seat, as it was said occasioned by an earthquake. It was thought that once a day a sound was heard as of a great blow from that part which remained on the seat and base. When he was there with Ælius Gallus and others he heard the sound, and whether it came from the base or the statue or the people around it he could not tell, the cause not appearing; he would rather believe anything than that a sound could be occasioned by any particular manner in which the stone is composed." Pausanias says that Cambyses broke it, and that when the upper part from the middle was seen lying on the ground, the other part every day at sun-rising uttered a sound like the breaking of a string of a harp when it was wound up.† Philostratus, in his "*De Vita Appolonii Tyanei*," lib. vi., c. 3, describes the statue as being of black stone, with its feet set together, in the manner, I presume, usual to sitting colossi; and Pliny, in speaking of basalts, reckons among celebrated statues of this stone that of Memnon now under consideration.‡ Sir J. Gardner Wilkinson, in his "*Topography of Thebes*" (London: 1835, p. 36), gives some very interesting notes on the statue, and makes some very pertinent observations on the probable solution of the mystery, which is probably explained by the heat of the sun acting upon the cracked and porous stone. Memnon himself was the son of Tithonus and Aurora, or, as Diodorus says, of some Eastern princess. He was evidently one of the most celebrated rulers of Egypt, and one of the most respected; for we find long accounts of him in Suidas, Diogenes Laërtius, and Virgil. We also find mention of him in the works of Dictys Cretensis, Simonides, and Josephus. Philostratus tells us that he assisted Priam at the siege of Troy, and was killed by Achilles.



THE PALM

THE SIGNIFICATIONS FOUND IN THE PALM OF THE HAND

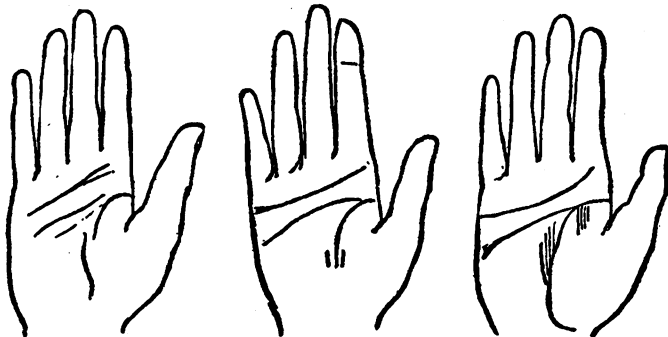
By M. Le Capitaine C. S. D'Arpentigny

BEFORE tabulating the deductions I have drawn from the observation of the various types, I propose to say a few words upon the significations to be traced in the various parts of the hand.

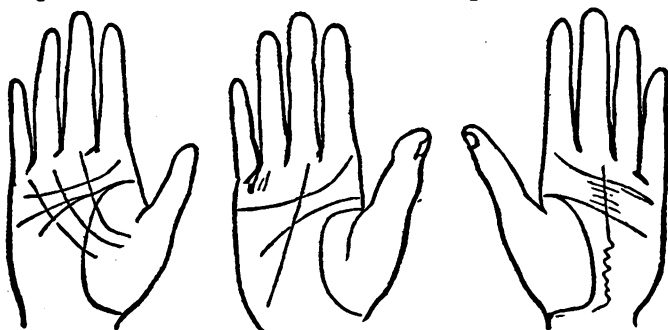
On the palm of the hand are found the indications of the physical appetites of men, and, up to a certain point, those of the intensity of the intellectual aptitudes which these appetites determine.

Too slim, too narrow, too meagre, it indicates a feeble and unfruitful temperament, an imagination lacking warmth and force, and instincts without any settled object.*

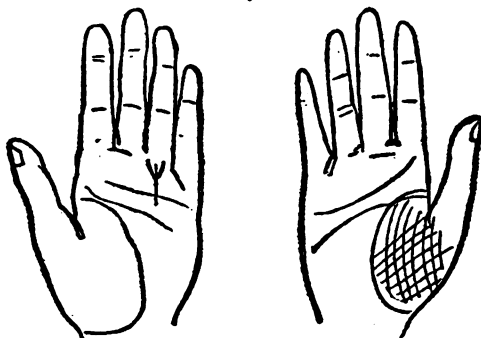
* Aristotle, in his treatise upon physiognomy, points out this indication of a long and graceful hand, in a passage commented upon at much length by Camillo Baldi in his "*In Physiognomica Aristotelis Commentarii*," a Camillo Baldo . . . lucubrati (Bononiæ: 1621, fol.), p. 69 (33). Vide also "*A Manual, etc.*," §112.



1.
Fig. 1. When the line of life is thus broken, the party has had a serious illness.
2.
Fig. 2. The lines on this hand indicate a short life and sudden death.
3.
Fig. 3. The lines here indicate violent desires and fading health.



4.
Fig. 4. This line is an indication that our destiny is being interfered with by Venus.
5.
Fig. 5. This line indicates caprice.
6.
Fig. 6. Indicates misfortune followed by fortune.



7.
Fig. 7. This indicates celebrity in art, riches, or the reward of merit.
8.
Fig. 8. These grating marks are considered unfortunate.

If your palm is supple, of a medium thickness and consistency of surface,—that is to say, if it is in proper proportion with the size of the fingers and thumb,—you will be capable of enjoying all pleasures [incalculable privilege!], and your senses, easily excited, will keep pace with the faculties of your imagination.

If, whilst still supple, its developments are too pronounced, egoism and sensuality will be your dominating instincts.

Finally, if its amplitude is utterly out of proportion with the rest of the hand, and if it is at the same time excessively hard and excessively thick, it will indicate instincts and individualities verging upon an animality which is destitute of ideas.

Look, for example, at the animals whose solid and rounded feet are formed of a single nail, cloven or solid-ungulous, as, for instance, the ox, the horse, the ass, the camel; does not the fact that we men make use of their powerful strength, of which God has withheld from them the knowledge and the power to use it for their own advantage, afford ample evidence of their want of intellect? It is not the same thing with regard to the animals whose feet are articulated, like those of lions, tigers, and so on; the superiority of their organisation is proved and verified by the superiority of their intelligence, which is demonstrated by the state of liberty in which they live.*

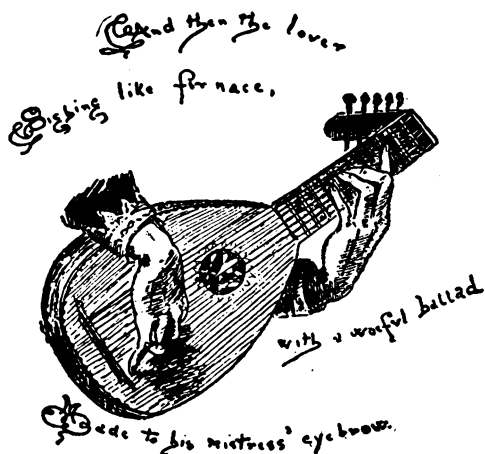
* Helvetius has made some very interesting and analogous observations upon this point in his treatise "*De l'Esprit*" (Londres: 1776), ch. 1, which are as follows:—"The human faculties which I regard as the productive causes of our thoughts, and which we have in common with the animals, would supply us with but a very small share of ideas, if they were not, with us, combined with a certain external organisation. If nature, instead of with flexible hands and fingers, had terminated our anterior extremities with a horse-like hoof, what doubt is there that men, without art, without habitations,

By the amount of liberty which they enjoy one can also form an estimate of the moral forces of a nation; for liberty pre-supposes morality.

You will weigh, if you please, the importance of these comparisons and similes, notwithstanding the succinctness with which they are placed before you, and then we will go a step further. You will close this volume at once if your mind cannot grasp anything which is not amplified and minutely developed in the exposition.

The indications furnished by the palm are, of course, modified or confirmed by the indications furnished by the other parts of the hand.

without defence against animals, entirely occupied by the cares of providing their nourishment and of avoiding wild beasts, would be still wandering in the forests like wild herds¹" And to this he appends the following note:—"All the feet of animals terminate either with a horn, like those of the ox or stag, or in nails, as in the dog and wolf; or in claws, like the lion and cat. Well, this difference of organisation between our hands and the paws of animals deprives *them*, not only, as M. de Buffon says, almost entirely of sense or tact, but also of the skill necessary to handle any tool, or to make any discovery which requires hands for its development." *Vide* ¶ 52 and note ⁸⁶, p. 67. *M. Le Capitaine C. S. d'Arpentigny. "The Science of The Hand," London Edition.*



SECTION I

CHEIROGNOMY; OR, THE SHAPES OF THE HANDS

FOREWORD.—It is usual to divide the science of Cheiropsophy into two principal sections: Cheiromnomy, or the science of interpreting the characters and instincts of men from the outward formations and aspects of their hands; and Cheiromancy, or the science of reading the characters and instincts of men, their actions and habits, and the events of their past, present, and future lives, in the lines and formations of the *palms* of their hands. Though, as will be seen anon, the line of demarcation which has been drawn between these two branches of the science is not only false in principle but misleading in practice, [for, as will be seen in the following pages, the two sections are inextricably intermingled, and cannot be separated if accuracy of result is aimed at,] it is still convenient to pre-

serve the semblance of separation, so that the student may master the principia of cheirognomy before he begins to apply it to the interpretation and elucidation of the more intricate rules of cheiromancy, and for this reason I have divided the one great subject of cheirosophy into its two constituent and companion elements of cheirognomy and cheiromancy.

Cheirognomy, therefore, is that branch of the science of the hand which enables us, by a mere superficial observation of the exterior formations and appearance of the hands, and by the impressions produced by them on the senses of vision and of touch, to arrive at an accurate estimate of the character, disposition, and natural propensities of any individual in whose presence we may find ourselves. It is of the highest importance that the student of cheirosophy should first master this very important branch; for what is more obvious than that the character and tendency of the mind and the natural inclinations of the subject under examination should so materially influence his actions, manner, and speech, his physical and moral bases of life, and the events of his existence, that by getting at the former by the aspect of his hands the knowledge of the latter follows almost of itself?

Again, it will be borne in mind that the cheirognomy of a subject—that is to say, the shape of his (or her) hands—is often hereditary and inborn, the physiological legacy of a long line of ancestors, whose characters and peculiarities of mind he may possibly inherit (as Aristotle has pointed out in his treatise on the “Generation of Animals”), whilst the lines, signs, and mounts of the palm—that is to say, the cheiromancy of a subject—are

more often the results of the external and internal influences, such as the astral and cerebro-nervous fluids to which I have adverted at length in the Introductory Argument.

Cheirognomically speaking, hands are divided into seven classes or types, each of which will in due course receive careful attention; firstly, however, it is necessary to consider the interpretation of the many general features of a hand, which carry with them their own significations, to whatever type that hand may belong.

CONCERNING THE HAND IN GENERAL AND THE INDICATIONS AFFORDED BY THE ASPECTS AND CONDITIONS OF ITS VARIOUS PARTS IN PARTICULAR.

To whatever type a hand may belong, there are certain aspects and formations of its constituent parts which materially affect the tendencies indicated by the development of that particular type, and these aspects and conditions must be carefully considered in the preliminary examination of that hand. Such are the developments and formations of the palm, the fingers, the joints, the thumb, the relative size and proportions of the whole hand and of its constituent parts, all of which matters must be observed carefully, to arrive at the true influence of the developed, or mainly developed, type; and to explain the indications which are read in these circumstances and conditions is the aim of the present sub-section.

CHEIROMANCY

Cheiromancy is that branch of the science of cheirosophy which reveals not only the habits and temperaments of men, but also the events of their past, the conditions of their present, and the circumstances of their future, lives, by the inspection and interpretation of the formations of the palm of the hand, and the lines which are traced thereon. We have seen how necessary it is that in making a cheirognomic examination of a subject the inspection should be conducted with a due regard to the cheiromancy of the hands; it will be seen immediately how much more important it is that the shapes of the hands and fingers should be considered in giving a cheiromantic explanation of any submitted palm. For what is clearer and more easily to be understood than that the character and temperament of a man [chiefly revealed by the cheirognomic examination of his hands] should very greatly influence, even if it does not absolutely bring about, the events which are recorded in his palms, so that, as I have said, a glance at the fingers and thumb will nearly always explain anything which appears doubtful in the palm, and by making a preliminary cheirognomic examination of a subject, the cheiromantic examination will be rendered very much clearer and easier of interpretation. Therefore, as we shall immediately see, I shall combine cheirognomy with cheiromancy far more than I combined cheiromancy with cheirognomy, [because we had not yet entered upon the consideration of this more complicated branch,] with a view to rendering my exposition easier of remembrance.



SUB-SECTION E

THE SEVEN TYPES OF HANDS, AND THEIR SEVERAL CHARACTERISTICS

By Ed. Heron-Allen

VIEWED by the light of the science of Cheirognomy, all hands belong either to one of six principal classes, or else to a seventh, which is composed of the hands which cannot be rightly classed in any of the other six. These, as determined by M. le Capitaine S. d'Arpentigny, are as follows:—

- I. The Elementary, or Necessary Hand.
- II. The Spatulate, or Active Hand.
- III. The Conical, or Artistic Hand.
- IV. The Square, or Useful Hand.
- V. The Knotty, or Philosophic Hand.
- VI. The Pointed, or Psychic Hand.

To these are added [as I have said] a seventh, which is not so much a type by itself as a combination of several. This class comprises those hands which seem to represent more than one type, and are consequently known in Cheirognomy as

VII. Mixed Hands.

THE ELEMENTARY, OR NECESSARY HAND

See Plate 1.

This is so called because it belongs to the lowest grade of human intelligence, and seems only to be gifted with the amount of intellect requisite to provide the merest necessities of life.

Its outward appearance presents the following features: the fingers are short and thick, wanting in pliability; the thumb short, often slightly turned back; and the palm very large, thick, and hard. The palm is, as a general rule, longer than the fingers. These hands very frequently have absolutely no line of Fate [or Fortune] at all. [*Vide* Plate I.]

Such a hand as this betokens a crass and sluggish intelligence, incapable of understanding anything but the physical and visible aspect of things, a mind governed by custom and habit, and not by inclination or originality. Such a character, inaccessible to reason from sheer want of originality of intellect to understand it, is sluggish, heavy, and lazy as regards any occupation beyond its accustomed toil. It has no imagination or reasoning power, and will only exert itself mentally or physically so as to obtain that which is absolutely necessary to its existence. Thus in war such hands will only fight to defend them-

selves, and not for glory or honour; such people fight with a brutish ferocity, but without any attention to the arts of modern warfare. They act by rule and rote, *not* in obedience to their passions or imagination, which are conspicuous by their absence. Such people, having no instinct of cultivation, would regard education as a folly, if not as a crime as or something unholy.

The Laplanders are the best specimens of this type; and out of their latitudes the true elementary hand is very seldom found in its pure crass unintelligence, except perhaps among the lower class Tartars and Sclavs, who *exist*, rather *live*, with an existence which is purely negative, dead to any of the higher considerations which make life worth living.

Though, as I say, this type, in its pure state, does not exist among us, still we often see hands with a strong tendency to the elementary form. Such will be noticed amongst mixed hands [*vide* Plate], and it will be found that they always bring these crass and sluggish qualities to interfere with those of the dominant type of the hand.

Almost the only charm to which these minds are accessible is that of music [and to this I shall recur when considering the mixed hand. Science is an unknown country; they are generally superstitious, and always ignorant; and, having no strength of mind, they are stricken most sorely by any grief or disaster which overtakes them.

With the Laps and Sclavs as the examples of this type, we may take the Moslems and Hindoos as the contrasting opposites. Among these poetic, cunning, romantic, sensual peoples the elementary hand does not exist, and to perform the degrading and menial offices which are with

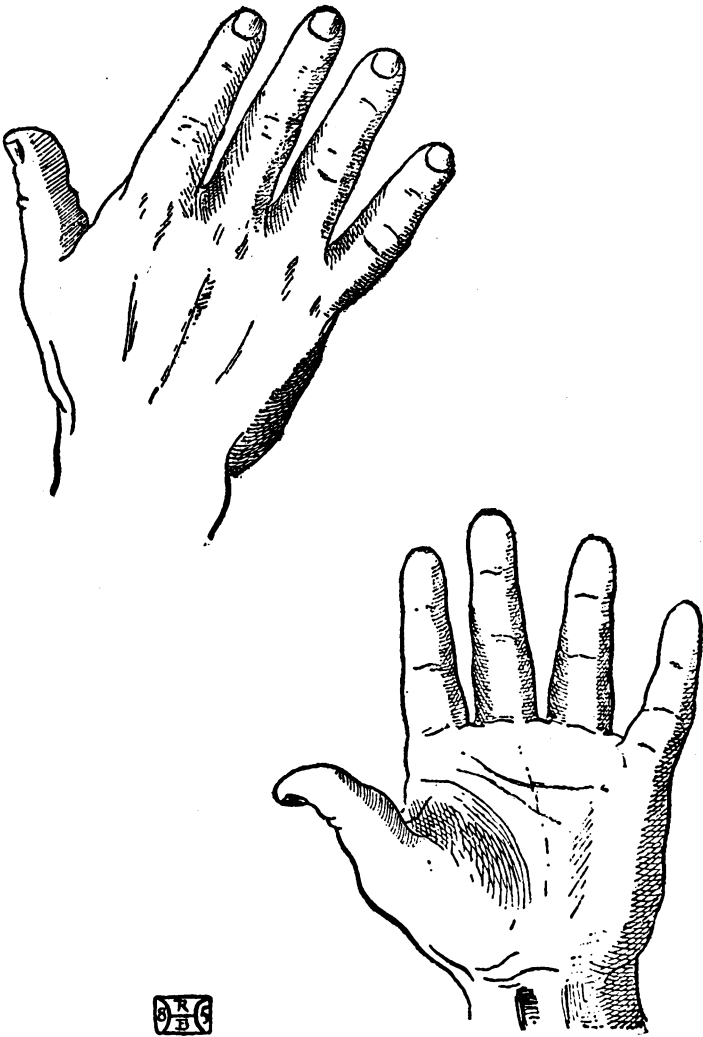


PLATE. I—THE ELEMENTARY HAND.

us performed by hands showing the developments of this type, these Oriental nations have to employ a separate class of low-caste creatures, to whose elementary hands such labours do not come amiss.

THE SPATULATE, OR ACTIVE HAND.

See Plate II.

This is the hand whose fingers have the first [or outer] phalanx terminating more or less in a spatule [*vide* Plate II.], and, bearing in mind what I have already said in a previous sub-section concerning the thumb, it will be easily conceived that the latter must be large to give the true character to the spatulate hand.

The great pronounced characteristics of this type are: action, movement, energy; and, of course, the harder or firmer the hand, the more pronounced will these characteristics be. A man of this type is resolute, self-confident, and desirous of abundance rather than of sufficiency; [it is here that lies the great distinction between the spatulate and elementary hands; the former loving and seeking abundance, the latter requiring only sufficiency]; he will be more active than delicate, more energetic than enthusiastic; in love he will be more constant and faithful [though less tender and affectionate] than the conic or pointed-handed subject, by reason of his want of inclination towards things romantic and poetic.

With a small thumb a spatulate subject will try to do much, but will fail, through want of perseverance, to carry out his intentions, from uncertainty in his course of action. He will voyage, but his voyages will be aimless and objectless; he will be active, but his activity will be

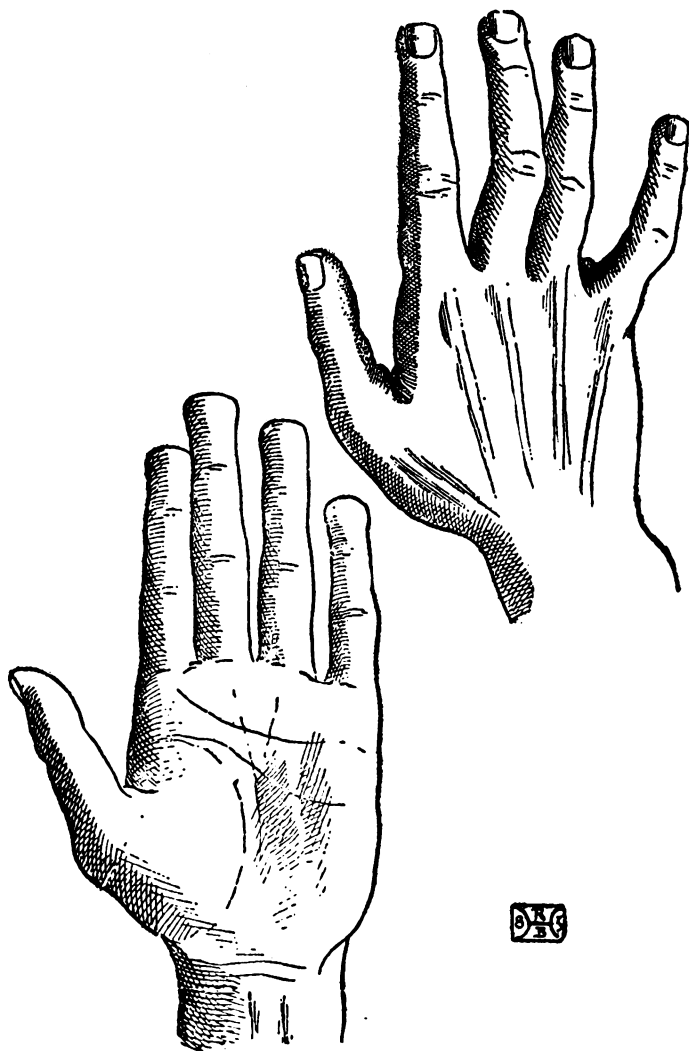


PLATE II.—THE SPATULATE, OR ACTIVE HAND.

futile, and produce no results. These diminutions of the force of the type will, however, be greatly modified if the small thumb be largely composed of a long phalanx of logic [the second], which formation will reduce within practical limits his uncertainty, and quicken the intellect to give a better direction to his activity.

If, with spatulate tips, his fingers be very smooth he will admire elegance in his surroundings and in the things which conduce to his comfort; but it will be a fashionable rather than an artistic form of elegance. His will be the love of *reality* in art and energy in its pursuit; he will be fond of horses, dogs, navigation, the science of agriculture, the mechanical arts, the theory of warfare, and the talents of administration and command—in fact, all pursuits where the *mind* directs the activity. In all his active pursuits he will seek inspiration for the *motif* of his procedure. Such subjects are generally musicians, and when this is so, they are great executants. Such subjects, also, are usually self-centred and essentially egotistical.

People with spatulate hands make the best colonists, because they are only attached to a country for what it produces for them; they like manual labour and all other forms of activity, being intolerant of insufficiency; if, therefore, their native land is overcrowded, and the good things of this life are scarce, they are quite satisfied to migrate in search of abundance. They are only very slightly sensual, and are greedy rather than epicurean; they like travelling about and seeing new places; being very self-confident, they have no objection to solitude, and are clever at all utilitarian sciences, which enable them to shift for themselves.

A man of the spatulate type admires architecture, but likes it to be stupendous rather than ornate. They are great arithmeticians, and to please them things must be astonishing and exact, representing a large amount of physical labour. With them the artizan is more considered than the artist; they appreciate wealth rather than luxury, quantity rather than quality. A town, to suit their views, must be clean, regularly built, substantial, and of business-like appearance.

These subjects will be fond of order and regularity because of its appearance, and they will arrange and tidy things more from the desire to be *doing* something than from the love of tidiness itself.

Their laws are strict and often tyrannical, but always just; and their language is forcible rather than ornate. They are brave, industrious, and persevering; not cast down by trifles, but rather courting difficulties so as to surmount them. They desire to command, and are intolerant of restraint, unless for their individual good. They are most tenacious of what is their own, and are always ready to fight for their rights. Communists, members of exclusive sects and secret societies, and thorough free-masons, are generally of the spatulate type.

People who boast of an ancient lineage, and descent from the feudal barons of the Middle Ages, and show in support of their pretensions a fine, pointed, smooth hand, make a great mistake, for the true old stock of the fighting *ancienne noblesse* are always distinguished by their spatulate fingers. The former must seek a more poetic and romantic origin for their ancestors and descendants.

If the spatulate hand has no need to fight, it will hunt, shoot, fence, race, and, in fact, do anything which con-

veys the impression of, and satisfies their *penchant* towards activity and strife.

In religion the spatulate subject desires a belief reasoned out and certain. His is the domain of Protestantism as opposed to the more *spirituelle*, impressive, and romantic Roman Catholicism. It is for this reason that the northern nations [among whom the spatulate and square types are the most common] are more governed by Protestantism than the conic and pointed-fingered southern races, whose warm, impulsive natures draw them, and make them cling closely to the mysticism and poetry of the Catholic religion. It is for this reason [*i.e.*, their practicality as opposed to romanticism] that in mechanical arts and sciences the Protestant [or northern] nations excel the Catholic [or southern] nations, whose pre-eminence is to be found in the domains of imagination and the fine arts.* The *sentiment* of religion is essentially Catholic, but the *ideas* and *practice* thereof are essentially Protestant.

The North American is the embodiment of this spatulate type, with his advanced notions, his industry, perseverance, and cunning, his economy, caution, and calculation; and as a result of many of these characteristics, we find the type largely represented in Scotland, far more generally indeed than in England, as a moment's consideration will prove to be natural. [M. d'Arpentigny devotes a complete chapter of his work (see footnote D, preceding page) to the consideration of the English hand,

* "Partout les Protestants, non pas à cause de leur culte mais à cause de leur organisation, surpassent les Catholiques dans les arts mécaniques et sont surpassés par eux dans les arts libéraux. Plus travailleurs, ils sont moins résignés."—D'ARPENTIGNY, "La Science de la Main." (Paris, 1865.) P. 153.

during the course of which he presents his readers with a highly interesting and very carefully-worked-out analysis of the English character, as demonstrated by the prevailing characteristics of the English hand, the mistakes of which analysis one loses sight of in the general shrewdness of the essay.]

It is to the spatulate type, therefore, that we owe nearly all our great men in the world of physical exertion, of active enterprise, and of applied science; their watchwords being, from first to last, energy, movement, hardihood, and perseverance.

The excess of this type [*i.e.*, a too highly developed spatulation of the finger tips] will produce a tyrannical desire for action, and a tendency to be constantly worrying and urging other people to increased activity. Such subjects are constantly finding fault, and their freedom of manner and liberty of thought and expression know no bounds. This excess will also give brusquerie and roughness of manner, especially when the line of life is thin and red; but a good line of heart and well-developed Mount of Venus will reduce these significations to those of a rough good-nature.

When a hand whose spatulate development is thus in excess has the joints developed and a small thumb, the indication will be that of unsuccessfulness in research and invention, arising from the fact that an excessive activity is perverted by want of will to keep it in check.

If this type of hand have the first joint developed, its owner will be endowed with reasoning faculty and independence of rule in his active pursuits. He will be eminently sceptical of tenderness or affection until its existence is proved to him, intolerant of fanaticism, and dead

to the charms of imagination and the interests of eccentricity. His will be the talent of politics; he will object to anything uncomfortable or uncertain; he will hate poetry and enthusiasm, and will be endowed with an extreme self-confidence. This development will give him a spirit of cohesion to his fellow-men, resistance against innovation, and a love of political freedom of the masses.

With *both* joints developed he will combine with his physical energy exact sciences and practical studies; he will devote himself to all mechanical and constructive arts, navigation, geometry, and the like; he will affect particularly the sciences which regulate the laws of motion or action. Such men make the best inventors and engineers, for the activity of their bodies puts into execution and carries out the suggestions and discoveries of their minds.

When a spatulate hand is very soft the spirit of action will have a powerful enemy in an innate laziness. Such a subject will be a late riser, and a man of sedentary habits; but will love the spectacle and noise of action and movement. He will like to travel and hear about travels, but he will travel comfortably, preferring to hear and read about the actions and movements of others than to be active and energetic himself.

A subject whose soft spatulate hands have the first [or upper] joint developed will be constantly forming plans and projects, which will, however, come to nothing unless the phalanx of will is long in the thumb, in which case he will *make* himself carry out his plans [unless, of course, he can get some one else to carry them out for him].

THE CONICAL, OR ARTISTIC HAND

See Plate III.

This hand is, in its appearance and in the characteristics of the type which it represents, a great contrast to the one whose consideration we have just relinquished.

It is subject also to three variations of formation and concomitant characteristics which modify the indications of the type as regards the ends to which it works. Firstly, a supple hand with a small thumb and a developed though still medium palm. This hand is drawn invariably to what is actually beautiful in art. Secondly, a large hand, rather thick and short, with a large thumb. This hand is endured with a desire of wealth grandeur, and good fortune. And, thirdly, a large and very firm hand, the palm highly developed. This formation indicates a strong tendency to sensuality. All three are governed by inspiration, and are absolutely unfit for physical and mechanical pursuits; but the first goes into a scheme enthusiastically, the second cunningly, and the third with an aim towards self-gratification.

Hands of this type always present the following form [modified, of course, by the conditions enumerated in the last paragraph]: the fingers, slightly broad and large at the third [or lowest] phalanx, grow gradually thinner, till the tips of the first [or nailed] phalanges terminate in a cone [as in Plate III.]. The thumb is generally small and the palm fairly developed.

Such a subject will be ruled by impulse and instinct rather than by reason or calculation, and will always be attracted at once by the beautiful aspects of life and matter. He will prefer that things should be beautiful rather

than that they should be useful. Attracted by ease, novelty, liberty, and anything which strikes his mind as being pleasant, he is at the same time vain, and fearful of ridicule; enthusiastic, but outwardly humble, and his prime motive powers are enthusiasm and impulse, rather than force or determination. Subject to the most sudden changes of temperament, he is at one moment in the seventh heaven of excitable hopefulness, and the next in the nethermost abyss of intangible despair. Unable to command, he is incapable of obedience. He may be attracted in a given direction, but never driven. The ties of a domestic life are unbearable to him. At heart he is a pure Bohemian. In lieu of ideas he has sentiments. Light-hearted, open-handed, and impulsive, his imagination is as warm as his heart is by nature cold. In speech he gesticulates and seeks to impress his meaning by movements of the hands, and he generally succeeds in imparting his enthusiasm to those around him. It is a hard-surfaced hand of this type which characterises the general whose soldiers follow him blindly, who acts on impulse and under excitement for honour and glory, and who leads his men without fear to death or to victory.

If the characteristics of his type are still more developed [*i.e.*, the palm larger, the fingers smoother and more supple; a small thumb, and the finger tips a more accentuated cone] he is still more the slave of his passions, and he has still less power to hold himself in check. His whole character may be denominated *spirituel*. To him pleasure is a passion, beauty a worship. If he takes up any pursuit he is wild over it. If he makes a friendship it is an adoration. Never taking the trouble to hate, he never makes enemies. Generous and open-hearted

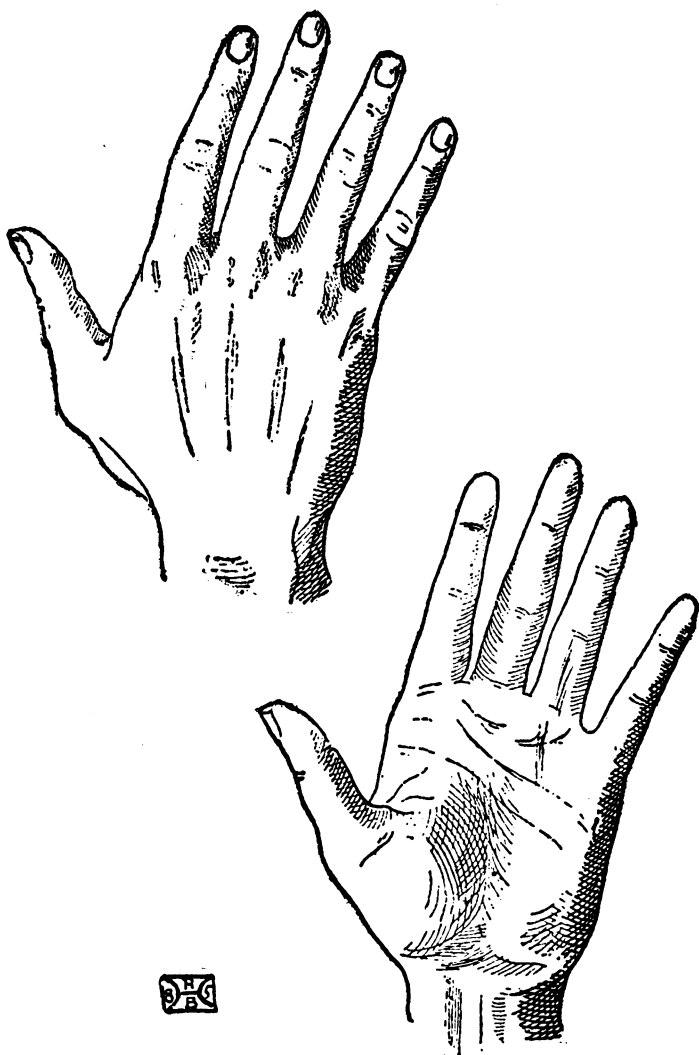


PLATE III.—THE CONIC, OR ARTISTIC HAND.

even to extravagance, his purse, which is closed hermetically to his creditors, is always at the service of his friends. He is most sensitive to blame or suspicion, and greatly touched by friendship and kindness. Such subjects will conform to law [so long as it does not interfere with them], because they cannot take the trouble to rebel against it; but they will not brook political despotism which interferes with their comfort, in which cases they will rush enthusiastically to the extremes of republicanism, socialism, and nihilism.

Very often in an artistic nature I have found only the defects of the type, sensuality laziness, egotism, eccentricity, cynicism, dissipation, incapacity for concentration, cunning, falsehood, and exaggeration—a formidable list truly, but a moment's thought will show how easily they may become the besetting sins of an artistic nature. In these cases the hands are large and very firm, the palm highly developed, the Mount of Venus high, and the third [or lowest] phalanx of the fingers always thick and large.

Subjects of the artistic type are not nearly so capable of constancy in love as their square or spatulate brethren and sisters, for they are so apt to fall in love on impulse, and without consideration, whereas with the spatulate, true love, [as are all other subjects,] is a matter of reason and calculation. Again, subjects of the artistic type are, to a great extent, incapable of warm, platonic affection,—filial, paternal, or otherwise,—for in all their emotions they seek the pleasure of the senses rather than the mental and moral satisfactions of attachment.

Beauty is the guiding principle of these hands, but were the world to be entirely populated by them, want of foresight, folly, splendid poverty, and the fanaticism of form

would be universal. The artistic type may, therefore, be summed up thus; its prevailing characteristics are love of the beautiful, preference of the ideal to the real, intuition, impulse, and egotism; and its motto is, "En tout cherchez l'amiable."

THE SQUARE, OR USEFUL HAND

See Plate IV

This hand generally inclines to size rather than to smallness, the size being usually produced by an increased breadth of the hand, the fingers knotted [*i.e.*, with one or both joints developed, generally, in fact, nearly always, the second or lower one], the outer phalanx square, [*i.e.*, the fingers throughout their length having four distinct sides, not being rounded, as is the case with an artistic or psychic hand], the thumb rather large, with the root* (Mount of Venus) well developed; the palm of a medium thickness, hollow, and rather firm [*vide* Plate IV.]

The leading instincts on which this hand founds all its characteristics are perseverance, foresight, order, and regularity. To these hands the useful is far preferable to the beautiful; their great passion is organisation, arrangement, classification, regularity of form and outline, and the acceptance of things prescribed and understood

*If on a hand which is much covered with lines it shows a constant movement and state of excitement. If there be a star on the Mount of Saturn this sign tells of the wildest exaltation, nervous spasms, and continual anxieties and disquietude. With a well-traced line of Apollo and a grille on the Mount of the Moon, we find poetry, and great talent for lyrics and literature.

The grille on the Mount of Venus is often a bad sign, denoting lasciviousness and morbid curiosity, especially with the Girdle of Venus traced in the hand. With a strong phalanx of will and a long line of head and the line of Apollo, or brilliancy, this sign merely results in a nervous excitement.

as customary. They like things of a sort to match, and they have essentially the talent of perceiving in things apparently different the points of similarity, and *per contra* in things outwardly similar the points of difference. They are great disciplinarians, preferring the good of the community to the welfare of the individual. They are only romantic within the bounds of reason, and are constant in love, more from a sense of the fitness of things than from depth of feeling. They have the greatest aptitude for conforming to the observances of social life, for they are great respecters of persons, and submissive to established authority, from their great love of regularity and order in human affairs.

We find the same submission to authority in the character of subjects of the spatulate type, but with them it arises from another cause. The spatulate subject submits from personal love of his superior, to whom he naturally attaches himself, whilst the square-handed submits from admiration of the principles of constituted authority. The dictator must be *powerful* to obtain the allegiance of the spatulate subject; he need only be *properly constituted* to be sure of the allegiance of the square.

They cherish their privileges, preferring them to complete liberty; and they have a passion for varied experience, which they are always ready to pay for, preferring acquired knowledge to intuitive perception.

*A *Croix mystique* in a square hand will give it calm and reasonable religion.

*The "*Croix Mystique*." This is a sign so entirely by itself that I devote a separate discussion to it. It is found traced with more or less distinctness in the quadrangle beneath the finger of Saturn.

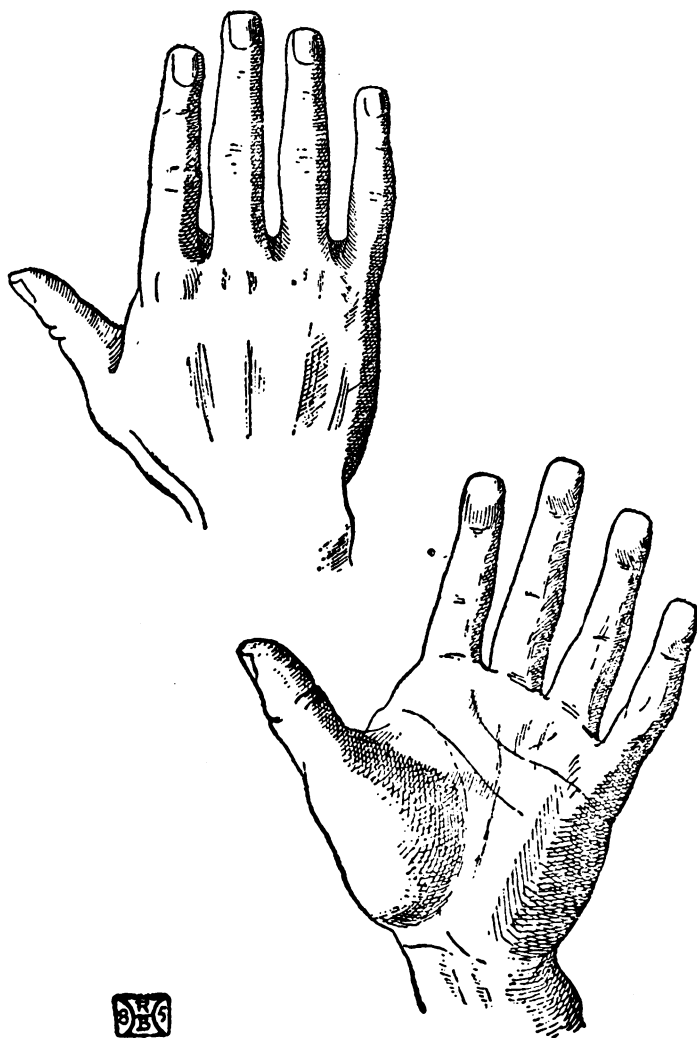


PLATE IV.—THE SQUARE, OR USEFUL HAND.

They are slaves to arrangement—that is, they have a place for everything, and everything in its place; unless their fingers have also the joints developed, it is quite possible [if not probable] that their rooms and cupboards may be outwardly very untidy, but, nevertheless, they always know where everything is. Their books, of which they keep catalogues and indexes, are inscribed with their names and the date of acquisition, and are arranged more in subjects than in sizes, though they love to see them in even sizes as much as possible. They are natty and handy with their fingers, neat and well brushed in their persons, polite and courteous in their manners, whilst they are great sticklers for the ordinances of etiquette.

As a rule, they will only comprehend things as far as they can positively see them, having themselves far too well under control to allow themselves to launch into enthusiasm; they are, therefore, strong disciplinarians, prone to details, fond of minutiae. Their course of life is regular and pre-arranged, they are punctual, and intolerant of unpunctuality, except when they can regard it as a foil for their own exactness; for they are always vain even to conceit, though they are always too well bred to obtrude their vanity in its more usual and vulgar forms.

It always gives to a subject mysticism, superstition, and occultism, or, with a very good hand, religion. If it is very large it betrays exaggerated superstition, bigotry, and hallucination.

If it is clearly traced in both hands, it betrays folly arising from the excessive influence of the principal mount; thus, with Jupiter developed, over-ambition; with Saturn, misanthropy; with Apollo, extreme vanity or miserliness; and with Venus, erotomania.

If the "Croix Mystique" is joined to the line of Saturn, it foretells good fortune arising from religion.

If it is displaced, so as to lie, as it were, between the Mounts of Mars and of the Moon it indicates a changeability of disposition, which will lead to good fortune.

They are graceful in their movements, generally good shots, and good at games and exercises of skill, as opposed to exercises of mere physical strength.

*The best musicians [especially harmonists and musical theoreticians] have always delicately squared fingers, with slightly developed joints and small thumbs.

Square-handed people can always govern the expressions of their faces, their language, and their looks; they are most averse to sudden changes of temperament or circumstance. Moderate, *ranges*, they mistake the perfect for the beautiful; they cannot bear excitements and "scenes," and they hate when people obtrude their troubles, discomforts, or quarrels upon them. They dress very quietly, but always very well, and they avoid studiously anything like ostentation, or display in matters of eccentricity, ornament, or jewelry, excepting on fitting occasions, when their magnificence is striking from its good taste.

They like poetry to be neat and geometrically perfect, rather than grand or rugged; they call things by generic rather than by specific or distinctive names, and prefer terms which express the use of a thing rather than its appearance. They are generally suspicious and quietly cunning, vigilant, and complete masters of intrigue; they prefer common sense to genius, and social observance to either; they are often flatterers, and are themselves most susceptible to flattery, ambitious, but quietly and steadily rather than enthusiastically and obviously so. They wor-

* Among musicians execution is the domain of subjects whose fingers are spatulate, and whose Mount of Saturn is high, whose nails are short, and whose joints are developed, with the Mount of the Moon prominent, long thumbs, the Line of Apollo, and [as a rule] the Girdle of Venus. Melody generally gives smooth fingers with mixed tips, the prevailing mount being that of Venus.

ship talent and cultivation, though without sycophancy; they are fond of arithmetical calculations, though very often not clever at them themselves, unless their thumbs be large, and the Line of Apollo absent, which are signs which always betray a talent for mathematics. They are good talkers, listeners, and entertainers; they make many acquaintances, but few friends. They do not require men to be sociable so much as blind to the faults of themselves and others.

When the fingers, besides being square, are decidedly smooth, the subject will take poetical views of things material and useful, and will affect the study of moral sciences, philosophy, metaphysics, and the like. He will have the instincts of art, and require truth therein: in poetry he will require rhythm, form, and period. Such a mind is well regulated, and he will check a natural tendency to enthusiasm.

The smooth, square hand, is one of the cleverest that exist; love of *truth* in matters which concern itself is one of its first principles, *but* if the line of head come down upon the Mount of the Moon* this instinct will often be

* If the line, instead of going straight across the hand to the base of the Mount of Mars or to the top of the Mount of the Moon, trace an oblique course to a termination *on* the Mount of the Moon, it is a sign of idealism, imagination, and want of instinct of real life. If it comes very low upon the mount it leads to mysticism and folly, even culminating in madness if the line of health is cut by it in both hands. In an otherwise fairly strong hand this declension upon the Mount of the Moon gives poetry and a love of the mystic or occult sciences, superstition, and an inclination to spiritualism. Such a formation, if the Mount of the Moon is rayed, generally gives a talent for literature. The line of head coming low upon the Mount of the Moon to a star, at *g*, in Plate XV., with stars on the Mounts of Venus and Saturn, as at *h* and *i*, and a weak line of heart, are terribly certain signs of hereditary madness. This extreme obliquity of the line always indicates a *danger* of madness, and these concomitant signs prove it to be hereditary, and probably unavoidable.

annulled, especially if the line is forked, but there will always be an order and a method in the chimæras to which such a subject is irresistibly addicted, which gives them a strong semblance of truth.

A square hand, if it has the first joint developed, will have the great advantage over its fellows of the type, of a sincerity, a love of progress and justice which elevates it above the defects of its class. Its calm and cool research after truth will cause it to require reason in matters of art, and to object to anything *outré* or unaccustomed. Law and rule are the necessities of its life.

If both joints are developed, it will indicate a great love of elegant sciences, of the studies of botany, archæology, history, law, and orthography, geometry, grammar, mathematics, and agriculture. This subject will be aggressively methodical, and will insist upon ticketing, docketing, classifying, arranging everything and upon doing everything according to rule, or to a prearranged order.

He will be fond of clearly-defined and ascertained studies. [History and politics rather than metaphysics or occult science.] But a small thumb, or a high Mount of the Moon, will give such a subject as this a strange faculty for occultism. At the same time he will have a strongly developed instinct of justice, and is thoroughly trustworthy and true.

Good sense, therefore, is the guiding principle of the square type, but, were the world wholly populated by them, fanatical "red-tapeism" and narrow-minded despotism would be universal.

Excess of this formation will give fanaticism of order

and method, despotism in discipline, and narrow-mindedness.

A square-fingered hand, to be perfect, should have short nails [argument and self-defence] to defend its love of justice.

It would be easy to continue the interesting subject of the square type to a considerable length if space would allow of it, but we must leave these precise but insincere hands, to turn our attention to another type, which in some respects resembles them, and this is:—

THE KNOTTY, OR PHILOSOPHIC HAND

See Plate V.

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

The appearance of the hands of this type is most distinctive. A large elastic palm, both joints developed, the outer phalanx presenting the mixed appearance of the square and of the conic finger tips. This formation, combined with the development of the first or upper joint, gives the finger tips an oval, clubbed appearance, which is rather ugly, but very characteristic. The thumb is always large, having its two phalanges [those of will and of logic] of exactly the same length, indicating a balancing proportion of will and common sense [*vide* Plate V.].

The great characteristics indicated by this type of hand are—analysis, meditation, philosophy, deduction, poetry of *reason*, independence, often deism and democracy,

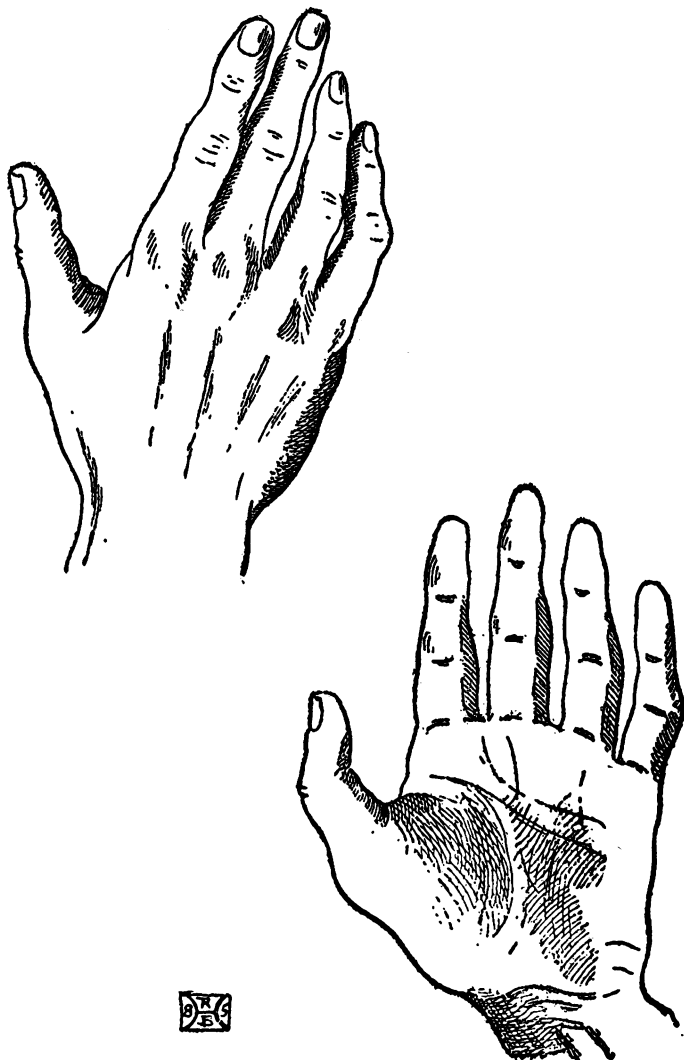


PLATE V.—THE KNOTTY, OR PHILOSOPHIC HAND.

and the search after, and love of, the abstract and absolute truth. The development of the joints gives this hand calculation, method, and deduction; the quasi-conic formation of the exterior phalanx gives it the instinct of poetry in the abstract, and beauty in things real; and the thumb gives it perseverance in its metaphysical studies. In all things these subjects desire truth more than beauty, and prefer the meaning of sentiment to the manner in which it is expressed: thus, their literature is remarkable for its clearness, its utility, and its variety as opposed to that of the square type, which is notable principally for its finish and regularity of style, and they are great lovers and students of the pure sciences—whether moral, physical, æsthetic, or experimental.

Such subjects like to account for everything, to know the reason of everything, whether physical, metaphysical, physiological, or psychic; their ideas they form for themselves, without caring in the least for those of other people; their convictions—religious, social, and otherwise—are only acquired as the result of careful analysis and consideration of the questions involved; love, instinct, faith, are all made subordinate to reason, which is the principle more powerful with them than rule, conventionalism, inclination, or love, except in matters of religion, for their religion is one rather of love and adoration than of fear and conventionality. It is thus that among the subjects of this type we find a large proportion of persons who become known as sceptics of various kinds, for they look upon doubt and scepticism as one of the first necessary evils of life, which will give way to reverence and adoration, and therefore do not in any way worry themselves on this account.

The subjects of the philosophic type do not study detail to the exclusion of entirety, or the individual to the exclusion of the community, but are capable of considering and comprehending the synthesis *and* the analysis of any subject to which they may turn their attention. Therefore, they are tolerant of all forms of rule, seeing at once the good and the bad points of any or every system of government.

They are just, [from an intuitive sense of justice and a discriminating instinct of ethics,] unsuperstitious, great advocates of social and religious freedom, and moderate in their pleasures. It is in these respects that they differ so totally from the subordination and conventionalism of square-fingered hands.

Thus reasoning out everything, the philosophic type constitute almost entirely the vast schools of the Eclectics. And besides hands which are distinctly of this philosophic type other types may, by the development of joints, attain [as we have seen] attributes of this one. Thus: a square [or useful] or a spatulate [or active] hand may have its joints developed; this will give them [as we have seen] a love of theorizing and speculating on matters of practice, reality, and custom. In the same way a conic [or artistic] hand, whose joints are developed, will search after truth in matters appertaining to art, and will speculate upon, and analyze the means of attaining the *truly* beautiful.

If the philosophic hand is small, it thinks and reasons from the heart, studying the entireties of matters which present themselves in masses; if large, and with a proportionate thumb, it thinks and reasons with the head, studying the analysis of those masses, but the result is always the same.

Attained possibly by different means, the end is always identical, "En tout cherchez le *vrai*," and in all things directed by reason, and by common sense directed by will. *Reason* is the guiding principle of these hands, but, were the world wholly populated by them, fanatical reasoning and unregulated doubt and liberty of opinions would be universal.

THE POINTED, OR PSYCHIC HAND

See Plate VI.

We have now reached the consideration of the most beautiful and delicate, but, alas! the most useless and impractical type of hand. This hand is, unfortunately, rare, but when you do see it you cannot help remarking it, and will therefore recognize it at once by its description.

It is very small and delicate, having a thin palm, smooth, fine fingers, long and delicately pointed, [as in Plate VI.] or with its joints only just indicated by a very slight swelling. It has generally a pretty little thumb.

To these subjects belong the domains of the beautiful ideal, the land of dreams, of Utopian ideas, and of artistic fervour; they have the delicacy and true instinct of art of the conic hand, without its bad points, its sensualism, its egotism, and its worldliness. They are guided only by their idealism, by impulse, by their instinct of right in the abstract, and by their natural love and attraction for the beautiful in all things, whether mundane or celestial; bearing the same relation to the philosophic hands that the artistic bear to the useful, the relation of contrast.

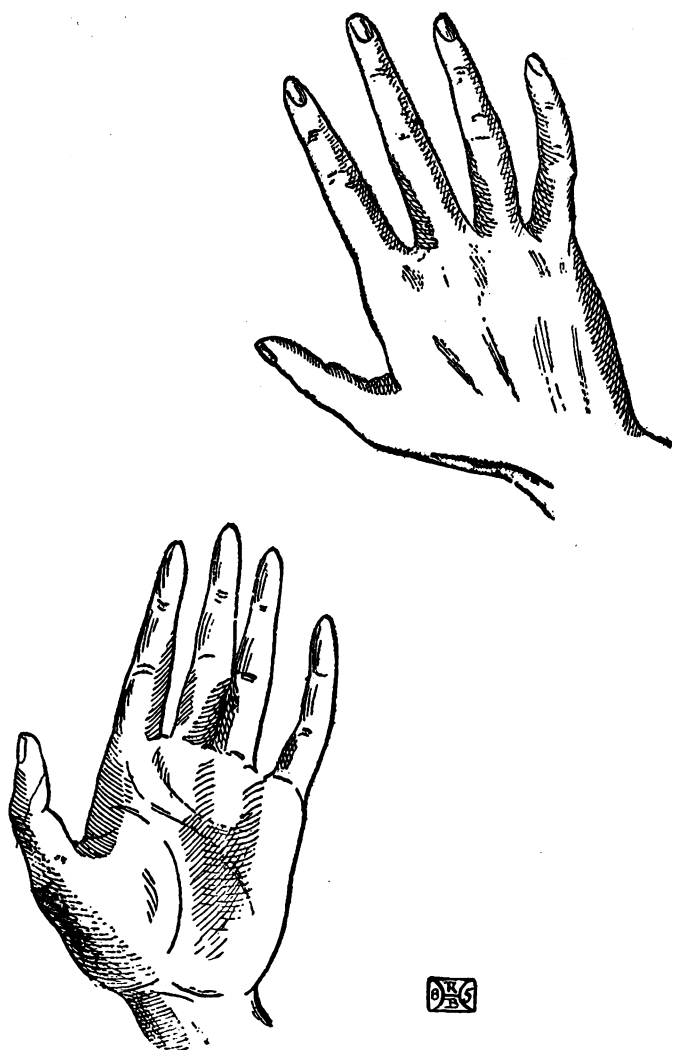


PLATE VI.—THE POINTED; OR PSYCHIC HAND.

These hands never command, for they establish for themselves far too lofty an ideal to care about earthly domination or material interests of any kind; they are incapable of strife or struggles for glory, but, if their instincts of the ideally just are aroused, they will devote themselves even to death in defence of what they consider to be ethically right. Such were the heroes of La Vendee, such were the persecuted followers of Huz, and in such manner is accounted for the devoted enthusiasm of the Moorish and Moslem tribes, who fight like wild beasts for the defence of their faiths, for Allah, his prophet, and the Qur'an. They will undertake huge forlorn enterprises, but will disdain to embark upon small practicable expeditions, in quest of some material good.

[Desbarrolles, in calling attention to the fact that they not unfrequently have the gift of prophecy, says that he considers their attributes due to the fact that the absence of joints produces a clear passage for the currents of animal electricity or magnetism to which he considers the gifts of prophecy, presentiment, divination, and even ordinary intuition attributable. He considers that the joints in the fingers of the other types act as obstacles to the passage of "la fluide" [which he believes man to receive (if at all) at his finger tips] to a greater or less degree as those joints are more or less developed, and that to the absence of these joints in the psychic hand their intuition, divination, and presentiments are to be ascribed.]

An artist with hands presenting the appearance of a psychic formation will paint subjects of wild romance, but will not seek to paint ideas which convey an impression of *truth*. Such subjects have no instinct of real life, nor are they [as the absence of joints would denote] orderly in themselves or in their ideas.

As I have said before, these hands are *not* the exclusive inheritance of noble birth; we find them in all classes of life from the highest to the lowest, and wherever and whenever they are found their characteristics are the same, worldly uselessness, with æsthetic perfection and poetry of soul in their highest state of development. Soul is with them the first consideration; form or treatment is with them subordinate to subject; as is also execution to idea: amongst all classes they are respected for their very incomprehensibility.

The excess of this type [*i.e.*, when the exaggeration of the pointedness is extremely marked] produces romancers, posturists, fanatics of various kinds, persons prone to fantasies and ecstasies, foolhardiness and deceitfulness, and often mysticism. If the line of heart is strong we find in this case excess of affection, which is carried to an extreme, and affectation of manner.

ORIENTALS AND SPIRITUALISTS

The luxurious dreaming Orientals* are almost exclusively of this type. Among them, especially the adept in occultism and magic, we find the world's greatest masters, spiritualists and mediums.

These subjects can, however, see beauty and good in every form of rule and government from Autocracy to Republicanism, and in every form of belief from Popery to Positivism. *It is the psychic hand that invents a re-*

* For the student's benefit, I have under "Appendix A" given more from the French of D'Arpentigny.—Dr. L. W. de Laurence.

ligion, and it is the philosophic, the useful, and the active hands that dissect that religion, and analyse its claims to consideration.*

Such subjects are ruled by heart and by soul; their feelings are acute, their nerves highly strung, and they are easily fired with a wondrous enthusiasm. Theirs are the talents which produce the most inspired poetry; their influence over the masses is extreme, from their power of communicating their enthusiasm to their fellow-men, a power whereby they appeal alike to the most refined and to the most coarse, to the most intellectual and to the most ignorant.

I could not in many pages give these beautiful useless hands their due. We can only congratulate ourselves that their refining influence exists among us, and that we of the spatulate and square types can work to support them, instead of allowing the world to crush their beautiful characteristics and dull the keenness of their pure intuition.

If the pointed hand have the first joint developed, the character of the owner of that hand will be changeable, and apt to rush from one extreme to another, from ecstatic enthusiasm to suspicion, scepticism, and levity; he will be essentially credulous in things savouring of the marvellous and the mystic; he will be eccentric, and unable to reconcile himself to any prescribed religion; it is such subjects that become fanatics and religious monomaniacs.

* Dr. L. W. de Laurence has a philosophic hand of the most pronounced type. All who have read his late books, "The Immanence of God" and "God The Bible, Truth and Christian Theology," know of his scathing arraignment of Dogmatic Theology.—The Publishers.

They have the inspiration and intuition of truth, with a continual desire to analyse their impulses, and to master their romantic emotions. This often causes them to separate themselves from all recognized forms of belief, and to strike out for themselves new religions to satisfy the romantic instinct of piety, which with them is so strongly developed.

With both joints developed, a psychic hand will lose much of its exaltation of character by mingling it with calculation, reason, positivism, and the faculty of *invention*; at the same time it cannot complete and develop its inventions and calculations itself, but leaves them unfinished for square and spatulate hands to work out.

Such a subject, unless his thumb is large, will be prone to discontentedness, doubt, fear, and dejection; and also, with a weak hand, will be Utopian and revolutionary in his views from his very instinct of calculation. These jointed hands of the psychic type have often all their spirit of spontaneous impulse annulled or levelled; their artistic intuitions are spoilt by their instincts of calculation and invention, but *still*, in that calculation and invention the old inspiration and intuition will make itself felt and apparent.

Sometimes a hand of the pointed type is hard. This will betoken an artistic use of strength, as in the case of dancers, jugglers, acrobats, and the like.

THE MIXED HAND

See Plate

It is here that the task of the cheirognomist becomes most difficult, calls forth all his intuitive perception and

skill of analysis, and gives him the greatest difficulty in putting his perceptions into words.

The mixed hand is that one of which the shape is so uncertain, as to resemble, even to possibility of confusion, more than one type. Thus, an artistic hand may be so marked in its conicality as to become almost psychic; a square hand may be confounded with a spatulate; or, having developed joints and a quasi-conic tip, may be mistaken for a philosophic, and so on *ad infinitum*. In such cases the cheirosophist must so combine, mentally, the tendencies of both types represented, as to arrive at a true analysis of the character of the subject under examination.

In reading the indications afforded by these mixed hands, you would do well to bear very carefully in mind what I have said in a previous sub-section concerning the cheirognomy of the individual fingers.

But as they are the links between the types, so also they are the necessary links which unite the various classes of society, which, without these connecting spirits, would either remain entirely separated, or would be constantly at variance with one another. To the mixed hand belongs the talent of dealing between people as merchants or administrators of justice. They succeed best in intermediary arts—*i.e.*, those of a plastic, regular, and acquired description, such as illumination, carving, heraldry, or decoration. A man endowed with a mixed hand may generally be described as “Jack of all trades and master of none.” Such people are less exclusive, and more tolerant of all classes and creeds than those of the pronounced and certain types.

Such subjects attain to a certain skill in a quantity of

pursuits, but seldom attain to an excellence in, or a complete mastery of, any particular one; they have been well described as handy, interesting men, who, to talk to, are always amusing, but seldom if ever instructive. Their intelligence is large and comprehensive rather than strong in any particular direction; they can suit themselves instantly to the company in which they find themselves, and can generally make themselves at home in any discussion which may arise.

The only chance they have of becoming really distinguished, is to take the best talent they have, and cultivate that one to the exclusion of the others; but they seldom have the strength of purpose to effect this.

At the same time there are cases where it may be an advantage to possess a mixed hand—as, for instance, where the idealism of a pointed hand is modified and subdued to reason by the fusion of the square hand, such a hand combining imagery *and* reason.

A common form of mixed hand is that which combines the artistic and the elementary; and this becomes more comprehensible if you have followed what I said anent those two types; for, as I have pointed out, the intelligence of art or music, and the worship of the beautiful, are the only feelings to which the true elementary hand is at all susceptible, and the artistic hand, by the exaggeration of its failings, may often degenerate into the artistico-elementary. Such a hand will betoken a vacillating, unreliable, apathetic character, without sympathy for the misfortunes, or gratification at the good luck of others. Such people are rude poets, superstitious, and very sensitive to bodily pain. Such hands denote activity by their hardness, and credulity by their pointed tips.

Hands of the artistico-elementary type are softer and narrower than those of the purely elementary variety, their fingers are thick and smooth, the thumb gross and conic, the hands closing more easily than they open. Their prevailing instincts are selfishness and greed; they are not good at manual labour or industry of any sort, but they excel in negotiations and schemes of self-aggrandisement. It is this hand that we find in its highest state of development among the low-class commercial races of the Jews.

The ignorant enthusiasm which I attributed to the Vendéans with their love of ease and repose, is the natural result of a step further in this direction—*i.e.*, the mixture of the elementary with the psychic hand. A hand half psychic and half elementary will give us innocence and want of capacity for self-protection. Such subjects will be constantly deceived by the unprincipled. They have no head for business, but only a desire for a quiet, passive, Arcadian life, unintellectual and absolutely harmless, *until* a poetic idea of justice shall rouse it, when its bigoted enthusiasm is as sublime as it is deplorable.

A combination of the square and the conic will give us the *finesse* and cunning of the square type, with the demoralization of the conic, and the result will be a great hypocrisy and talent for deception.

If your hand is at the same time square and spatulated, to the energy of the spatulate hand will be added the exactitude, the regularity of the square type. You will have the same love of colossal architecture, but will require it to be regular and arranged. You will have the talents of the tactician, of the strategist, of the diplomatist, and of the constructive scientist. Theory, method, and science will be the mainsprings of your activity.

Squareness, confounding itself with spatulation, will give you a love of the minutiae of an unintellectual existence. You will love to do your own menial work for yourself. You will have a wonderful *practical* knowledge, which will incline to a fanaticism of admiration for things which are practical and useful.

And so on. These fusions are practically without limit, and (as I have said, it is the task of the cheirognomist, which of all others brings out his skill and aptitude in the science of cheirosophy, to decipher and properly to interpret them. Their prevailing character is always [as may be supposed] vivacity, ubiquity, plurality of pursuits and accomplishments, combined with laziness, insincerity, and want of application and perseverance.



SUB-SECTION F

THE CHEIROGNOMY OF THE FEMALE HAND

By Ed. Heron-Allen

ALL that I have said in the preceding sub-sections must [it should be understood] be taken to apply to woman as well as to man; but at the same time the cheirosophist must take into consideration the vast differences of constitution which exist between the sexes, and which, in fact, constitute the base of the relative positions in which they stand to one another.

For without these differences that perfect combination—that of the male and female mind—could not be formed. The physical energy of the man absolutely requires the passive, instinctive tact of the woman to make his energy of any use to him. Thus the woman originates an idea, but the man carries out its active principles. The man will create, what the woman has imagined. The idea of the woman is generally rough, undefined, and vague; by its passage through the man's brain it becomes clear, defined, and practicable. A man cannot acquire the woman's tact and instinctive intelligence without losing much

of his virile power, and in like manner a woman cannot educate her mind to develop the energy and power of the man without losing much of her natural and instinctive talent. It reminds one of the Oriental fable of the camel, who, praying for horns, lost its ears. If men would be content to be guided in matters of principle by clever women, and women would allow themselves to be governed in matters of practice by men, the mutual advantage would be incalculable. Proofs of the truth of this are to be found in the fact that the greatest men who ever lived have had clever wives, whilst in the East, where the women are treated either as beasts of burden or as pet animals, the nations are becoming daily deteriorated, and of less importance, and will gradually die out. Men reign and command, whilst women demand and govern: men make our laws, but women our morals; for though the man is more genuine than the woman, the woman is deeper than the man. They argue with the heart, we with the head: we are sensual where they are sensitive and passionate. Their sentiments and ideas are generally truer than our careful reasonings, and they meet our reflection and comprehension with their more subtle intuition and power of analysis. These preliminary remarks it has seemed necessary to make before entering upon the consideration of this sub-section, and five minutes' reflection on them will greatly assist the student of cheirosophy in applying its principles to the interpretation of the female hand.

Thus, the characteristics of the more powerful types [such as the spatulate and the square] will be much less developed with them than with men, by reason of the greater softness which always characterises the hands of

the "softer sex." In like manner only very few women have knotty hands—a circumstance arising from that absence of physical and mental combination and calculation, which, as a rule, characterises their movements. Thus they work more by tact than by knowledge, more by quickness of brain than by rapidity of action, and more by imagination and intuition than by judgment or combination.

When a woman has knotty fingers, she is less impressionable, less imaginative, less tasteful, less fantastic, and more reasonable.

If a woman have a large thumb, she is more intelligent than intuitively quick. If she have a small thumb, she is quicker in expedient than intelligent in action. The first will have a taste for history, the second for romance.

With a large thumb, a woman will be sensible and cautious in affairs of the heart. Love is with her a "goodly estate" and not a passion. She will be more apt to make a *mariage de convenance* than if her thumb be small. She will be sagacious, easy of conquest, *or else* unapproachable. There is no medium, for she will never descend to coquetry or jealousy.

If a woman have a small thumb, she will be more capricious, more *coquette*, more prone to jealousy, more fascinating, and more seductive than if she have a large thumb. If the rest of her hand is weak, her character may also be weak, uncertain, irritable, and careless; now enthusiastic, now despondent and apathetic; whilst, confiding and naive, it is impossible for her to keep a secret. With her, love is a passion, an emotion, powerful and fervid. She will demand an undivided fidelity, and a sentimental, romantic form of adoration.

The elementary hand is never [or hardly ever] found amongst women. Their natural intelligence, the cares of maternity, the exquisite and complicated physical constitutions of women requiring a higher instinct, a greater intuitive intelligence than is ever constitutionally necessary to man. Consequently, in countries where, amongst the men, the elementary type predominates, the women always have the upper hand, and direct the affairs of their husbands and other "concomitant males."

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

English women, taking, as they do, so large a part in the administration and arrangement of household affairs, have their fingers, for the most part, delicately squared.

FEMALE CURIOSITY

Women who have that inherent curiosity which has been set down as the exclusive right of their sex [but which I have heard defined in self-defence by the more scientific phrase "excess of sympathy"] have their fingers so much of different forms and shapes, that, when the fingers are closed together and held up against the light, there are chinks and crannies between them through which the light is visible. When, on the other hand, the fingers fit so tightly against one another as to show no light between them when so held up, it is a sign of avarice and meanness, or, at any rate, of want of generosity. And these last two indications apply equally to men.*

* The fingers fitting closely together without interstices between them denotes avarice, whereas if there are considerable interstices and chinks between them which show the light through when the

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

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

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

hand is held between the eye and the light, it is a sign [like the turning back of the fingers] of inquisitiveness.

Smoothness and transparency of the fingers betray indiscretion and loquacity.

Whatever may be the formation of the fingers, the type to which they belong, or the other conditions of the hand, if a little fleshy ball or knob be found on the face of the first phalanx it is a sign of extreme sensitiveness and sensibility, of tact, [from the dread of inflicting pain upon others,] and of taste, [which is the natural heritage of a nature so gifted].

A little rosy, soft, smooth hand, thin, but not bony, and with little joints slightly developed, indicates a vivacious, sparkling little woman. To win her you must be bright, clever, witty, spontaneous, amusing; in affairs of *la grande passion* you must be quick and sparkling, rather than romantic and sentimental, as you must be with the conic-fingered woman.

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

With slight, smooth, pointed fingers, a small thumb, and a narrow palm, we find in the subject the highest romanticism and ideality as regards affairs of the world [for which they are eminently unsuited] and of the heart [in which their ideal is never attained]. Pleasure is with them more a matter of heart and soul than of physical emotion: they combine fervour and indolence, and they have the utmost disregard for the conventionalities and realities of life; they are more prone to excessive piety and superstitious worship than to real devotion. Genius is a thing with them infinitely superior to common sense, and from the height of their radiant idealism they look down upon all intelligences of the beautiful in the abstract which are less sublime than theirs.

Thus could I discourse through many sub-sections on the more subtle and interesting interpretations of the female hand; but time, space, and an appreciation of my readers' mental capacity deter me. With the data I have given above the student of cheirosophy will easily learn to distinguish between the indication of identical forma-

tions according as he finds them on the male or on the female hand.

AFTERWORDS.—I have therefore now, in the compass of three sub-sections, presented the student with all such outlines as are necessary for him to learn, of the important first section of the science of cheirosophy. A few moments' reflection will convince him of the vital necessity for mastering this branch of the science of the hand, and of combining it inextricably with the practice of the more profound cheiromancy, to which you are about to turn. I have throughout this section kept my notes as free as possible from intercalations of the modifying influences of the mounts and lines of the palm, but now that the student is well grounded in the indications of the outward forms of the hands, he can proceed at once to make good progress.



SUB-SECTION G

MODUS OPERANDI

By

Ed. Heron-Allen,

Author of "A Manual of Cheirosophy," "Codex Chiromantae," "Dactylomancy," "A Discourse of Chyromancie and of Mesmerism," "A Lyttel Boke of Chyromance," etc., Joint Author of "Chiromancy; or, the Science of Palmistry," etc.

MANY years ago I bought at a marine store a second-hand sextant. I was not going a long journey, and I had absolutely no need of the sextant, but I bought it because it was a beautifully finished instrument, because there was something strange, incomprehensible, mysterious, and therefore fascinating, about it, and because it was very cheap. When I had got it I did not know what to do with it; I could not use it, for I knew not how, and following the ordinary course of things, it was put away to get rusty and impracticable, without ever having been of the slightest use to me. I mention this apparently

irrelevant circumstance because whenever I see a work on cheirosophy in the possession of any one I always think of my sextant, and wonder whether they, too, having taken up the science of cheirosophy because it is strange, apparently incomprehensible, mysterious [to them,] and therefore fascinating, have any idea of how to put their knowledge into operation, or whether, after playing inquisitively with the science for a time, they will let it lie by and become rusty and useless. It is urged by these considerations that I have decided to write this very important sub-section, so as not to load my readers with a quantity of knowledge, with a complicated instrument, that they cannot make use of, and derive a practical benefit from.

Much has been said in works on cheiromancy on the condition of the subject at the time of the examination, his mental and physical state, and so on, but I think that all these things are, to a very great extent, immaterial. The only things to be borne in mind are [*selon moi*] that the hands should not be too hot or too cold, and that they should not have just been pulled out of tight glove, and, above all things, that there should be a good light. The hand should be held in an oblique position as regards the light, so as to throw the lines and formations into relief. With this object in view, also, the fingers should be slightly bent, so as to contract the palm and accentuate the lines, for it must be observed that the hands fold upon the lines, though the lines are not formed by the folding. If it is quite convenient, the morning is the best time to examine a hand, but it is practically immaterial if the cheirosophist has had any experience.

Lastly, in reading a hand, to whomsoever it belong, you must never hesitate to take it in your own hands and hold it firmly. These short preliminaries being attended to, you will commence your examination. It is far better to examine the whole hand carefully and silently till its indications are quite clear in your own mind, and then to speak promptly and boldly, than to decipher the indications slowly one after another, reading one tentatively, with a view to ascertaining its correctness, before going on to another.

The great thing that I desire to impress upon the minds of my readers is the simplicity of the science. Adrien Desbarrolles, in his advanced work on the science, says: "That which prevents beginners from succeeding immediately in cheiromancy is that they find it too simple, and think it necessary to go beyond it to arrive at something more pretentious, more confused, more difficult, and more impossible to understand. They do not *want* an easily understood science. For many people, a science which is simple, is not a science at all; they strive and strive, racking their brains in search of a truth which is at their very hands, and which they can find nowhere else."

Having taken a hand in yours, first you must examine the line of life, to see what effects health and the great events of life have had upon the condition of the subject. Next look at the phalanx of will, and see how far it is controlled or influenced by the phalanx of logic. Then you will note the tips of the fingers, seeing also whether they are smooth or whether they have the joints developed, and whether any particular phalanx or set of phalanges is or are longer or more fully developed than the others; this will tell you whether the subject is governed by intui-

tion, by reason, or by material instinct. Then notice whether the fingers are long or short. At first you can hardly tell whether they are long or short, but after a little time you will be able to judge at once of length or shortness by comparison with the other hands you have seen; the same remarks apply to the thumb.

You have already noticed whether the hands are soft or hard, now you will turn your attention to the palm, to see what mount or mounts govern the instincts, and how those mounts are governed in turn by primary or secondary lines. Then go back to the line of life, and examine the line of fortune, noting whether the latter is broken, and if so, search on the mounts for signs to teach you the cause and interpretation of the break. Then examine carefully the lines of head and heart, and the secondary lines with the signs which may modify their indications. Be careful not to predict a future event from a sign which is evidently that of a past one; a sign which, though visible, is effaced or quasi-effaced, is that of a past event; a sign which is clear and *well coloured* is that of a present circumstance; and a sign which is only just visible, as it were, beneath the surface of the skin, is that of a future event.

Whenever you see a star, a cross, or any other sign in an apparently inexplicable position, you must search the principal lines and the mounts for an explanation. The explanation will often be found in a mark on the line of fortune or in a worry line. At the same time look at the Mount of Jupiter, for this will often, by being good, counteract the evil indications of a sign, and at the Mount of Mars to see whether the subject has that resig-

nation which will give him calm, and even happiness, through whatever circumstances may assail his life.

When you have examined everything, strike a balance, as it were, noting what signs are contradicted or counteracted by others, and what is, in fact, the whole indication of the hand. Speak boldly, and never mind offending people by what you tell them; what you tell them is *the truth*, and they need not have let you know it. I always warn people that what I shall tell them will be the actual truth, and not a string of complimentary platitudes; and I always ask people not to show me their hands if they have anything to conceal. If, after this, they still persist in having their hands read, I say boldly whatever I see there, without caring about the feelings of the subject.*

With an account [by way of illustration of the above maxims] of an interesting experience of mine now some years old, I close this sub-section. I have had but one object in view during its composition—clearness; I can only hope that I have been successful in attaining that object, and if my introductory argument has had any power to commend this science to the consideration of unbiased and discriminating minds, I shall feel that I have not wasted the labours of the years that are past.

A few years ago I had left my papers and goosequills on a magnificent summer's afternoon, and had betaken myself to a garden-party in one of our prettiest suburbs.

* "Physicians are, some of them, so pleasing and conformable to the humour of the patient, as they press not the true cure of the disease; and some others are so regular in proceeding according to art for the disease, as they respect not sufficiently the condition of the patient. Take one of a middle temper, or, if it may not be found in one man, combine two of either sort and forget not to call as well the best acquainted with your body as the best reputed of for his faculty."—FRANCIS BACON, "Of Regimen of Health."

As has often been the case, my arrival was the signal for a chorus, "Here's the Cheiromant, let's get our fortunes told." In vain I remonstrated that I was out for a holiday, in vain I pleaded ill-health, ill-temper, and ill-manners; the torrent of silvery persuasion still flowed on, till at last I said:—

"Listen to me; if it will amuse you, I will read *one* pair of hands for you, but they must be those of a complete stranger, and no one must ask me to repeat the experiment." Half-a-dozen pairs of hands were put forward, and from among them I chose those belonging to a childish face and a mass of sunny hair, which I had certainly never seen before. I said to her—"If you like, I'll read your hands for the amusement of all these people, *but*, before I begin, if there is anything in your life that you have the least objection to the whole world knowing, say so at once, and I'll read some one else's."

"Oh dear no!" replied she; "my life has been utterly uneventful, go on." I looked at her hands, then at her,—still the laughing, childish face, and the calm, untroubled eyes,—and said:—

"How dare you tempt Providence like this out of pure bravado? *You know* perfectly well that there are events in your life which you *don't* want every one to know, and yet disbelieving [at present] in a science of which, [knowing nothing of it,] you are not in a position to give an opinion, you hold out your life's history for the amusement of a garden-party crowd. If you still insist, I will tell you your life *here* and *now*, but I should suggest that we should take a turn round the lawn, and *then* you will come back and tell these people that everything I have told you is absolutely correct."

She thought for a moment, and said: "There is nothing I am ashamed of; but in case you are making some horrible mistake, I'll hear my hands read in private." So we walked round the lawn.

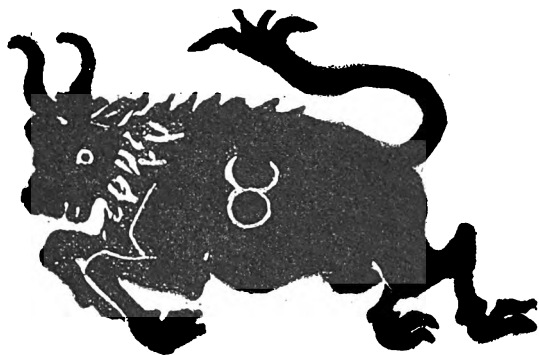
"Well," said I, "you look about nineteen, and as if you had never had a trouble in your life, but you have had the most terrible time of it I have ever seen written on a hand so young as yours. You have been married twice, and this, of all things, strikes me in your hand, that you married your second husband when your first husband was alive. Your first marriage was an affair of pique, an impulse of your foolish head, and was a miserable one; your second was an affair of heart, a love-match, but it was extremely bad for you from a commercial, material point of view. Even now, whilst you walk here with a smile on your lips and a racquet in your hand, you are undergoing some mental agony: let me congratulate you on being the most astounding—actress, shall I say?—that I have ever come across."

She was silent for a moment, and then said: "What I am going to tell you no one but my maid, who is in Chicago now, has ever known, and I tell it you as a reward for speaking so boldly in the face of the magnificent lie I told you just now. I am an American, and came here with some people to-day, and don't know a soul in the place; I am twenty-three [though I don't look it]. At eighteen I quarrelled with my people, and in a fit of rage married, simply to get rid of them. My husband turned out a scoundrel and knocked me about, to speak plainly, and after a year we were divorced. When I was twenty I fell in love for the first time, and married a man whom I simply worshipped. We were as happy as possible, but

after a few months he was struck with a fever that gradually wasted him away, and he died two years ago, leaving me simply a pauper, for during his illness his business in Chicago left him. I came over here with some friends. What you say about my present state of mind is quite true, for I saw my first husband yesterday at the Academy, and have been in a state of terror ever since. *Now*, if you please, we will go back and lie to the other people about what you have been telling me."

The lady left for Yokohama a few months later, and sent me her permission to publish this incident.

Ed. Heron-Allen, of "A Manual of Cheirosophy." London Edition.



APPENDIX A

From The French of D'Arpentigny

PSYCHIC HANDS

[Plate IX.]

THE psychic hand is of all others the most beautiful, and consequently the most scarce, for rarity is one of the conditions of beauty. It is small and fine by relation to the rest of the body. A medium palm, smooth fingers [or fingers with the joints only just perceptible], the outer phalanx long, and drawn out to a point, the thumb small and elegant. Large and with joints it has force and combination, but it lacks ingenuousness.

Let common sense be the guide of the useful hands,—hands of which order, arrangement, and unity are the aims and objects; let reason be the solitary beacon of the philosophic hands, carried, as they are, ever towards liberty and truth; these are axioms which I have just been stating. As to psychic hands they bear to these two types the same relation the artistic bears to the spatulate type;

they attach, they add to the works of the *thinker* in the same way that the artist adds to the works of the artisan, beauty and ideality; they gild them with a sun-ray, they raise them upon a pedestal, and open men's hearts to them; the soul, forgotten and left behind by philosophic hands, is their guide, truth in matters of love and sensibility is their end, and expansiveness of heart is their means.

You have seen the world under the sway of spatulate hands, and you have found movement, activity, industry, war, tumult, and cultivation of power and material good. You have seen it ruled by artistic hands, and you have found romantic enterprises [that is to say, attainment of an ordinary object by extraordinary means], want of foresight, brilliant folly, splendid misery, and the fanaticism of form. You have seen it ruled by square fingers, and have found fanaticism of method, and narrow-minded and universal despotism. You have seen it governed by philosophic hands, and you have found fanaticism of science, doubt, mobility, and liberty, without a base on which to steady itself.

In Europe, up to the present time, psychic hands have never been able to attain to domination,—perhaps because they have never desired it, disdainful as they are of material interests in the lofty sphere in which they are kept imprisoned by the genius which animates them. Nevertheless their intervention has never failed when the dramas of life, brought to their highest possible state of complication, have required a quasi-divine agency to unravel them. What insults would have been reserved for the intelligence and dignity of manhood, if, in electrifying the cities of Greece, these hands had not obtained for her the

victories of Salamis and of Marathon. Spain, the religious and poetic, has never been violently convulsed save under their impulsion; without them she would have perished in 1812,* just as Germany, which, already vanquished as regards her princes, her crowned fetiches, was only saved by a few young enthusiasts, long-haired idealists, whose hearts were resolute, though their faces were serene, who hymning their God, their country, and liberty, threw themselves into the field of battle, to the strains of the heavenly lyre.

Taken as a whole, these hands love grand struggles and despise little ones. When Greek sensualism was at its height, they were represented by Plato; when Roman sensualism was at its height, they found their archetype in Christ. They do not struggle save with the grandest athletes; to Bossuet, the biblical champion of terrorism and of form, they oppose Fénelon, the evangelical champion of the inner spirits of things and of love. Against Voltaire and Diderot, who appeal to the senses and to reason, they excite the psychological opposition of Vauvenargue and of Rousseau. Finally, in our own day, you have seen them holding imperial materialism in check by the aid of Cateaubriand, of Benjamin Constant, and of Madame de Stael.

The psychic hand is not, as writers of romances have pretended, the exclusive privilege of old families. Always scarce, it exists, nevertheless, everywhere, even among the most abject classes, where it vegetates igno-

* M. d'Arpentigny refers, I presume, to the liberal constitution of the Cortes of Cadiz which followed the battle of Salamanca [22nd July, 1812], at which the power of Napoleon was finally broken,—a constitution which was, however, abrogated by Ferdinand VII. some years later.

rant of itself, misunderstood and disdained, on account of its comparative inaptitude for manual labour.*

Artistic hands wish to see imagination and art everywhere; square hands look for rule and arrangement; philosophic hands for human reasons. It is Divine reason which, by virtue of the same law,—the law which is derived from natural and constitutional dispositions,—psychic hands desire to see everywhere. The work from which ideality is absent, in which love and religion have no part, and in which the soul cannot be interested, is for them a dead letter. They pay no attention to form, save in the domain of art, and besides they would not be able to pay attention to it, convinced, as they are, that civilisation is not the absolute consequence of any particular form of religion [as for instance of Christianity, which has checked the races of the Aztecs from their birth, which has remained impotent in Abyssinia against the Barbary States, and in Russia, and Poland, and America, against slavery]‡ that liberty is not the absolute consequence of a democratic form of government; and that slavery is not the absolute consequence of an autocratic form of rule. In their eyes religious faith is a fact as real as rational certitude; so they excuse, even when they do not accept, the peculiarities of all religions,† thinking

* *Vide* ¶ 284, and compare "*A Manual of Cheirosophy*," ¶ 76.

‡ Our author seems to have lost sight of the abolition of the slave trade by the legislation which extended from 1811 to 1837. Serfdom was of course not suppressed until after the publication of this work.

† After all, man is so small as seen from on high, that it matters little in what manner he honours God. God understands all languages, and especially that which is expressed in silence by the movements of the spirit; and, as Whinfield has said in his edition of the "*Quatrains of Omar Khayyam*" (London: 1883),—

"Pagodas, just as mosques, are homes of prayer;
'Tis prayer that church bells chime into the air.
Yea, Church and Kaa'ba, Rosary and Cross,
Are all but divers tongues of world-wide prayer."

in this matter even like the hatted angels which Swedenborg, rapt in the spirit [according to his own account], heard lauding the purity of the doctrines of the Tartars;* and, like the oracle of Delphi, which when consulted as to the best manner in which to honour the gods, *i.e.*, as to the religious form best suited for the morality of nations, answered, "Obey the laws of the country,"†—in monarchy they see beauty, in republics they see good, and the East, dreamy, immobile, and silent as a desert, pre-occupied about its future state, and governed by a sole individual, seems to them to be as wise and as happy as the stormy West, regular and resounding like the ocean, pre-occupied about the things of the earth, and governed by its communities.

The two ideas to which the human race owes the most noble part of its good fortune and dignity,—that of the beautiful in art, and that of right in politics,—had their birth, and died in the antique world with the anthropomorphic polytheism, as it was understood by the Greeks; and these ideas have revived in the modern world only at

* I do not quite follow M. d'Arpentigny's statement concerning the angels in hats [*anges coiffés de chapeaux*]; he evidently alludes to Swedenborg's account of how certain spirits came to him in a trance, and told him about the worship and manners of the Tartars, an account of which may be found minutely given in "*Eman. Swedenborgii Diarii Spiritualis*" partis tertiæ volumen secundum (London: 1844), p. 186, no. 6077.‡

† "You need not pry into the future; but assure yourselves it will be disastrous unless you attend to your duty, and are willing to act as becomes you."

‡ "De Incolis Tartariæ, prope Chinam, Tartaria Minor":—"Erant aliqui inde apud me, venerunt cum dormiebam, et dormiebam tranquille, [cum] evigilatus animadvertunt quod non domi essent, sed alibi, mirati ubinam, quia non agnoscebant talia quæ prorsus mundo spiritualium similia essent," etc., etc.

the time of the Renaissance, which was a sort of resurrection of this same polytheism.*

We read in Joinville† that during the siege of Damascus a woman having been met between the camp and the city by a priest of the army of the crusaders, the latter asked her what she was supposed to be doing with the water which she carried in a pitcher, and the fire that she carried in a brazier: "It is," replied she, "to burn up paradise and extinguish hell-fire, in order that in the future men may worship God for love of Him as their sole motive." This reply is said to have enchanted St. Louis,

*The author here appends a reference to LECONTE DELISLE. He alludes, I presume, to the preface to Leconte Delisle's "*Poemes Antiques*" (Paris: 1852), in which the poet advances a theory which is quite on a par with that contained in the above paragraph. "Since Homer, Æschylus, and Sophocles," says he, "who represent poetry in all its vitality, plentitude, and harmonious unity, decadence and barbarism have invaded the human mind; . . . the Christian era is wholly barbarous. Dante, Shakespeare, and Milton have given proofs of their individual genius, but their language and ideas are barbarous. What have we remaining of the centuries which have elapsed since the decline of the Greek constitution?—a few powerful individualities, a few grand works without continuity or unity. And now science and art are reverting to their common origin."

† This narration may be found in M. Natalis de Wailly's "*Histoire de St. Louis par Jean Sire de Joinville, etc.*" (Paris: 1868), chap. xxxiv., in the original French of de Joinville.‡ and an excellent translation into English occurs in the Bohn library "*Chronicles of the Crusades*" (London: 1848), "Joinville's Memoirs of Louis IX.," pt. ii., p. 469.

‡ Avec les messaiges qui la àlèrent, ala frères Yves li Bretons de l'order des frères Breescheours qui savoit le sarazinois. Tandis que il aloient le leur hostel a l'ostel dou soudanc frères Yves vit une femme vielle qui traversoit parmi la rue et portoit en sa main dextre une éscuellée pleine de feu et en la senestre une phiole pleinne d'yaue. Frères Yves demanda, 'Que veus tu de ce faire?' Elle li respondi qu'elle vouloit dou feu ardoir paradis que jamais n'en fust point et de l'yaue esteindre enfer que jamais n'en fust point. Et il li demanda, 'Pourquoy veus tu ce faire?' Pour ce que ce je ne veuil que nulz face jamais bien pour le gueredon de paradis avoir, ne pour le pouver de'enfer, mais proprement pour l'amour de Dieu avoir qui tant vaut et qui tout le bien nous peut faire."

who enthusiastically applauded the sublime piety which had dictated it.

"The soul of God is truth, and His body is light."*
 "Three things came into the world at the same instant: man, liberty, and light."—Sublime formulæ; ample and serene verification of the strength and of the beauty of human intelligence.

Psychic hands are in an immense majority in Southern Asia, whence comes the essentially religious, contemplative, and poetic spirit of the nations which inhabit it; whence comes also their respect for maxims [synthesis], and their disdain for methods [analysis]; whence comes the preference which they feel for virtue [source of repose] over science [source of activity]; whence comes the languishing condition of arts, trades, and agriculture, and their theocratic and despotic governments, which are necessary for nations to whom reason and action are a torment.

It is from gloomy and somnolent Asia, the continent of huge empires, of opium, and of wild orgies of drunkenness, that all the grand religions have sprung; and it is from mobile and laborious Europe, the land of little republics, of wine, and of moderate intoxications, that all the philosophies which have stood face to face with religions, and have contested them, have sprung. In Asia

* This is the basis of a good deal of the Pythagorean philosophy, and sentiments practically expressing the axiom may be found by the scholar in Thomas Gale's "*Opuscula Mythologica*" (Amsterdam: 1688), "Sexti Pythagorrii sententiæ a Ruffino Versæ," p. 646. in Conrad Orelli's "*Opuscula Græcorum Veterum Sententiosa et Moralia*" (Lipsiæ: 1819), p. 49, "Aliæ Pythagoreorum Sententiæ." We find a similar sentiment expressed in the Ruba'iyat of Omar-i-Khayyam, in the 328th "Ruba'" of Nicolas' text ["*Les Quatrains de Khayyam*" (Paris: 1867), p. 164], which may be translated "God is the soul of the universe; the universe is a body, the angels are its senses, heaven, the elements, and all creatures are its members":—

society is formed by its worship, in Europe the worship is formed by society.

The East, says Aristotle, has always taken a delight in metaphysics [which, applying themselves to logic, teach men to think with subtlety], and the West in morals [which, applying themselves to reason, teach men to live honestly].*

Asia is the land of "genii," as Europe is the land of "fairies." Well, the genii being individualities [or, perhaps, substantivities] gifted with an activity upon which no particular direction is imposed, they can do whatever they please, like the princes of their country, where they have always rejected any division of power.† The powers of our fairies, on the other hand [which are, after all, purely adjective], are restrained to some solitary attribute: one can give beauty or courage, another strength or wealth; whenever they dispose of one of these gifts the gift is unlimited. Enclosed between two parallels, they

* I am not acquainted with this passage, but I presume it occurs in the "*Problems*" of Aristotle, if anywhere in his works.

† On this word "genie" Sir Richard Burton gives a most interesting note in his "*Arabian Nights*" [*op. cit.* (*vide* note^{117*}, p. 112), vol. i., p. 10], wherein he says:—"Jinni, the Arab singular (whence the French *génie*'), fem. Jinniyah; the Div and Rakshah of old Guebreland and the 'Rakshasa,' or 'Yaksha' of Hinduism. It would be interesting to trace the evident connection—by no means accidental—of 'Jinn' with the 'genius' who came to the Romans through the Asiatic Etruscans, and whose name I cannot derive from 'genitus.' He was unknown to the Greeks, who had the *dæmon*, a family which separated like the Jinn and the genius into two categories, the good (*Agatho-dæmons*) and the bad (*Kako-dæmons*). We know nothing concerning the status of the Jinn amongst the pre-Moslemitic or pagan Arabs; the Moslems made him a supernatural anthropoid being, created of subtle fire [*vide* Koran, chap. vi., xv., and lv.], not of earth like man, . . . the last being Jan bin Jan, missionarised by prophets, and subject to death and judgment. From the same root are 'Junun' = madness [*i.e.*, possession or obsession by the Jinn], and 'Majnún' = a madman." *Vide* also vol. iii., p. 225.

have only one direction, but that *direction* is unbounded. Gifted with every power the genii are, as it were, hemmed in by a circle in which they can act in any manner whatsoever, but though their power is unlimited as to kind, it is limited as to quantity, their power being subject to that of a gene more powerful than them.‡

Thus nations are revealed by their fables just as they are by their laws and their religions. With us power has a particular direction and certain defined limits, it follows a given line of action; among Oriental nations it has no particular direction, and its only limit is that of a more powerful arbitrament.

It has been said that there exists an affinity between the German and the Sanskrit languages; there exists also an affinity between the dreamy spirit of the German nation and the contemplative minds of the children of Brahma.* Indeed, Germany is in Europe, as India is in Asia, the country where one sees the largest number of psychic hands.

Spiritualism being the special attribute of this noble type, it has come among us, where well-being, good laws,

‡ M. d'Arpentigny makes in this place a reference to "DE FLOTTE," but I cannot identify either the author or the work referred to. He cannot refer to Ely de Flotte's work "*Les Sectes Protestantes*" (Paris: 1850); I conclude he refers either to *De la Flotte's "Voyages en Orient"* (Paris: 1772), which was translated from the London edition of "*Pocock's Voyages*," or else to the same author's "*Essais Historiques sur l'Inde, etc.*" (Paris: 1769), but I cannot find any passage bearing upon the above paragraph.

* It is in a great measure since the above was written that the labours of Max Muller and other learned philologists have placed before the world the principal data concerning the Eastern origin of The Aryan or Indo-Germanic [? Indo-European languages]. The reader who feels interested in the subject will find all he wants in Prof. Max Muller's "*Comparative Mythology*" (Oxford: 1856), and "*The Science of Language*" (London: 1681-3).

and liberty have helped it to multiply itself† and become understood—it has come, I say, having to express sentiments and ideas of a peculiar temperament, to follow the examples of the artistic, the useful, and the philosophic types, all of which for the same cause, have used in turn a different language, created by each one of them for its particular use. The language of Rabelais and of Montaigne is not the language of Pascal, nor is the language of Pascal that of Rousseau. Whence, then, come the grammatical innovations of Chateaubriand and of Lamartine, those eagles of our psychological literature? have they not caused as much astonishment as scandalisation to our literature? Let new ideas be expressed by new forms; to extend the meaning of a few words is not to alter a language, it is to enrich it, and to condemn this theory is to rebuke the means, which, for their glory as well as for our instruction and amusement, have been used by the greatest writers of all ages.

You will not fully appreciate either the ideas or the language of psychological writers, O ye who have spatulate or square hands! you will find among them neither the precision nor the method which are so dear to you; their perpetual invocations of glorious intelligences,—splendid rivals of the stars,—will bore you. You look towards war and its resulting interest, they take their pleasure in the esoteric dreams of their souls, in the contemplation of intangible realities; your Muse, occupied by the real world, sings of flowery pleasaunces, of the shock of armies, and of armoured fleets; she relates the escapade of young students and the fury of ancient pundits, the graces

† "In 1722 France contained only 18,000,000 inhabitants. In the reign of Louis XIV the death-rate among the better classes was 1 in 26, to-day [1843] it is 1 in 52."—AUTHOR'S NOTE.

of an ideal Lisette, and the vulgar tribulations of a contemptible dinner; she appreciates Beaumarchais, the mechanic, the duellist, the pamphleteer, the man of spirit, of wit, of action, of movement and of heart.* Theirs, on the other hand, plucks flowers only to scatter them before the saints in the church porch, she takes hold of women only to cast them in ecstasy and palpitation at the feet of God; lyricism is as natural to her as the song is to the bird, as perfume and attraction is to amber; hers is the harp of David, and the holy enthusiasms which bear our soul aloft upon the wings of the morning; the murmurs of the ocean, of the waterfall, of the forest, and of the mountain are for her but the echoes of her own sublime voice; lover of the ideal and of the infinite, she soars with the angels, following the blazing track of the impetuous comet, and, of all the sounds of earth, listens only to the sighs of a simple and loving heart, which upraises itself to God. You of these practical types live pre-eminently by your heads and by your senses; they live pre-eminently by the soul, by the heart; you think, they feel; you speak, they sing; you are composed of flesh and blood, they are of flame and light. A great gulph is fixed between you, and two different languages are not too many for two natures so diametrically opposed.

Such is the intelligence attached to psychic hands; through the works of Milton, of Klopstock, of Schiller,

* Pierre Augustin Caron de Beaumarchais [born January 1732, died May 1799] was a watchmaker, and the son of a watchmaker. He became an accomplished musician, and, having taken to literature, achieved great distinction as a wit, a poet, and a satirist. His four most celebrated works are "*Eugénie*" [1767], "*Les Deux Amis*" [1770], and the libretti of *Il Barbier de Séviglia* [*Le Barbier de Séville*, 1776], and *Le Nozze de Figaro* [*Le Mariage de Figaro*]. Vide L. de Loménie's "*Beaumarchais and his Times*" (London: 1856), translated by H. S. Edwards.

of Goethe, of Swedenborg, Chateaubriand, Lamartine and Victor Hugo, of Georges Sand, C. Didier, and De Vigny, they hold sovereign sway, if not over the greatest minds, at least over the noblest hearts they have given us the highest lyrics, psychological romance, intense poetry, and the inspired odes of the illumined wing and ardent flight. Their influence upon the masses has been enormous, restoring to them the enthusiasm which the analytical philosophy had killed, and rehabilitating for them the God who had been killed by the turpitudes of the sacerdotal sanctuary. Before they had been preached to about the *necessity* of self-abnegation, the psychic type spoke to them of its charms; to draw them into the paths of their cultus they have garnished those paths with the flowers of a poetry which is almost Divine; like the murmuring pines of the Alpine mountain tops, they have shed in abundance tender shadows and universal harmonies. To be appreciated by the intelligent, they have taken up the lyre; to be understood by simple minds they have plied the abundant jet of their eloquence couched in the simplest forms of words.

Civilisation in Spain and in Italy is born of poetry and liberty, *i.e.*, of artistic and psychic hands, which propose for themselves things that are grand, magnificent, and sublime. In France it is born of science and of authority, *i.e.*, of useful and philosophic hands, which propose for themselves things which are useful and true. Our history is more instructive than interesting; the history of Spain is more interesting than instructive.

Like the Greeks, who relegated manual labour to the infernal gods, the Spaniards think that it degrades the people and individuals in a direct ratio to the amount of

love of it which they evince. The Italians have placed physical repose under the protection of a third of the saints of the calendar, not for the purpose of rendering it more respected by the people, but to arm it against the avaricious and worrying influences of political and fiscal regulations,—a state of things incomprehensible to the English or to the Americans, who, beneath their lustreless sun, can only escape from spleen by sheer hard work.

The Spaniards of to-day do not understand in the least degree the artistic expression and literary formulation of the poetry which is with them inborn,—a fact which makes them appear, intellectually, so small, though they are really greater than they seem.*

In the South, where the climate itself is nourishing, and one can live on almost nothing,—where, indeed, one can live forty-five days without food,† man is not sufficiently necessary to man to prevent the social tie being a weak one; but in the North, where the climate creates hunger, man, at war with a hostile nature [especially since civilisation has tended towards the unhardening of his physique], feels too strongly the need of help and support for society not to be strong.

In the towns of Norway, all the houses communicate by means of inner doors or subterranean galleries. In the East Indies, on the other hand, families isolate themselves as much as possible from one another.

Though poorly-gifted as regards the arts of war, of

* Compare the opening words of Bacon's essay, "*Of Seeming Wise*," which read, "It hath been an opinion that the French are wiser than they seeme; and the Spaniards seeme wiser than they are."

† M. d'Arpentigny quotes the "*Lettres Edifiantes*" [vide note 399, p. 339] as his authority for this statement, but does not give the exact reference. I have been unable to identify it.

the chase, of navigation, of locomotion, and the cares of real life as *we* understand these terms, the psychic type has none the less reigned sovereign in India up to the thirteenth century, the epoch when it was dispossessed of the temporal power by the Mahometan Tartars, who drove it into the temples alone. Until that time no one arrived at power and high consideration save by piety, contemplation, and holiness,—qualities and virtues which in our latitudes open for us the gates of heaven, but open no other gates than those. Thus, among us are spatulate and hard useful hands in majority, whereas in India it is the pointed and soft hands which numerically are in the ascendant.

And the same case probably exists in the heart of the old tribes of the Bedouin Arabs of the Red Sea, people who,—occupying a country almost absolutely sterile, and where for this reason large gatherings of men are impossible,—cannot be naturally apt at the arts, the trades, and the sciences, which alone the life of cities is able to induce. Of what use to them would be the implements of rural cultivation and mechanical industry, in a country where rural cultivation is impracticable, and where a tent, a camel, and a courser suffice for the physical needs of man,—needs which mother nature has beneficently proportioned to the resources of the soil. But the fecundity which she has refused to their soil, and to a certain extent to their judgment, she has prodigally bestowed [as if to shield them from the worries adherent to a life without occupation] upon their imaginations; and as a nation they are poetic, romantic, religious, chivalrous, hospitable, contemplative, and of dignified and sober manners. Their country, which is that of physical mirages, is also

that of moral ones: from all these facts I conclude that their hands are psychic, but very hard.

"Like Arabs in general," says le Duc de Raguse, "the Bedouins of the Red Sea have a high idea of the nobility of their blood; they intermarry only among themselves, and they would consider it beneath them to ally themselves with a stranger. They sometimes buy slaves, but these never have children by them.* Thus their instinct tells them that a country which can neither be ameliorated nor modified by human intelligence, cannot be inhabited with any chance of happiness, save by a special race; and that any other race, however slightly it might differ from theirs, would run a grave danger for want of an organisation in perfect sympathy with the climate and the country. I have, in another place,† condemned this mistrust of foreign blood, but it is evident that the Bedouins of the desert, if all that we are told of their country is true, are quite beyond the pale of the motives which suggested this condemnation.

Muhammad, according to Arabian historians, had also very hard hands. His book teems with action, and has the burning, monotonous, and sterile grandeur of the desert. Empty of ideas and full of repetitions, presumptuous ignorance and a kind of gloomy and solemn poetry, flow through it in a continuous stream. The water contained in this fatal cup is by no means a fountain of life; elaborated as it was among a people necessarily immobile, it has stricken with immobility all the nations among whom fanaticism and war have introduced it.‡ But, if immobil-

* "*Voyage du Maréchal Viesse de Marmont, Duc de Raguse, en Hongrie, . . . en Palestine, et en Egypte*" (Paris: 1834-5, 4 vols.), vol. iv., p. 174.

‡ *Vide* ¶ 365, and notes to the paragraph.

† *Vide* ¶¶ 317-324.

ity is salutary and logical in the desert, elsewhere it engenders naught save corruption and death.

Muhammad, throughout his life, took his pleasure in war, love, and activity; his paradise, peopled by women, is spread out beneath the shadow of the sword;‡ he sought relief from his intellectual labours in sweeping out his tent, in repairing his shoes, and in tending his horses and herds.

There is no Mussulman town, says the intrepid and judicious Badia-y-Leblic [surnamed Ali Bey], where mechanical arts are as little known as in Mecca. There is not to be found there a workman capable of forging a lock or a key; all the doors are closed by means of wooden pegs, trunks and cases by means of padlocks brought from Europe. The armourers can make nothing but inferior matchlock guns, curved knives, and the lances which are used in the country. As for the exact sciences, adds the traveller, they are in the same condition as the mechanical arts.*

Palmyra was built by Europeans, and if its ruins, like those of Baal-Bec, are still standing, it is only because the Bedouins, who cannot themselves build anything which is solid, cannot even destroy anything which has been solidly built.†

‡ *Vide* Al Qur'an, chaps. xlvii. and lv.

* Condensed from "*Voyages d'Ali Bey el Abassi en Afrique et en Asie*" (Paris: 1814, 3 vols.), vol. iii., chap. xvii., pp. 389-90. An English edition has been published, entitled "*Travels of Ali Bey in Morocco, etc., between the years 1803-1807, written by Himself*" (London: 1816), vol. ii., chap. vii., p. 99.

† Tadmor or Palmyra, the City of Palms, was, we are told, built by Solomon in the tenth century B. C. [1 Kings ix. 18, and 2 Chron. viii. 4]; but it probably existed before his time. It was enormously enlarged and rendered of paramount importance as a city by the Emperor Trajan, and in the third century was the capital of Syria and Mesopotamia, under Odenathus and Zenobia. It was re-con-

The racial psychic hand, liberally endowed as it is, has nevertheless only a mediocre comprehension of the things of the outer world and of real life; she looks at them from too high a point to be able to see them well. Spiritualists have lyricism, mysticism, prophetic ecstasies, luminous, synthetic comprehension of all human knowledge; but the talent of applied sciences, including that of the government of men united in a common society, is wanting among them, unless, as in India, they only have to deal with people belonging to their own type. Again, it would be a great mistake to suppose that the psychic type is more guarded against the errors which are incidental to the imperfections of our natures, than others; the world of ideas is not less perilous and deceitful than that of things real. In the Indies, blinded by religious fanaticism, the worshippers of Siva garland themselves with flowers, clothe themselves in brilliant garments, and cast themselves as prey to the sacred sharks of the Island of Sangor; and mothers even more exalted than they, cast their infants to these same beasts.* But if in their enthusiasm spiritualists are always ready to devote *themselves*, they require also for the triumph of their ideas unlimited devo-

quered in 275 by Aurelian, and re-fortified by Justinian. It was destroyed in 744 by the Saracens. I presume it is in allusion to its position and structure as a Roman city that our author asserts it to have been built by Europeans. As good a description of the city as any that exists is the one contained in Murray's "*Handbook for Syria and Palestine*" (London: 1858).

* Siva (= Auspicious) is the name of the third god of the Hindu Trimūrti or triad, and is looked upon as one of the most awful and venerable of the gods; and certainly the description given of him in works of Sanskrit theology is of the most terrible description. His worshippers are called Saivas, and are divided into several classes, of which the Aghorins are the Saivas most addicted to the sacrifices mentioned above. *Vide* H. H. Wilson's "*A Sketch of the Religious Sects of the Hindus*" (London: 1862), pp. 188, etc. [vol. i. of his complete works, edited by Dr. R. Rost].

tion *thercto*. With their synthetic manner of thought, no isolated sentiment, no idea of detail could either touch their hearts, alter their convictions, or turn them from their object; it is in their eyes above all that the end justifies the means; if occasion should arise they will shed blood—their own or other people's,—their own without regret, that of others without remorse.

The horse being, be it said as concerning the Arab, of all animals the one which impresses us the most with its brute organisation, it follows that we should hold in contempt the undertandings of peoples and individuals who love it exclusively. Nations of horsemen have never freed themselves from the rude and showy shackles of comparative barbarism. Apt at raids and invasions rather than at permanent conquests, and convinced that the cultivation of the mind destroys the energy of the heart, they have destroyed more empires than they have founded; such for instance were the Parthians, the Tartars, and the Arabs.

The horse was the soul of feudalism,—that system of violence and ostentation which gave to the qualities of physical force, and to the suggestions of family pride that preference which nations who live as it were on foot, have always accorded to solidity of judgment and the enlightenment of the soul. In the ancient world the life of the Centaurs was passed in intemperance, in the midst of quarrels, amid the screams of the women which they captured; in the same way in the present day brawlers, drunkards, and bullies are more numerous among our cavalry than among our infantry.*

* This seems rather hard upon the memories of Bellerophon's Pegasus, Alexander's Bucephalus, Orlando Furioso's Brilladore, Reynaud de Montauban's Bayarte, Roderigo's Orelia, or any of the other celebrated horses of history; but *vide* the next note.

The special manœuvres in which the horse is a necessary adjunct produce but few generals with broad views; great warriors have always come from the ranks of the infantry, *the queen of battles*, the intelligent and redoubtable foundress of empires and of durable glory.†

In course of time the ox renders the oxherd heavy and slow as he is himself; the hunter, on the other hand, becomes restless, active, and ferreting, like his dog; man can only perfect himself by frequenting, by knowing, and by loving his fellow-man; and it is because in Greece, anthropomorphism was the basis of worship, that this country advanced so quickly and so far ahead of Egypt, a country brutalised by the adoration of animals.

† The reader will bear in mind that, as M. Gourdon de Genouillac has told us in his preface, M. le Capitaine d'Arpentigny was always attached to regiments of the line.



APPENDIX B.

THE HAND OF M. LE CAPITAINE C. S. D'ARPENTIGNY.

On page 181 of the 15th edition of the late Adrien Deeborrolles' work "*Les Mystères de la Main*," a description of the hand of M. d'Arpentigny occurs. I reproduce it in this place, as I think it can hardly fail to be of interest to my readers. It runs as follows:—

We give here a description of the hand of M. d'Arpentigny, drawn up by means of his system: we will explain his tastes and aptitudes by applying the precepts of his own science to its inventor.

We might have carried it a step farther by consulting cheiromancy, but everything must come in its proper order.

Our only chance of clearness in so abstract a science lies in keeping even step with it, going from point to point; and giving a condensation thereof after having studied separately every branch of the art.

The hand of M. d'Arpentigny is, in the first place, remarkable for its rare beauty: its long and pointed fingers give it an extreme elegance, and thanks to a phalanx of logic [in the thumb], and a joint of philosophy [in

the fingers], he is gifted with all the useful qualities of his type. We need not call attention to the inspirations of the professor, the discovery of his system of cheironomy affords proof enough of their existence. Drawn by his pointed fingers towards a love of form, he encourages a love of the beautiful in art, poetry, and works of imagination; his taste is keen and delicate, but drawn by his attraction for all that pleases the eye and the ear, he sometimes attains to research. Though continually held in check by his great logic, which gives him a love of truth and simplicity, the nature of his pointed fingers regains from time to time the upper hand. He speaks well, writes charmingly and wittily, his style is never heavy, and is sometimes even characterised by brilliant inspirations which are sadly out of harmony with the material century in which we live.

He pays but little attention to the circumstance that he is noble, he is simple, but at the same time he moves in the highest society, of which he has the easy manners. His whole personality is fraught with a natural aristocracy, and he has a horror of people who are vulgar. His conversation is charming, and always very instructive, sprinkled here and there with brilliant, though quietly expressed epigrams.

His pointed fingers would lead him towards religion, but his joint of philosophy renders him essentially a sceptic; he has aspirations with which he struggles continually and savagely, one would say that he reproaches himself for secret enthusiasms of which he will not seek the causes.

With fingers merely pointed he would have had only inspirations of his system; vague and fugitive, he would

certainly not have made use of them; the philosophic joint, however, which leads him to the research of causes, has explained to him what his imagination merely hinted at, and logic has come to encourage him and to make his convictions profound.

Notwithstanding his pointed fingers, his modesty is charming, and he seems almost astonished when people congratulate him on a great discovery.

But the philosophic joint, useful though it undoubtedly is, has also some grave inconveniences. It renders a man independent, and the love of independence which it inspires, not at all appreciated in a military career, prevented him from rising to the grade for which his superior intelligence fitted him.

His fingers, smooth by reason of the absence of the joint of material order, in giving him, to a marked degree, all the qualities of the artist, naturally have not recommended to him the arrangement and œconomy of which they have so wholesome a horror. But being large at the bases, they give him a taste for sensual pleasures; they have by this means made life as bearable as possible for him, causing him to stoop and gather one by one, without too particular a choice, all the flowers which are to be found on the road of life. To this the softness of his hands has added the charms of an intelligent laziness.

M. d'Arpentigny appreciates the charms of indolence, and thence perhaps it is that comes his indifference for success in the world, for the great reputation which ought to have accrued to him; thence comes also his distaste for the discussions, the controversies, and the academic struggles which fall to the lot of every inventor.

His road lay athwart the brilliant sunshine, he has pre-

ferred to walk in the shade; and without the rather large upper phalanx to his thumb, which gives him a certain obstinacy, probably he would have left his system in the same shadow, as much by reason of his horror of worry and intrigue, as on account of his disdain of his fellow-men.

M. d'Arpentigny was endowed with all the qualities of the inventor,—the pointed fingers which receive inspirations from on High; causality, the great sceptic which discusses and examines them; and the logic which finally adopts them, calmly deciding what there is of truth in the intuitions of his pointed fingers, and in the doubts of his inherent causality. His long fingers, by the love of minutiae which they give him, have led him to his studies, making him pursue his system with care, even to its minutest details.

But what is a good quality in discovering a system, may become a fault, a defect in expounding and teaching it. M. d'Arpentigny, being without the order and arrangement of square fingers, and without the material order found in a development of the second joint of the fingers, has allowed himself to wander away amid the charms of description of citation and of science. Carried away by his philosophic instinct, he has discovered at every step subjects for admirable reflections, highly interesting to the reader, and doubtless equally so to himself, for he often loses sight of the point whence he started, returning to it regretfully as a thing too positive, only to lose himself once more amid the mazes of his high imagination.

His pointed thumb also,—a very rare form,—which augments the power of his intuitions, is long enough to

give him a certain amount of strength of resistance, but not enough to make him triumph over the philosophic indifference, by which he allows himself in other respects to be dominated very willingly. This alone prevented our inventor from becoming the high priest of a sect; he forged for himself out of the science a sparkling ring, but it never occurred to him to make thereof a crown. With a logic which interferes seriously with the promptings of his will, with a philosophic joint which strips of their embroidered vestments all the splendours of the world, he came naturally to the conclusion that the science was too noble, too grand, and too proud to become a mere crutch for his ambition.

It will reach posterity clad in all the greater glory.

[*From the French of*]

ADRIEN DESBARROLLES.