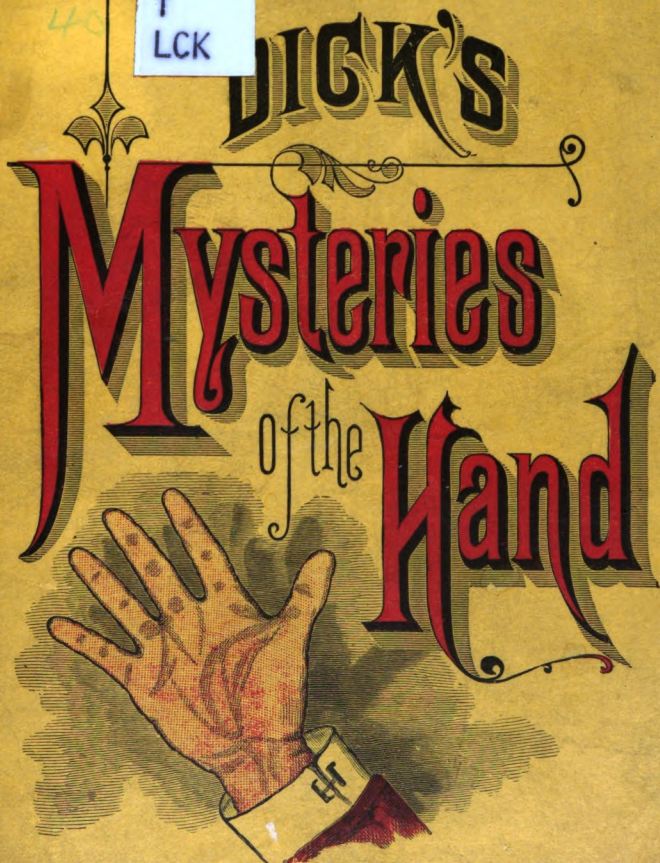


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DICK'S
MYSTERIES OF THE HAND;
OR,
PALMISTRY MADE EASY.

INTRODUCTION.

There is scarcely an epoch in the history of the world in which the Mysteries of Divination have failed to have their votaries, and those who were skilled in Mystic lore were not only held in high estimation, but even approached with sentiments bordering upon veneration.

Various methods were adopted by the Ancients for divining character and disposition, and for foretelling future events. The advice and decisions of Soothsayers and heathen Priests were eagerly sought after, and the celebrated Oracles were consulted, often with ritualistic ceremony and sacrifice, before any enterprise of importance was undertaken, and their answers were received with almost religious respect.

In some cases, destiny was foretold by the smoke

from a burnt sacrifice ; from the accidental disposition of the entrails of beasts and birds upon the altar, from the flight of birds, and in many other ways adopted by those skilled in the Art of Divination.

But the most fruitful resources of the sooth-sayers were derived from the various phases and conjunctions of the leading planets of our Solar system, in which the Sun and Moon were included. Among the Ancients, some of the master minds, and most successful votaries of Science, have left us the results of their labors in investigating the occult influences of the celestial bodies on all animated nature, and in establishing the theory of a close connection between these mysterious influences and the typical developments of the human form.

The Science of Astrology, or the influence of the planets upon life and destiny, is of very ancient origin, but was probably first arranged and formulated with some degree of method in the Cabala—a name derived from the Hebrew *Gabbalah*—a code of Mysteries adopted by the Magi, and transmitted orally by them to their descendants.

It must be conceded that the ancient philosophers laid a great deal of stress on planetary influence. Their investigations were mainly confined to the Sun, Moon and greater planets; and as

seven was in those days considered the only perfect number, they limited the number of astrological stars to seven, to each of which they attributed a different but marked influence on life and matter.

The planets in question were Mercury, Venus, Mars, Jupiter and Saturn, including the Sun (or Apollo) and the Moon; each deriving its name from the peculiar temperament which it was supposed to influence.

In those earlier days, when the resources of Astronomy were exceedingly limited, these were the only stars which they were able to investigate, the more distant luminaries being beyond their reach, and deemed, from their immense distance, to have no influence whatever, or if any, entirely annulled or counteracted by the superior influence of the nearer and greater planets.

The power of the Sun is manifest; without it, life itself could not be sustained; its quickening influence regulates and develops everything.

The Moon, though the smallest of all, is so near to us that it exerts a powerful sway over man and matter. Its effects upon both are evident, and in some cases extremely baneful. The five greater planets undoubtedly also have their influences upon us, more or less, in proportion to the size of each, and its distance from the earth.

To these influences the Ancients gave the name

of Astral Fluids, each of which was supposed to act independently, but mutually modifying each other's effects when acting in conjunction, by controlling embryo form and developing characteristic marks and physiological tokens.

The application of the principles of Astrology to Palmistry, or divination by the form and tokens of the hand, is doubtless of later date, but still of sufficient antiquity to have attracted the attention of Pythagoras, Plato, Aristotle, Galen, Homer, Antiochus and many others, who probably received their ideas on this subject from the investigation of the Cabalistic teachings of men who lived long anterior to their time.

Palmistry is a name derived from the Latin "Palma," the palm of the hand, with etymological suffixes which make it signify "the Science of one skilled in the Palm."

Palmistry, in its modern acceptance, is divided into two branches, *Chirognomy* and *Chiromancy*. *Chirognomy* defines the outward shape or form of the hand, and of its members—the thumb and fingers. The name is derived from the Greek and means the Laws of the Hand.

Chiromancy is also derived from the Greek, and signifies Divination by the hand; that is, by the Lines, Mounts, and other marks on the palm of the hand.

Their rules and doctrines were first established by the actual study and comparison of the hands of illustrious personages and the impressions of the hands of criminals. The varied development and combinations of the lines and other tokens of the hand were in each case noted and compared, and thus definitely connected with the ascertained predominant traits of character in the individuals, and the events which befel them. The locations of these lines and tokens were further dedicated respectively to those planets whose astrological influence or Astral Fluid coincided with the known temperament of the person.

With such fairly established data, the infinite variations and combinations of the hand afford a wide field for study, with some tangible basis for interesting deductions.

The distinctive structure of the hand has thus been subjected to critical examination, and conclusions drawn, not by visionary enthusiasts or designing Charlatans, but by men whose attainments should make the results of their researches worthy of some respect; and we are free to conclude that a Science, in the elucidation of which so much talent has been applied, can scarcely be set aside as purely mythical, corroborated as it is by the more modern treatment of Jean Bellot, Gaspard, Desbarrolles, D'Arpentigny, and others,

whose writings on this subject have called forth the highest encomiums from such eminent *littérateurs* as Lamartine, Jules Janin, Balzac, Barthélemy, &c.

In later days phrenologists have endeavored to identify the character and disposition of individuals with the complexion, the form and expression of the eye, and the shape of the head; and, until quite recently, their theories were received with a considerable amount of favor. There is no doubt that, in a general way, they have some grounds for their assumptions; but in practice too many instances have presented themselves in which there was a wide discrepancy between the head, as read by the phrenologist, and the character as it practically proved to be. Man is essentially secretive. He has a solid objection to endorse a doctrine by which his character and disposition would be carried, as it were, "on his sleeve." The head is too prominent and exposed, and he would prefer the indications to be where he could display them, or shut them out from public gaze at will; and there is no portion of the human frame so various in its formation, so demonstrative or secretive, so distinctly marked as the hand in all its parts. The Chinese, one of the most ingenious and matter of fact nations of the earth, ask no more conclusive clue to individual identity, than the imprint of the ball of the thumb.

The selection of the hand, therefore, as the most reliable member, was by no means arbitrary. No other member is so impulsive or so impressive. The hand answers involuntarily to every emotion; with the open hand the earnest man proclaims the truth, the generous man freely gives, the warm-hearted man cordially greets; while the miser buttons his pocket and hides his hand, and the cynic shrinks from contact with the hand of his fellow-man, or yields it only coldly and unwillingly. The motions of the hand add force to argument, and often speak a silent language of their own, portraying fear, astonishment or grief beyond the power of words to convey. By the joining of hands agreements are ratified, troth is plighted,—and, however deeply a lady's heart may be engaged, it is with her hand that she gives it. The eye may be trained to deceive,—the features may be schooled to assume a stolid indifference under circumstances of mental emotion, but an impulsive pressure or involuntary movement of the hand frequently betrays the truth.

In the majority of persons, especially those of active habits, the left hand affords a fairer field for study than the right,—the result of the more energetic use of the latter, inducing a somewhat firmer muscular development, and deranging or

partially obliterating some of the more delicate marks and tracings. With ladies, especially, the left hand displays the golden token of the matron, or by its absence proclaims her maidenhood; and, to the practical Palmist, the knowledge thus acquired is of no little importance in estimating and announcing the result of his investigations. For these, and possibly additional reasons, the left hand is always preferred for examination, the right hand being used for comparison, or for additional information to be deduced from it.

Palmistry, although it can scarcely be classed among the exact sciences, has nevertheless been so divested of mere charlatanism, and so fully classified in its details, that those who familiarize themselves with its principles can form a fair idea, more than a mere conjecture, of the temperament and possible tendencies of the individual.

Average minds may and do ridicule the idea of future fate being read by the promiscuous arrangement of a pack of cards, with contradictory results possible at every turn, but the same persons will cease to smile when they are informed that the immutable lines on their hands foreshadow results more or less evident and certainly probable, and will feel almost impelled to admit that there "is something in it" after all. This much is certain :—Palmistry has stood the test of

ages. In years past it suffered degradation by being adopted by the Gypsies as a cunning means to extort an ill-earned fee, but it is now assuming a prominent place among the ladies of society, whose graceful manipulations and winning ways make ample amends for the occasional fallibility of the horoscopes they may furnish.

In all the matters and surroundings of human life, there is a wide range between the *certain* and the *uncertain*; between these two we find the *probable* and the *possible*, with gradations in each. We know what is present and past, but we can merely speculate on the future, and this can only be done by observations founded on similar conditions of the present and past. What has already happened under certain conditions will surely, under similar conditions, happen again.

If we are able to discover and apply these conditions we are enabled to make a fair estimate of the future,—by no means infallible, but at least probable, or probably possible, as the case may be; and thus foreshadow future events, which would be certain, if no unexpected cause intervene to alter the conditions or nullify the issue.

Thus, in Palmistry, we start with fairly defined conditions, and we can augur from them much that is really probable, provided the conditions suffer no future antagonism, “only this and nothing

more," but still enough to be both encouraging and interesting, and sometimes startlingly correct.

There is a strong and almost irrepressible desire implanted in mankind to lift the mysterious curtain of the future, and catch, if possible, if it be only a glimpse of what is to come. Impenetrable as the vail may be, there have always been some few persons who have claimed the gift of prophecy, and a countless array of those who have eagerly sought their aid.

It might appear surprising that in this enlightened age there should be any who claim such powers, or place any credence in them; nevertheless such is the fact. Fortune-tellers exist to-day and thrive, for their votaries are legion, and the means employed by them are generally of the most unreliable nature. In thus seeking to penetrate the future, they only follow the example of the eminent men of Greece and Rome, who rarely commenced any important undertaking without consulting the soothsayers or the most fashionable Oracle of their day; and if we look for further examples in modern times, we shall find the name of Napoleon Bonaparte at the head of no meagre list. It matters not how few there be that have any actual faith in Divination, it will still be found that the great majority will confess that, if fairly established and tangible methods be used, there

is at least something in it, be it more or less; and they will not hesitate to gratify their curiosity at the sacrifice, perhaps, of a half real, half assumed scepticism.

Admitting, therefore, that Palmistry starts with a distinct meaning to every line and mount, as well as the peculiar form of the hand—not arbitrarily assumed, but the result of a close comparison between them and the individuality of the persons possessing those characteristic marks—we cannot but acknowledge that it stands upon at least a fairly defined basis; and whatever bearing Astrology may have theoretically on the subject, the physical portion of Palmistry can claim a certain degree of practical foundation; and further, whether the marks of the hand be the result of planetary influence or not, those marks which have been named after the planets, have been proved to be visible tokens respectively of the same temperaments and tendencies that were ascribed by the Astrologers of old to each of the planets involved.

The Science of Palmistry, therefore, does not entirely depend—as some notable and flourishing theories do—upon the difficulty of proving its doctrines untenable, but upon some acceptable grounds of developed proof, upon principles which have stood the test of ages.

Sometimes popular interest in its application has waned, but only to reappear, irrepressible and undaunted; and now, after the temporary importance which was awarded to Phrenology, Palmistry is again resuming its sway, and is receiving marked encouragement in social circles. Society belles are learning to take their admirers by the hand and read them like a book; thus, with Venus in the ascendancy, Apollo smilingly listens to his fate, and the torch of Hymen is not always kindled in vain.

To aid in this good work, and by simplifying as much as possible the details of Chiromancy, this book, it is hoped, will enable the ladies of society to acquire this interesting Science, as readily as they would learn the geography of the State in which they live.

The map of the hand is spread before them; every line and mount, every variety of form of the hand and fingers, is brought to notice and systematically arranged, and consequently easily remembered, and the means of rapid reference afforded where the memory needs refreshing on any point of detail.

THE MAP OF THE HAND.

Before entering into any of the details of Palmistry, or applying any particular signification to the tokens displayed in the hand, it is advisable to commence with the rudiments of the Art, and fix in the mind the nature and location of each of those signs and tokens; in other words, to become familiar with the geography of the hand as taught in Palmistry, keeping the illustration always in view as a map upon which the location of every feature of that mysterious land is displayed.

Bearing in mind that Palmistry is studied under two distinct branches, the map of the hand will be examined and the demonstrations of each branch separately noted.

Chiromnomy teaches all that is to be learned from the form of the hand, and its consequent susceptibility to the influence of the Astral Fluids.

Chiromancy investigates the lines and other tokens which result from the continuous action of those fluids and are the indelible tracings of their applied powers and influences.

SECTION I.

CHIROGNOMY OF THE HAND.

Under the head of Chiromnomy, and referring to our map, we commence with the

OUTLINE OF THE HAND.

- ♀ The Thumb, dedicated to Venus.
 ♃ The First Finger, " Jupiter.
 ♄ The Middle Finger, " Saturn.
 ☼ The Fourth Finger, " Apollo (The Sun).
 ☿ The Little Finger, " Mercury.

and, The Percussion, or outer line of the Palm from the base of the little finger to the wrist.

DIVISIONS OF THE FINGERS.

- T The Philosophic Knot, speculative.
 S The Material Knot, investigative.
 L to T The First Phalanx, the divine world.
 T to S The Second Phalanx, the logical world.
 S to D The Third Phalanx, the material world.

The references are taken upon the first finger for illustration, but the Knots and Phalanges are the same on all the fingers.

SHAPE OF THE FINGERS.

- L indicates a Square Finger.
 M " Spatulated Finger.
 N " Conical Finger.
 O " Pointed Finger.

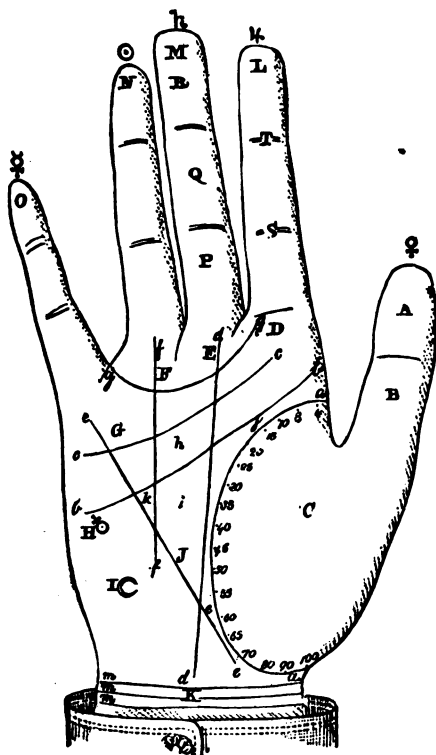


Diagram exhibiting the natural location of the Lines, Mounts, &c. of the Palm, and the Comparative shape of the Fingers.

SECTION II.

CHIROMANCY OF THE HAND.

The next indications to be considered are the lines and tokens which belong to Chiromancy.

MOUNTS, LINES, SPACES, &C. OF THE HAND.

- C MOUNT OF VENUS.
- D MOUNT OF JUPITER.
- E MOUNT OF SATURN.
- F MOUNT OF APOLLO (THE SUN).
- G MOUNT OF MERCURY.
- H MOUNT OF MARS.
- I MOUNT OF THE MOON.
- J PLAIN OF MARS.
- a a* LINE OF LIFE.
- b b* LINE OF THE HEAD.
- c c* LINE OF THE HEART.
- d d* LINE OF SATURN, OR FATE.
- e e* LINE OF THE LIVER.
- ff* LINE OF APOLLO, OR FORTUNE.
- g g* RING OF VENUS.
- h* THE QUADRANGLE.
- i* THE TRIANGLE.
- j* THE UPPER ANGLE.
- k* THE INNER ANGLE.
- m m m* THE RASCETTES, OR BRACELETS.

In addition to the Tokens already designated, the two localities marked A and B, constituting the

first and second Phalanges of the Thumb, have a distinctive meaning attached to them.

The first phalanx, A, denotes *Will*, or Will-power.

The second phalanx, B, denotes *Logic*, or reasoning-power.

The foregoing explanation of the general properties of the hand should be studied and committed to memory, so that the student may become familiar with the technical names assigned to each location and token, their meaning and influence being explained hereafter.

In the Table on the following page will be found the particular temperament attributed to each Planet; and the character such temperament is likely to confer.

The character of each temperament is graded, commencing with the noblest and descending to the lowest phases of character; the result depends upon the predominance of the first, second or third phalanx, showing to which of the three worlds the attributes of character must be assigned. Thus, the first phalanx of Saturn (the middle finger) indicates wisdom; the second, sadness; the third, remorse.

TABLE NO. I.

Giving the seven planets with the seven temperaments that correspond to them, and the seven types of character that depend on these temperaments.

PLANETS.	TEMPERAMENTS.	CHARACTERS.
SATURN:	BITTERS.....	{ Wise, thoughtful, intelligent, sad, cold, slow, lover of solitude, remorseful, and sometimes inclined towards suicide.
JUPITER:	BITTERS-SANGUINE..	{ Proud, decided, honest, grave, loyal, intelligent, imperious, domineering, superstitious, and eager to shine.
MARS:	MUSCULAR.....	{ Resisting, courageous, cool, sometimes quarrelsome and violent, unjust, cruel, and insolent and tyrannical.
VENUS:	NERVOUS-SANGUINE.	{ Sweet, kindly, good, sympathetic, graceful, gallant, pleasing, coquettish, vain, lightheaded, inconsistent, lazy, and licentious.
MERCURY:	NERVOUS-BITTERS...	{ Quick, industrious, eloquent, clever, adroit, intriguing, pretentious, lying, and thieving.
THE MOON:	LYMPHATIC.....	{ Imaginative, chaste, sentimental, meditative, changeable, capricious, discontented, dreamy, melancholy and despairing.
THE SUN: or APOLLO.	HARMONIC.....	{ Ideal, great, generous, loving beauty, success, glory and riches, sometimes to excess.

THE PLANETS, THEIR NAMES
AND INFLUENCES.

The ancients attributed to each planet a particular and special influence over every being that inhabited the globe; the names they gave these planets indicated, at once, the nature of their revolution around the Sun and that of their influence over human life.

Saturn. They called the planet whose movement they thought the slowest, *Saturn*, and, being the farthest of those known to them from the Sun, they supposed it to be possessed of a dry, cold temperature, little favorable to the preservation of either human or animal life and likely to develop bile in the corresponding human organization. The bilious temperament, consequently, which is cold, serious and often melancholy, they attributed to the especial influence of this planet.

Jupiter The largest of all the planets they called *Jupiter*, which means, "kindly father;" and, on account of its position in the heavens, where it is neither too near nor too far from the Sun, they supposed it to be warm and moist and consequently favorable to a rapid circulation of the blood, an equal temperament, and a good, gracious, bright and active disposition, which would make the possessor love order, justice, peace and well-being.

On the same principle they gave the name of *Mars*, which means "the impetuous," to the little planet whose circle of revolution lies between Jupiter and the Sun. Mars presented to them the appearance of a red hot iron, and its surrounding atmosphere seemed charged with clouds besmeared with blood; all of which they attributed to this planet's proximity to the Sun. They supposed its dry, and, as it were, incendiary nature transmitted a certain amount of heat and fire to the man born under its influence, that is to say, to all impatient, quarrelsome or violent dispositions, always ready to make a disturbance and happy only in the midst of struggle and strife.

Mars.

The planet *Venus* was named from the Latin word *Veniens*, as she seemed to come whenever looked for, being the earliest to appear in the evening as well as the last to disappear at dawn of day. She has also been called the *Shepherd's Star* by the people, as she indicates the hour of his departure to and return from the pastures.

Venus.

This beautiful planet, with her pure, white, clear and steady light, has been considered the emblem and source of beauty, of sweetness, and of goodness, endowing with these qualities all whose nativity fell under her kindly influence.

Mercury was so named on account of the rapidity of its movement around the Sun, it never ceas-

ing to go and come, to appear and disappear, like a gay and agile messenger. This very vivacity, **Mercury.** this lightness and quickness of movement gave, they supposed, to those whose births were influenced by this planet, great vivacity, as well as great intellectual ability or acuteness, and agility of the body and its members.

Of all the planets Mercury is the smallest, and generally speaking, those who represent its qualities are thin and slight, although well formed and well proportioned.

Considering the Sun a planet, the Ancients gave it first the name of *Helios*, which means "the brilliant;" and later, that of *Solus*, or *Sol*, which signifies "the only." **The Sun.**

As to those born under its influence, they attributed a perfectly harmonious temperament, as well as a complete organization, and an inspired intelligence, creative of the beautiful and of the ideal; such a temperament as is met with in great poets, artists, &c.

The last of the seven planets known as such to **The Moon.** the Ancients, was called *Selena*, which means *the Moon*.

The cold, pale light, which is the emblem of weakness and melancholy, is well known, and her influence was regarded by Ancient Chiromancers as the original cause of certain weaknesses of

character which showed themselves principally in a want of vivacity and initiative energy and decision, together with a great inclination to melancholy.

Such persons have vivid and capricious imaginations, changing without reason or motive, due, Old Astrologers thought, to the changes that the Moon herself underwent; when exaggerated, these influences produce what we call lunatics.

To these seven principal planets correspond the seven principal organizations that compose the temperaments of all mankind.

The three planets, Jupiter, Saturn and Mars, are called *Superior Planets*, from being more clearly visible when they are situated above the Sun.

Superior
Planets.

The above mentioned were termed "Superior Planets" to distinguish them from the other, or *Inferior* planets which are only visible when beneath the Sun.

Inferior.
Planets.

THE SEVEN TYPICAL FORMS OF THE HAND.

SECTION I.

THE SEVEN ORGANIZATIONS.

The preceding chapter has shown us that, as there are among the stars seven planets that differ from one another as regards force, and quickness or slowness of movement, the names of which indicate these attributes, so there are among men, seven different and principal organizations, each one of which reproduces one or many of the qualities attributed to some one of these seven planets.

Influence
of Organiza-
tion on the
form of the
Hand.

Each of these organizations produces an infinite variety of characters, character being only the result of the degree of feeling and understanding given by the organization.

Therefore, the hand being the active instrument of the brain, to each particular type of character is consigned a separate and especial form of hand.

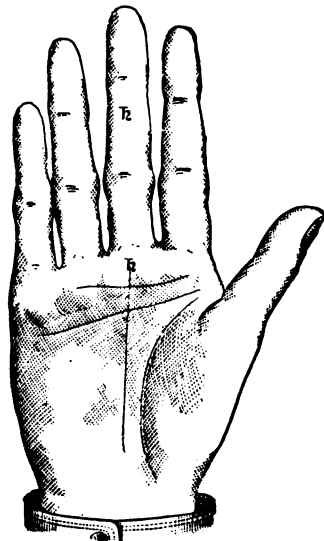
SECTION II.

THE BILIOUS TYPE.

The *bilious organization*, which is the slowest in all respecting movement and action, but the most

HAND NO. I.

SATURNINE, OR BILIOUS TYPE.

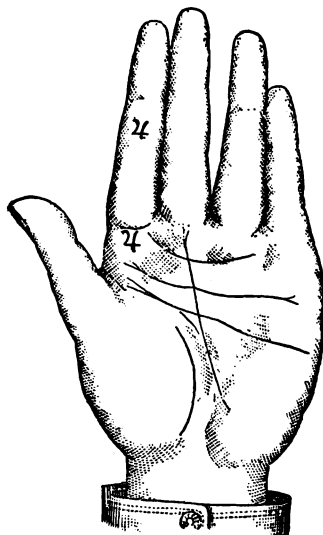


The symbol of Saturn ♄ designates the finger; the location of the Mount, and of the Line of Saturn, or luck, descending from the Mount.

CHARACTER:— *Wise, prudent, grave, serious, thoughtful, and slow.*

HAND NO. II.

JUPITERIAN TYPE, OR BILIOUS-SANGUINE.



The Symbol of Jupiter ♃ shows the finger, and the location of the Mount.

CHARACTER.—*Commanding, ambitious, upright, brave, loyal, high-liver.*

energetic where deep thought is concerned, was ascribed to the influence of the planet *Saturn*, on account of the latter's size and slow movement, and to it they dedicated the entire middle finger, it being the largest and the one that presses with the greatest force.

The bilious
Organizat'n
dedicated to
Saturn.

To it they gave the name of *Saturn*, as well as to the mount or elevation found at its base in the palm of the hand, and also to a certain line that corresponds to this elevation, which descends more or less directly from it towards the wrist.

Finger,
mount and
line attri-
buted to
Saturn.

On account of the slow movement of the planet *Saturn*, the Ancients supposed it to be heavier than the other planets, and consequently attributed to it the more massive formations of the human body, that is to say, the teeth, the bones, etc., and they asserted that these parts predominated in individuals subject to this influence and gave them large, dry and hard hands, the bones of whose fingers stood out like knots at each joint.

Predomi-
nance of
bone in Sat-
urnine or-
ganizations

SECTION III.

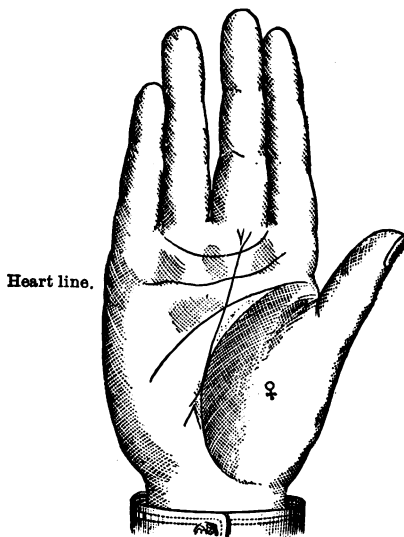
THE BILIOUS-SANGUINE TYPE.

To *Jupiter*, the greatest (except the Sun) of all the planets, whose majesty and grandeur of movement make him seem a very King in the heavens, was attributed the *bilious-sanguine temperament*.

The finger
and mount
dedicated to
Jupiter.

HAND NO. IV.

VENUSIAN, SENTIMENTAL OR NERVOUS-
SANGUINE TYPE.



The Symbol of Venus ♀ shows the location of the Mount.

CHARACTER.—*Loving, tender, gentle, good, kindly,
sympathetic.*

called the *Plain of Mars*; both signifying struggle and strife.

Very violent, cruel or brutal persons have that part of the hand which lies between the little finger and the wrist, so developed as to form a half circle, whereas the *Plain of Mars* is represented by an elevation, and not by the usual hollow.

A more moderate development signifies only the power of resistance, self-control.

SECTION V.

NERVOUS-SANGUINE TYPE.

To the influence of the planet *Venus*, the Ancients attributed those good, sweet, kindly, amiable natures which are the most sensitive to pain and suffering in persons or animals; and to her they dedicated the long horizontal line which crosses the hand from the foot of the mount beneath the little finger, to the foot of the Jupiter, or the Index finger, and they called it the *heart-line*. In persons of a good, gentle disposition this line is always fine and regular, ending often in branches which point towards the Index.

The heart
line.

In ancient Mythology, Venus was not only the goddess of beauty and goodness, but also the mother of love. This tendency is found in that vast projection which forms, in the hand, the

entire root and base of the thumb, called the *Mount of Venus*.

The Mount
of Venus.

In the hands of those persons who later in life have become mothers or fathers of large families, the root of the thumb, or *Mount of Venus*, is large and well-developed even when young, extending sometimes into the very middle of the hand.

SECTION VI.

NERVOUS-BILIOUS TYPE.

The finger
and mount
influenced
by Mercury.

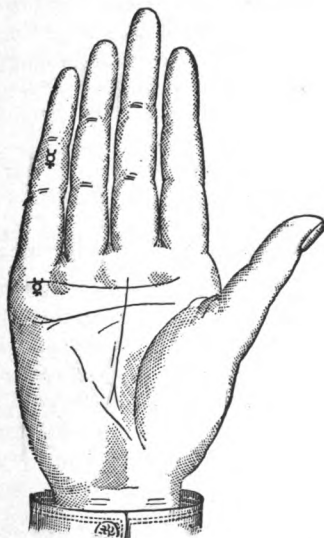
To the influence of the planet *Mercury*, whom the Ancients called "the agile," and "the messenger," they dedicated the *nervous-bilious temperament*; and its presence is recognized in the hand by the length and agility of the fingers, and more especially of the one we call the *little* finger, whose movement is, at once, the most delicate and graceful. This finger is called *Mercury*. And the elevation at its base the *Mount of Mercury*.

Length of
the little
finger.

It is a recognized fact that persons with the nervous-bilious temperament, and with impressible acute minds, have the little finger proportionally much larger, longer and more pointed than the others. An undeveloped Mount of Mercury is rare.

HAND NO. V.

MERCURIAN OR NERVOUS-BILIOUS TYPE.

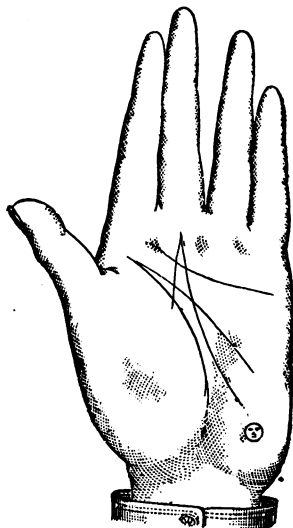


The Symbol of Mercury ☿ shows the finger, and the location of the Mount.

CHARACTER.—*Clever, eloquent, industrious, prompt, adroit, intriguing.*

HAND NO. VI.

LUNAR, IMAGINATIVE OR LYMPHATIC TYPE.



The Symbol of the Moon ☾ shows the location of the Mount.

CHARACTER.—*Imaginative, dreamy, changeable, volatile, discontented, capricious, melancholy.*

SECTION VII.

LYMPHATIC TYPE.

The Ancients, recognizing the action of the *Moon* on all the movable parts of the globe,—more especially as regards the rise and fall of the waters, their ebb and flow—attributed to its influence the organizations called *lymphatic*, on account of the predominance of lymph or white blood. To it they consigned the most yielding part of the hand or that part found at its base, below the Mount of Mars.

Lymphatic
Organizations
attributed
to the Moon

They called it the *Mount of the Moon*, and in certain persons, when the hand is extended, a slight pulsation is visible nearly resembling the rise and fall of a wave.

Mount of
the Moon.

Persons of a lymphatic organization have this mount much more developed than those of any other; this thickness being always an indication of a large and extremely versatile imagination—amounting sometimes to absolute lunacy.

SECTION VIII.

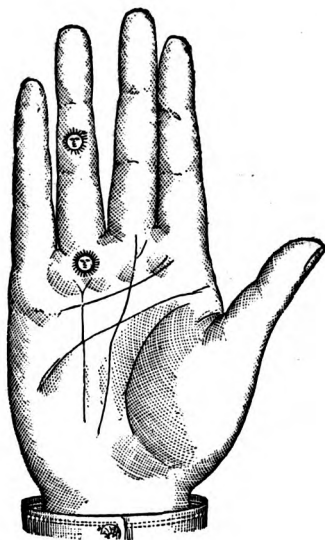
HARMONIC TYPE.

Those persons who are more directly influenced by the *Sun* or Apollo, show it in their hands. The temperament resulting from this influence is called

The Sun
influencing
the har-
monic or-
ganization

HAND NO. VII.

SOLAR OR HARMONIC TYPE.



The symbol of Apollo ☼ shows the finger, and the location of the Mount.

CHARACTER.—*Practical, artistic, successful, intellectual
tasteful, grand, loving riches and honor.*

harmonic, being the most equally balanced and producing, on that account, the most perfect character as well as the most graceful body and mind.

This type, which is that of the creative genius, the poet, the artist and the man of prolific imagination, has the most beautiful and graceful hand; neither too long nor too short, too fat nor too thin, neither hard nor soft; it is perfectly proportioned in all its divisions, the fingers being the exact length of the palm, all the lines exactly regular and the mounts of an equal height.

Beauty of
the hand.

The *third* finger alone is longer than usual, in fact almost as long as the middle finger.

Length of
the third
Finger.

The mount at the base is the Mount of Apollo, and is furrowed by several vertical lines which take their departure from the Line of the Heart, ascending directly to the base of this finger, and which are called *reputation lines*.

The Mount
of Apollo.

Reputation
lines.

The finger itself is called the *Sun* or *Apollo* on account of its grace and beauty.

TABLE NO. II.

Presenting the seven planets, the seven corresponding organizations and types of character, and their signs in the hand.

PLANETS.	ORGANIZATIONS :	CHARACTERS.	SIGNS OF THE HAND.
SATURN :	BILIOUS	{ Wise, grave, serious, slow, prudent, sad, thoughtful.	{ Thin, dry and long fingers. Long bony middle finger. Palm bony. Developed mount with vertical line from wrist.
JUPITER :	BILIOUS-SANGUINE...	{ Domineering, loyal, hon- est, upright, ambitious, brave.	{ Long first finger with square extremity ; developed mount, and first joint.
MARS :	SANGUINE-MUSCULAR	{ Courageous, resolute, self- controlling, cool, resigned.	{ Middle of percussion of the hand full.
VENUS :	NERVOUS-SANGUINE.	{ Loving, tender, gentle good, kindly, symp- thetic.	{ Fine heart line ; root of the thumb full.
MERCURY :	BILIOUS-NERVOUS.	{ Clever, eloquent, indus- trious, prompt, adroit, intriguing.	{ Long, thin and pointed little- finger ; developed mount.
THE MOON :	SYMPHATIC.....	{ Imaginative, changeable, dreamy, capricious, mel- ancholy.	{ Mount developed ; hand soft ; lines in the palm tending to- wards the mount.
THE SUN :	HARMONIC.....	{ Poetical, artistic, tasteful grand, loving riches, gen- erous.	{ Beautiful, shapely hand ; length of third finger ; developed mount furrowed by one or more lines.
APOLLO.			

THE HAND AND ITS DIVISIONS.

SECTION I.

THE PALM.

The hand is divided first into two principal parts, viz.: the full massive part called the *palm*, and the divided, movable part called the *fingers*. Division of the hand.

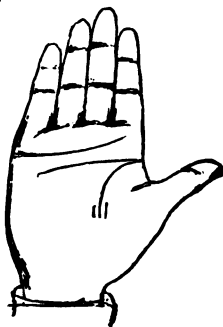
To the latter belong, in Chiromancy, the mounts found at their bases.

The palm of the human hand represents more especially the animal or material instincts, whereas the fingers represent more particularly the vitality and power of the mind. The palm.

Thus persons whose palms are massive, large, thick and hard, are generally those whose material instincts predominate, and whose indolent minds sometimes render them even too stupid to satisfy these instincts.

These palms are generally accompanied by fingers that are equally thick and unyielding, being almost as large at the tips as at their base.

Nature never contradicts



Massive palm and fingers.

HAND NO. VIII.

itself; the hand being the instrument of the mind, it must be fashioned accordingly.

Thin palm
and limber
fingers.

On the other hand, a palm that is short, thin and narrow, which seems to be, as it were, a prolonged root of the fingers, indicates a person of subtle, inquiring mind, little occupied with material things, but immensely interested in all things clever, intellectual or ingenious. To such a palm are ordinarily joined thin and remarkably limber fingers.



HAND NO. IX.

SECTION II.

THE LONG PALM.

Synthetic
Hands that
judge things
as a whole
and belong
to easy-go-
ing disposi-
tions.

When the palm of the hand, measured from the wrist to above the roots or mounts of the fingers, is much longer than the middle finger or Saturn (without being too heavy or massive), it is not essentially a sign of lack of brains; on the contrary, these hands are often found among the most intelligent people; but, being, nevertheless, an indication of stronger instincts than of reasoning powers,

they denote a character that judges as a whole, irrespective of details.

They are always easy-going, amiable and good-natured in their business as well as in their other affairs, having little taste for either contradiction or criticism. They have little capacity for learning word for word or by heart, preferring to improvise, and they never find themselves at a loss when conversing on either useful or serious subjects.



SECTION III.

LONG FINGERS.

On the other hand, those persons whose middle finger is much longer than the palm of the hand, (see hand No. IX,) have minds that are much more active and awake than any animal instinct could make them. Their greatest happiness is to shine intellectually, and they cannot refrain from criticising even to the minutest details. They have a wonderful memory for words and numbers, but they seldom produce anything great or which has important results.

Analytical
Hands that
judge things
in detail.

In business affairs it is just as well to make all conditions and arrangements beforehand, in black and white, to avoid misunderstanding later.

They are also badly fitted for the marriage state, the peculiarity of their minds rendering quarrels and differences of frequent occurrence.

SECTION IV.

PALM AND FINGERS OF EQUAL LENGTH.

The palm
and fingers
of equal
lengths.

If the length of the palm and the middle finger are exactly the same, measured as indicated in Section II, page 46, it signifies an exact equilibrium between the material or animal instincts and the intellectual powers, producing an amiable disposition, with a just and upright mind.

Only the Jupiterian (bilious-sanguine) and the Solar (harmonious) organizations have this form of hand, and it is a hand to be trusted, unless some very marked sign appears to inspire distrust.

SECTION V.

SOFT HANDS.

If the hand is soft, flabby and without resistance, it indicates a character lacking energy and force. **Soft hands.** To it belong fingers of the same nature, fat and round at their base, but dwindling almost to a point at the tips, like a funnel. They belong to a lymphatic organization more particularly.

SECTION VI.

FIRM AND SOLID HANDS.

Where the palm is firm, and solid even to hardness, it indicates a strong constitution, one that endures hard-work and resists fatigue. It also indicates a constant, patient and persevering mind.

If to this palm are joined thin, bony fingers, with knots at the joints, the person will be a thinker, but one of slow difficult conception, who will require time and labor to elaborate his thought. If, on the contrary, large massive fingers are joined to a hard palm (see Hand No. VIII), the man possessing them will be fitted only for manual labor.



A hard palm
with bony
fingers.

HAND NO. XI.

SECTION VII.

TEMPERATURE OF THE PALM.

By noting the temperature of the palm the state of a person's health can be ascertained. Temperature of the palm.

A palm that is cool, and soft and even to the touch, indicates a healthy condition of the system. Cool palm.

Damp palm. A damp and burning palm denotes a feverish state; often something wrong with the lungs.

Dry palm. A dry, cool palm reveals an excited condition of the nervous system.

A cold, damp palm foretells a liver complaint.

It will be understood that the indications, exhibited in the outline and structure of the hand, are general in their nature and not always conclusive in themselves, but they supply fundamental principles which give a decided tone to the subsequent investigation of the Lines, Mounts, &c., some of which may be found to greatly modify the first impressions derived from merely external observations.

This will become apparent as further advance in Palmistry is attained; and much, that at first sight appears conflicting and sometimes contradictory in the development of signs and tokens, will become harmonious and easy to reconcile.

THE DIVISIONS OF THE FINGERS.

SECTION I.

THE THREE PHALANGES.

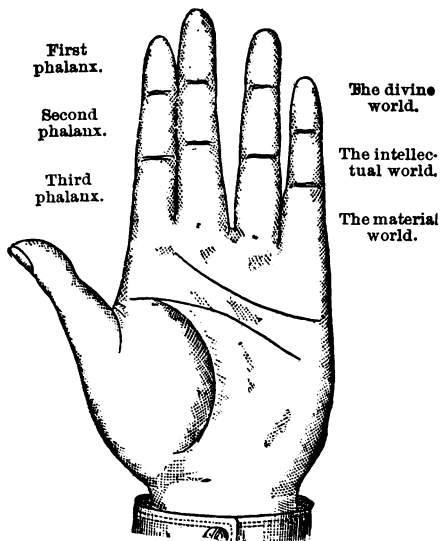
Each finger of the hand has three divisions, called phalanges, and separated from each other by the knots or joints of the fingers. They are as follows :

1. The first division (or phalanx) lies between the tip of the finger, where the nail grows, and the first joint ; this phalanx is dedicated to the *divine world*. The Phalanges or Three Divisions of the fingers.
2. The second division (or phalanx) lies between the upper and middle joints of the finger, and is dedicated to the *intellectual or abstract world*, or *world of logic*.
3. The third phalanx is between the middle joint and the root of the finger where it joins the palm of the hand ; this is dedicated to the *material world*.

It must be noted that the phalanges are not always uniform on all the fingers, or in relative proportion to the length of each finger. In some

HAND NO. XII.

THE PHALANGES.



This Hand shows the location of the Phalanges, and their relative signification or connection with the Three worlds of Palmistry.

instances, for example, the second phalanx of Apollo (the third finger) is longer, by actual measurement, than the same phalanx on Saturn, or the middle finger.

SECTION II.

THE FIRST PHALANX.

The *first phalanx* of the fingers, or that on which the nail grows, is supposed to appertain to the divine world in consequence of its being so far removed from the hand, which denotes the material; and it gives an ideal or spiritual aim to whatever qualities the finger on which it is found represents.

In consequence of this doctrine, an Index finger or *Jupiter*, having the first phalanx longer than the others of the same finger, denotes a tendency to direct control, purely for the love of order and justice.

If, on the contrary, this first phalanx is shorter than the others, it will no longer be for love of justice, but for the end indicated by the longest phalanx of that finger.

If the *first phalanx* of *Saturn* (the middle finger) is longer than the others, it signifies wisdom and love of science for its own sake.



The first phalanx.

Jupiter's first phalanx.

First phalanx of Saturn.

First phalanx of Apollo.

On *Apollo* (the third finger) a long *first phalanx* indicates love of art for art itself, for all that it offers that is ideal and sublime.

Mercury's first phalanx.

Mercury's first phalanx long indicates first, eloquence; and then great taste for scientific or clever things on account of the difficulties they present.

SECTION III.

THE SECOND PHALANX.

The second phalanx.

The *second phalanx* indicates the capacity of the mind for the qualifications indicated by the finger.

These qualifications are all based on the world of Logic or Reason.

Second phalanx of Jupiter.

A long stout *second phalanx* on *Jupiter* (the first finger) indicates a love of command based on the glory to be achieved. When short and thin, it indicates a lack of the intellectual ability necessary to make oneself obeyed.

Second phalanx of Saturn.

On the *middle finger* or *Saturn*, a long second phalanx signifies capacity for profound study. Thin and short, it indicates, on the contrary, a fondness for abstract study, but in-



sufficient intellectual power to apply oneself assiduously and successfully.

The *second phalanx* of Apollo, or the *Sun*, (the third finger) long and thick, signifies an intellectual taste for beauty and riches and love of success. Short and thin it indicates, on the contrary, a want of such tastes.

Second phalanx of Apollo.

In *Mercury* (the little finger) such a formation indicates great industry as well as cleverness.

Second phalanx of Mercury.

SECTION IV.

THE THIRD PHALANX.

The third phalanx of each finger, or the one nearest the palm, has, on account of this proximity, somewhat the same signification as the palm itself; that is to say, the material instinct predominates, giving a predilection for those things that regard the well-being of the body.

The third phalanx.

All persons who have this *third phalanx* long, large, thick and fat, will be ruled by the desire to satisfy certain material wants, differing in character according to the signification of the *finger* on which it is found.

If it be *Jupiter* that has this long, fat, third phalanx, it announces a real love and need of power, the end in view being principally the good things of this world; a good table, home com-

Third phalanx of Jupiter

forts, etc. Such a man wishes to be the master of others, not through pride or vain glory, but simply in order to be better lodged, clothed and fed than they; to ride comfortably where many have to walk.

Where the *third phalanx* of the middle finger, or *Saturn*, is well-developed and long, it shows a desire to be wise and learned, not for love or honor of the thing, but for the material benefits that accrue,—the money to be made by it, and the comforts to be bought with that money.

If it be *Apollo*, or *the Sun*, whose third phalanx presents this formation, (very rare in a truly artistic organization), it denotes a love and cultivation of the high arts for what they bring. Where there is simply taste, without any particular artistic talent, it denotes a love of the rich and costly.

Finally, if the *little finger* or *Mercury* is so formed, it indicates a disposition to procure the comforts of life with all the skill of a clever mind, the greatest industry or eloquence being necessary to bring about the desired end.

Third phalanx of Saturn.

Third phalanx of Apollo.

Third phalanx of Mercury.



TABLE NO. III:

The Three Worlds exemplified by the Three Phalanges.

	First Phalanx, or Divine World. Large and Long.	Second Phalanx, or Abstract World. Large and Long.	Third Phalanx, or Material World. Large and Long.
JUPITER, or First Finger.	{ Love of Justice. }	{ Capability : Love of Glory. }	{ Desire for power with a view to comfort. }
SATURN, or Middle Finger.	{ Love of Wisdom for itself. }	{ Capacity for Abstract Study. }	{ Desire for the benefits derived from study. }
APOLLO, or Third Finger.	{ Love of Art for its Merits. }	{ Love of Success and Celebrity. }	{ Love of Riches for the comforts they bestow. }
MERCURY, or Fourth Finger.	{ Eloquence; Adroitness. }	{ Industry; Commerce. }	{ Desire for benefits derived from cleverness. }

THE THUMB AND ITS DIVISIONS.

SECTION I.

LENGTH OF THE THUMB.

The thumb—called in Latin *Pollex*, the powerful
The Thumb.—is the strongest of all the fingers, and consequently considered by chiromancists as representing the greatest power of the brain, viz.: the will. In olden times they cut off a man's thumbs when they wished to deprive him of a part of his strength.

A long thumb. A very *long* thumb always indicates a very strong, energetic will-power, and it is found principally in Saturnian, Jupiterian and Mercurian organizations.

A short thumb. A *short* thumb indicates a weak and unresisting will, a lack of energy and personal initiative, and is generally found among the lunar or lymphatic organizations, the Venusian (that of most women) and muscular-sanguine in their exaggerated forms.

A *short thumb* gives simplicity, with feeble powers of resisting the influences of the Astral fluids. The longer the thumb, the stronger the will-power, and the greater the power of analysis

and of breaking away from uninvestigated generalities.

The best servants have short thumbs, doing well under a kind, but never familiar, management.

Short
thumb in
Servants.

The best soldiers have short thumbs also. This exaggerated muscular type is common among certain classes, who, if left too much to their own free wills, are apt to give themselves over to dissipation and excess.

Short
thumbs in
Soldiers.

Children with short thumbs should be most carefully watched and directed, as they are easily influenced, whether for good or evil, feeling themselves as it were, forced to imitate what they admire; and thus have no personal initiative whatever.

Short
thumb in
Children.

Between the long and the short thumb there is the medium thumb, which is neither one thing nor the other, but in exact proportion to the rest of the hand. There is but one organization that possesses it, and that is the *Solar*, or harmonic,—the organization of the poet, artist and genius.

The
medium
thumb.

SECTION II.

THE FIRST PHALANX OF THE THUMB.

The first phalanx of the thumb represents the power and energy of the will, as well as great self confidence. If long, it appertains to the Jupiter-

First pha-
lanx of the
thumb.



Thumb with first phalanx long.



Thumb with first phalanx very short.



Thumb With first and second phalanges equal.



Thumb with second phalanx long.

ian, Saturnian and Mercurian organizations, whose will and good sense always dominate their instructive impulses. First phalanx long.

A short first phalanx indicates weakness; a mind more influenced by sentiment and passion, than by either right or justice. First phalanx short.

It is common in all sensitive organizations, where instinct masters thought, and where the sentiments of inspiration are more powerful than the convictions of reasoning.

Women, as a rule, have short first phalanges. If the first and second phalanges are of equal length, it indicates an exact equilibrium between the judgment and the will, and belongs, almost exclusively, to the Solar or Harmonic temperament. First and Second phalanges equal

A short, but broad, first phalanx indicates stubbornness; an irregular will, without discernment; the extremes of joy and sorrow, and melancholy. First phalanx short and broad.

SECTION III.

SECOND PHALANX OF THE THUMB.

The *second* phalanx signifies, if long, great reasoning power, logic, perception and judgment; the good sense to desire only what may be obtained by our means or faculties. Second phalanx of the thumb long

Second phalanx short.

When the second phalanx is only moderately developed and the first very much, it denotes a will that can master the passions, but only by diverting the thoughts into another channel by means of steady work.

Second phalanx medium.

The second phalanx of the thumb, short, denotes inconstancy in friendship and want of fidelity to party, political or otherwise. The person may be capable of sudden acts of devotion and possible heroism, but only on the spur of the moment; he will lack the stability and perseverance necessary to follow up a noble act, and will relapse into his normal state of vacillation and apathy.

SECTION IV.

THE THIRD PHALANX OF THE THUMB.

Third phalanx of the thumb.

The *third* phalanx of the thumb is scarcely apparent on the exterior of the hand, while in the interior, it is quite absorbed by the Mount of Venus, partaking of its qualities.

THE FINGERS AND THEIR TYPICAL FORMS.

SECTION I.

LARGE AND SMALL FINGERS.

Large fingers signify a massive organization, destined to hard work ; also a ponderous mind and common, vulgar tastes. Large fingers.

Small, but not thin fingers, an acute, clever mind, which is often dissimulating. Small fingers.

SECTION II.

FAT AND LEAN FINGERS.

Fat fingers indicate a love of idleness, or laziness, and where the third phalanx is particularly developed, a taste for the sensuous. Fat fingers.

Lean fingers designate a searching and inquiring mind ; simple tastes, and sometimes a tendency to parsimony. Lean fingers.

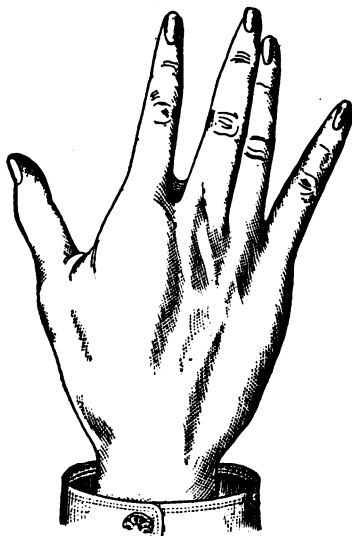
SECTION III.

SMOOTH FINGERS.

Smooth fingers denote a facility of conception and action, especially as regards art. They be- Smooth fingers.

HAND NO. XIII.

THE IDEALISTIC HAND.



Hand with smooth, pointed fingers, from which come high inspirations, inventive power, faith, and poetic qualifications; with strong tastes for all that is agreeable, graceful, delicate and artistic; and forming conclusions impulsively, and rapidly without studious examination.

long more particularly to nervous-sanguine and lymphatic organizations; the smoothness indicating a rapid circulation of the electric fluid.

The hand being the representative of the brain, if the fluids circulate more or less rapidly in the fingers, it is that they do so in the brain.

All persons with these fingers judge by inspiration or at first sight.

SECTION IV.

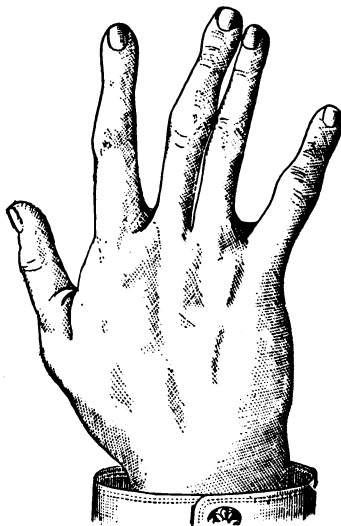
KNOTTY FINGERS.

In *knotty* fingers the conception is slow and difficult, requiring both time and labor to develop it, which is attributed to the super-abundance of bile (a cold, slow fluid) in these organizations, which hinders the perfect circulation of the nervous fluids. Knotty fingers.

Each knot or joint has its particular name and signification. The joints, or knots.

If the knot between the first and second phalanges is large it is called the *philosophical knot*, and indicates a struggle between the reason and the inspiration. It is found in the hands of independent theorists; of those who believe nothing without positive proof; of reasoners, and of persons who have orderly minds. The philosophical knot.

HAND NO. XIV.

THE PHILOSOPHIC HAND.

Hand with knotty fingers ; the philosophical and material knots both well developed, showing marked adaptability for abstract and profound studies, arriving at results and conclusions slowly and laboriously, but surely.

The joint between the second and third phalanges is called the *knot of material order*, and indicates a struggle between the laws of reason and the material instincts; it gives practical order in business affairs, and in calculations regarding personal advantages. If excessively large, it indicates an egotist; and, in fingers where both knots are present, the poetical is obliterated by the positive, the philosophical by the practical.

The knot of material order.

SECTION V.

POINTED FINGERS.

Pointed fingers, inhaling and exhaling the astral or electric fluids more easily than any other form, naturally indicate the prompt or rapid conception of an idea, and a not less rapid determination to execute it. They indicate also religion, ecstasy, poetry, invention, imagination and exaggerations. (See Hand No. XIII.)

Pointed fingers.

Jupiter, pointed, signifies either a commanding power that is quick and decisive; or a good and rapid intuition of the comfortable and convenient.

Jupiter pointed.

Saturn, pointed, (rare) indicates rapid intuition where the higher studies are concerned, and an easy solution of great problems.

Saturn pointed.

Apollo, pointed, means happy and rapid intuitions regarding the tasteful and artistic.

Apollo pointed.

Mercury pointed. A pointed *Mercury* (very common, except in the muscular type): inspired eloquence, innate industry or ability.

Pointed Thumb. A pointed *thumb* signifies a disposition that no sooner desires than it executes.

SECTION VI.

SQUARE FINGERS.

Square fingers. *Square fingers* indicate positive and reasonable decisions, order, organization, regularity, symmetry, thought.

The square thumb. The square *thumb* means that a conclusion once come to is unalterable.

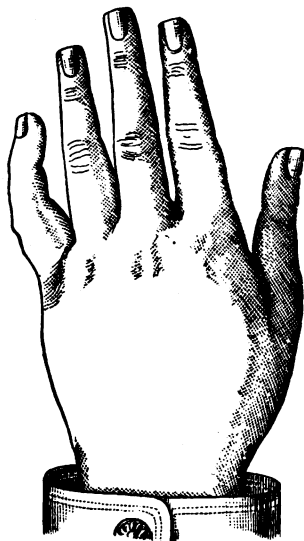
Jupiter square. A square *Jupiter* indicates a complete subjection to rules, laws, social conventionalities, and everything that appertains to exterior order.

Saturn square. *Saturn*, square, signifies: severe morality and the dominion of principle in everything; intolerance of liberal or independent doctrines, ideas or conduct.

Apollo square. *Apollo*, if square, signifies: severe artistic tastes with but little inspiration for its execution. This formation makes a good copyist, but in original productions the sentiment of color, movement, action and animation, will be wanting; rules and conventionalities will predominate. Occasionally one finds a good architect with this shaped third finger.

HAND NO. XV.

THE REALISTIC HAND.



Hand with square fingers, indicating order, organization, regularity, symmetry and thought.

Mercury
square.

Mercury, or the little finger, if square, signifies: difficulty of understanding all that requires subtlety, promptness or acuteness of the intellectual faculties. A hint would be perfectly useless; nor would the possessor of such fingers be able to extricate himself from a dangerous position.

SECTION VII.

SPATULATED FINGERS.

Spatulated
fingers.

With some people the fingers, or certain of them, exaggerate the square form by spreading at the ends like a fan or shovel; they are called *spatulated*, and this form is due to the super-abundance of electric fluid contained in the fingers. It seems to push the fingers in every direction, and forces the person to move and act constantly in the particular direction of the qualities of the finger where it is found.

Thus spatulated fingers imply a great need of action and physical movement; they also indicate resolution, material and positive interests, and a love that lacks tenderness, with a tendency to brusqueness.

Spatulated
thumb.

A spatulated *thumb* indicates desire for immediate realization of the will.

Jupiter
spatulated.

Jupiter, spatulated, signifies love of active power.

HAND NO. XVI.

THE ENERGETIC HAND.



Hand with spatulated fingers, indicating prompt and impulsive action without regard to consequences.

Saturn spatulated. A spatulated *Saturn* gives taste for agriculture, building, or work in the mines.

Apollo spatulated. A spatulated *Sun* or *Apollo* indicates a practical artistic taste, which includes historical painters, composers of marches or military music, photographers, etc.

Mercury spatulated. Finally, a spatulated little-finger designates a taste for mechanical work, a talent for the invention of machinery.

SECTION VIII.

MIXED AND ROUND FINGERS.

Round fingers. Besides the forms already mentioned, there exist others, which are neither pointed, square nor spatulated, but simply rounded at their ends. They are called mixed fingers, and are the result of a mixed organization,—that is, one formed of a mixture of several organizations united. (See Hand, No. XII. page 52.)

To them belong natures that unite the flights of the imagination to good sense. Where the rest of the hand corresponds, this union leads to great superiority; many of the most talented men having this form of finger.

SECTION IX.

OBTUSE FINGERS

Obtuse fingers, or those whose ends are as thick and gross as their roots, indicate an organization where coarse, brutal tendencies predominate; one that will always be more ruled by its impulses than by reflection. A large, round first joint of the thumb generally accompanies these fingers which belong to the muscular type.

Obtuse fingers.

They are rarely capable of anything either clever or delicate. Their possessors are easily led; forming, when unoccupied, a dangerous class of society. Habits of work, a strong moral education and constant oversight, are the only means of keeping them in the right way. (See Hand No. III. page 35.)

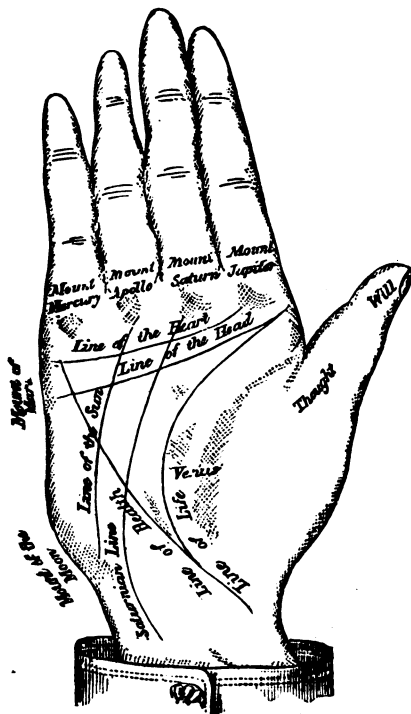
THE SIGNS ON THE PALM.

The prominent signs and tokens upon the palm of the Hand consist of Mounts or elevations located in various parts of the palm, and of Lines which traverse it in different directions. These constitute the Chiromancy of the hand; and, as the palm is the seat more especially of physical tokens, or those which refer more immediately to actual life and the *capabilities* of the senses, they form a very important adjunct to the revelations of the Three Worlds as exemplified by the Chirognomy or typical formation of the hand and its members.

If the Map of the Hand on page 21 has been carefully examined and studied, the locations of the Lines and Mounts will already be understood. The signification of these tokens will now be readily perceived, and their mutual bearings and their application to the Chirognomic indications will be further developed as this work progresses; but the independent meaning of each Line and Mount must first be thoroughly understood.

HAND NO. XVII.

SIGNS ON THE PALM.



Hand showing the seven Mounts, and the principal Lines of the palm

THE MOUNTS ON THE PALM.

At the base of each finger, in the palm of the hand, there is an *elevation* or *mount*. (See Hand No. XVII., page 75.) When these mounts are well-developed and placed just under the fingers to which they belong, they represent the same qualities as the fingers themselves; indeed, they have a stronger signification, as they are, as it were, the source from which the finger draws its virtue, just as a plant draws from the root its origin and power. Consequently, if the root is strong, large and well-developed, the plant will be vigorous; and vice versa.

The Mounts well-developed and placed just under the fingers to which they belong, they represent the same qualities as the fingers themselves; indeed, they have a stronger signification, as they are, as it were, the source from which the finger draws its virtue, just as a plant draws from the root its origin and power. Consequently, if the root is strong, large and well-developed, the plant will be vigorous; and vice versa.

Well developed Mounts were, the source from which the finger draws its virtue, just as a plant draws from the root its origin and power. Consequently, if the root is strong, large and well-developed, the plant will be vigorous; and vice versa.

It is the same with the fingers and their mounts.

If the mount at the base of a finger is *high*, *large and strong*, the quality signified by the finger will be equally so; if, on the contrary, this mount be *low*, of *small* compass and soft, it indicates that the qualities indicated by the finger are almost wanting in the organization of the person in question.

Low Mounts. *large and strong*, the quality signified by the finger will be equally so; if, on the contrary, this mount be *low*, of *small* compass and soft, it indicates that the qualities indicated by the finger are almost wanting in the organization of the person in question.

If, in place of a mount, there is a *depression* or *hollow*, these qualities are not only wanting, but often the opposite quality exists.

Depressed Mounts. *hollow*, these qualities are not only wanting, but often the opposite quality exists.

Besides the mounts located under the fingers, there are two others; one, in the centre of the

percussion of the hand, called the *Mount of Mars*, and another at the base of the percussion—the *Mount of the Moon*.

Mounts of
Mars and of
the Moon.

If these mounts are not in their proper places, but leaning to one side or the other, they partake of the qualities or defects of the mount towards which they lean.

Mounts
that lean
towards
another.

If *Jupiter*, for instance, leans towards Saturn it is a sad, and sometimes fatal modification of the inclinations inspired by the former.

Jupiter lean-
ing towards
Saturn.

Saturn leaning towards Jupiter signifies: power and energy which will conquer an adverse fate; whereas Saturn, tending towards Apollo, indicates good fortune attending artistic talent, or the acquisition of riches; but the Mount of Apollo, leaning towards Saturn, indicates reputation controlled or prevented by fate.

Saturn lean-
ing towards
Jupiter.

Saturn lean-
ing towards
Apollo.

Apollo lean-
ing towards
Saturn.

The Mount of the Sun leaning towards Mercury, but higher than the latter, indicates celebrity attained by science, eloquence or cleverness; if, on the contrary, Mercury's Mount tends towards Apollo, it signifies triumph of art over industry.

Apollo lean-
ing towards
Mercury.

Mercury
towards
Apollo.

Mars leaning towards Mercury gives energy to those qualities attributed to the latter.

Mars lean-
ing towards
Mercury.

The Mount of Venus, large and filling the greater part of the base of the hand, signifies: the power of love triumphing over great difficulties indicated in the Plain of Mars.

Mount of
Venus
large.

TABLE IV.
THE MOUNTS AND THEIR SIGNIFICATIONS.

NAME OF MOUNT.	WELL DEVELOPED.	EXCESSIVELY DEVELOPED.	ABSENT.
JUPITER:	{ Love of power, noble ambition, gaiety, honor, loyalty, truth, generosity. }	{ Superstition, the desire to shine, arrogance. }	{ Lack of dignity and self-respect, servility. }
SATURN:	{ Gravity, prudence, wisdom, thoughtfulness, seriousness, success, misfortune. }	{ Taciturnity, sadness, love of solitude, severe religion, remorse, suicide. }	{ Frivolity, insignificance, incapacity for serious application. }
APOLLO:	{ Artistic temperament and tastes, reputation, hope, calmness, grace, beauty, and riches. }	{ Love of gold—of spending, curiosity, envy, talkativeness, frivolity, noisy. }	{ Common-place existence. }
MERCURY:	{ Science, penetration, inspired eloquence, industry, love of work, commerce, cleverness. }	{ Theft, intrigue, lies, perfidy, discredit, pretensions, ignorance. }	{ Stupidity, obtuseness regarding anything clever. }
MARS:	{ Courage, coolness, self-control, self-respect, resistance, resolution, resignation. }	{ Brusqueness, anger, injustice, violence, tyranny, cruelty. }	{ Lack of courage and resistance, cowardliness. }
THE MOON:	{ Warmth, enthusiasm, imagination, invention. }	{ Caprice, discontentment, ill-regulated imagination, sadness, fanaticism irritation. }	{ Coldness, lack of enthusiasm and illusions, material views. }
VENUS:	{ Physical beauty and moral energy, eloquence, grace, tenderness, kindness, desire to please. }	{ Coquetry, dissipation, license, vanity, inconsistency, idleness, frivolity. }	{ Lack of energy, tenderness, action and zeal; egotism, coldness. }

THE LINES ON THE PALM.

SECTION I.

THE LETTER M.

In every hand there are lines; but they differ in length, depth, color and clearness, as well as in position, according to the type to which the hand belongs. They are the sensitive and intelligent part of Chiromancy. The lines of the hand.

The three most important lines in the hand are those that form the letter M, each one of which has a different signification.

SECTION II.

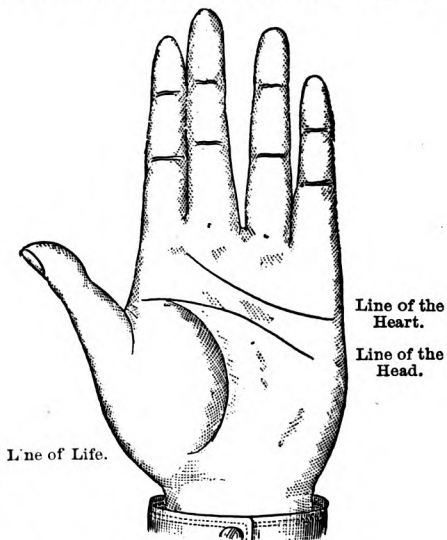
THE LINE OF THE HEART.

The Line of the Heart runs horizontally across the hand, at the base of the Mounts belonging to the fingers. In the left hand it forms the last branch of the letter M, and in the right the first; it is called the *Heart Line*. (See Hand No. XVIII.) Line of the Heart.

According to its length, depth and clearness, we can estimate the degree of disinterested devotion the heart is capable of. It ought to extend from the Mount of Jupiter to the percussion of the hand. The more it extends towards Jupiter the more pure the affection. A too long line is bad, indicating an excess of affection, and consequent jealousy or tyranny.

HAND NO. XVIII.

HAND WITH THE LINES FORMING THE LETTER M.



Showing the Three principal Lines of the Palm ; the Lines of the Heart, Head, and Life.

Beginning just under Saturn it is a fatal sign, provided it is found in both hands and that the line is without branches.

Length of
the Heart
line.

In the *sentimental* or *Venusian type* of hand it is generally long, clear and pure, indicating great affection and devotion.

Heart-Line
in the Ven-
usian type.

It is long also in *lymphatic organizations*, but extremely pale, indicating an affection which, although sincere, is rather passive than active, being incapable of struggling against great difficulties, and still less against the need of change which is natural to this temperament.

Heart-line
in the Lym-
phatic.

In the *Solar organizations* this line is only moderately long, as, although generous and devoted, they require a certain ideal in their affections, which die when surrounded by the commonplace or vulgar.

Heart-line
in the Solar.

The same line is also only moderately developed in the *Jupiterian organizations*, a type which is rather sensual than loving.

Heart-line
in the Jupi-
terian.

It is almost short in the *Mercurian type* where the brain is too busy to be mastered by any tremendous attachment.

Heart-line
in the Mer-
curian.

The *heart line* is short also in the *Saturnian type*, which is cold, and whose thoughts are too elevated to allow of its becoming absorbed by an earthly attachment.

Heart-line
in the
Saturnian.

Finally, in the *muscular type*, the *heart line* is

Heart line in the Muscular type. very short, as this type seldom desires with the heart, but wills with violence.

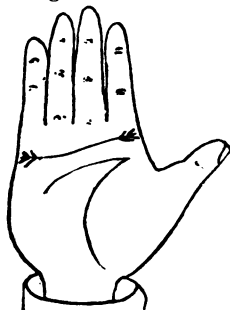
Heart line wanting. There are persons in whose hands the *Heart line* is wanting; they will never be influenced by sentiment, but by interest alone, and have iron wills and little faith. Sometimes it indicates premature death.

Heart line crossed. If the *Heart line* is crossed by other than the principal lines, it indicates just so many blows, so much suffering through the sensibilities.



HAND NO. XIX.
Line of the Heart crossed.

Heart line with branches.



Heart line without branches.

HAND NO. XX.
Heart Line branched.

A *Heart line*, beginning and ending with branches, betokens a good and rich nature; the character will be all the more beautiful and noble if, at its beginning under Jupiter, these branches ascend towards that finger.

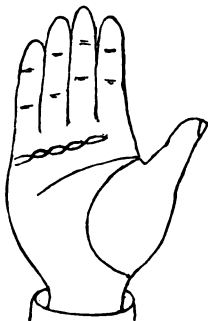
A *line of the Heart* without branches, indicates a timid, undecided person,

lacking vivacity and expansion.

Sometimes the *Heart line* extends towards its extremity, or the percussion of the hand, to the Head line; it is a sign that the head will master the heart; that affection will be sacrificed to interest.

A *Heart line* formed like a chain indicates undecided affections or small love-affairs.

A broken line is fatal, but only when found in both hands.



Heart line running towards the Head line.

Heart line with chains.

HAND NO. XXI.
Heart Line like a chain.

Broken.

SECTION III.

THE LINE OF THE HEAD.

The *Line of the Head*, indicating talent for calculation, is that which, in both hands, forms the second branch of the letter M.

Head line.

By its length, depth and clearness is recognized the greater or lesser disposition of a person for intellectual labor, as well as capacity for looking after his interests. It indicates also a strong will.

Indications of the Head line.

Location of
the Head
line.

It crosses the hand a little below the Heart line beginning under the Index finger, about half-way between it and the thumb, and ends half way between Apollo and Mercury. *Longer*, it indicates a long-headed person with an eye to his own interests; *shorter*, stopping perhaps under the middle finger, it indicates a person of weak discerning powers, easily losing his head when surrounded by difficulties.

Head line in
Saturnian
Jupiterian
and
Mercurian
types.

It is *long* in the *Saturnian*, *Jupiterian* and *Mercurian* types.

Head line in
the Solar
type.

In the *Solar* or *harmonious organization* it is *long* also, but extending somewhat towards the base of the percussion of the hand, or Mount of the Moon, and indicating an intelligence which although very great, is much more ideal than positive.

Head line in
the Lunar
type.

It is *long* also, but descending quite to the Mount of the Moon, in the *Lunar organizations*, in which the comprehension of all things positive is influenced and governed by the imagination, which reigns supreme in these hands. Lacking initiative or energy, they are too inactive to attend to their interests carefully, finding happiness in the dreams and illusions of their imaginations, and in the emotions caused by the various changes that occur in their lives.

Head line in
the Venusian
type.

The *head line* is *short* in the *Venusian* or senti-

mental type,—too often governed entirely by the heart.

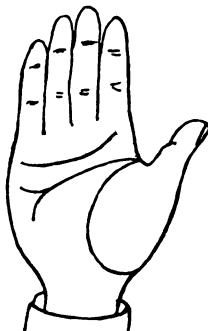
In the *exaggerated Muscular type*, it is *short* Head line in the muscular type. also but not in its more moderate development.

The *Head line*, extending to the percussion of the hand, denotes a man who is master of himself, and has an eye to his own interests.

If it finishes lower, close to the Mount of the Moon, it signifies a tendency to abandon all positive interests for dreamy contemplation, given to building castles in the air.

If on the contrary, this same line ascends at its extremity towards Mercury, it is a sign that the head is ruled by the heart,—a sign that all interests will be neglected where the soul is bound by a sentiment or affection.

The Line of the Head, clear and pure from beginning to end, indicates a clear brain that will not become easily troubled ; but, if unequal as regards size and depth, it denotes a mind not sure of itself,—confused, uncertain, undecided. When



HAND NO. XXII.

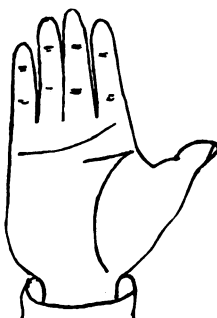
Head line
extending
to the Moon

Head line
ascending
to Mercury.

Head line
long and
clear.

Head line
ending un-
der Saturn.

Head line
not joining
the Life line



HAND NO. XXIII.

this line ends just under Saturn, it is fatal, provided the other signs in the hand point to the same thing.

Not joined to the Life line it signifies: caprice, imprudence and discontent. A sister, or accompanying line, is always of good omen, wherever it is found.

SECTION IV.

THE LINE OF LIFE.

The *Line of Life* begins between the upper part of the root of the thumb and the Index finger, and surrounds the entire root of the thumb or Mount of Venus, descending towards its base. (See Hand No. XVII. page 75). It forms in the left hand the first branch of the letter M.

By its clearness, depth and length, may be ascertained the degree of vigor of a person's constitution, as well as the probabilities of a long or short life.

Small lines crossing the *Line of Life* indicate illness or accidents, according to their depth.

The *Life line* is generally *very* long, although

pale and yellowish, in hands belonging to the *Saturnian or bilious type*,—indicating a long, calm existence. Life Line in the Saturnian type.

Although less long than in the bilious type, it is still *long* in hands belonging to the *bilious-sanguine or Jupiterian organization*, but it is much more vivid, being almost red in color, on account of the greater activity of the blood. Life line in the Jupiterian type.

The same line is *moderate* and sometimes of a bluish color in *sentimental or Venusian hands*; a type rather passive than active. This distinguishes it from the Jupiterian, which it resembles closely as regards constitution and activity of the blood. Life line in the Venusian type.

The Life line is *moderately* long only in the *harmonious organizations*; it is shallow and rather pale, although clear and well defined; this type drawing its activity rather from the harmony and equilibrium of its constitution than from the preponderance of either blood or nervous fluids. Life line in the Solar type.

It is *moderately long*, but fine and very clear, and also of a dark, greenish color, in hands of the *bilious-nervous type*, where activity and agility of the cerebral nerves predominated, causing a delicacy of conception that could not exist were the blood either slow or languid. Life line in the Mercurian type.

Finally, the *line of Life*, is *short, very short*, and often cut and interrupted, in the *exaggerated* Life line in the muscular type.

sanguine-muscular type. The breaks predicting danger from the impetuosity of the blood.

A *long pure and well traced Life line*, equal in all parts and of a beautiful rose color, is the sign of a good constitution, of vigorous health, and gives hope also of a long life.

Life line
long and
clear.

Short, badly drawn, and of unequal size, it designates a weak constitution, bad blood, and a disposition to troublesome fevers.

Life line
short.

If, besides, it is cut by other small lines, it indicates attacks of various maladies; their origin is known by the part of the hand from which they take their departure. If it be from the *Heart line*, these evils will originate in some irritation of the moral affections; if it be from the *Head line*, the illness will come from the brain, business disappointments or

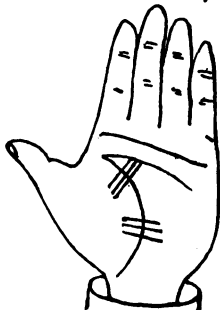
Life line cut
by small
lines.

Coming
from the
Heart line,

or the
Head line,

or the Mt. of
Venus,

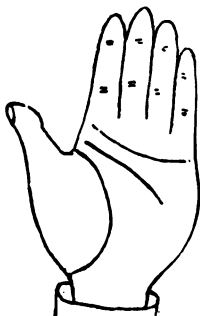
or the Plain
of Mars.



HAND NO. XXIV.
Life Line crossed.

blows on the head; if they come from the *Mount of Venus*, they point to some constitutional weakness; if from the hollow of the palm, or *Plain of Mars*, it may be concluded that these illnesses which attack life, are caused by embarrassments, by struggles or difficulties, sometimes by material privations.

In examining the *Life line* it is necessary to know whether, at its birth above the thumb, it joins the *Head line* or not. If it does, forming a regular angle, it indicates that the person will be wise and prudent in all his undertakings; if, on the contrary, the two lines of the *Head* and *Life* do not touch at all, it is a sign that the Head is not in accordance with the Life and that, for the sake of executing a project once formed, all else will be



HAND NO. XXV.

Life and
Head lines
joined.

Life and
Head lines
separated.

forgotten, even personal happiness and safety. See Hand No. XXV.

But if these two lines joined at first, instead of separating under the Index finger separate under Saturn, it indicates retarded reasoning age, or a long vegetative childhood.

A *Life line* broken in one hand but not in the other, indicates a serious malady. In both hands: death. This sign never fails.



HAND NO. XXVI.

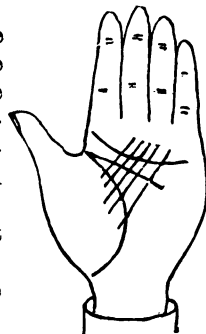
Life line
broken.

The broken Life line is shown on Hand No XXVIII.

Lines leaving the Mt. of Venus. If several lines have the *Mount of Venus* crossing the *Life line* as well as all the other principal lines, it signifies: a love affair that will destroy an entire life. See Hand No. XXVII.

Life line dividing.

If the *Life line* divides at the wrist, it signifies weakness, or a great change in the mode of living.



HAND NO. XXVII.

Lower branch of a broken Life line.

If the lower branch of a broken *Life line* turns toward the thumb it is fatal, signifying inevitable death; but if it turns towards the palm of the hand, there may still be a hope of prolonging life.

Double Life line.

Life line on Jupiter.



HAND NO. XXVIII.

the wrist indicate poverty and loss of money.

A double *line of Life* indicates an excess of vitality.

A *Life line* that stands on *Jupiter*, indicates immense ambition and success.

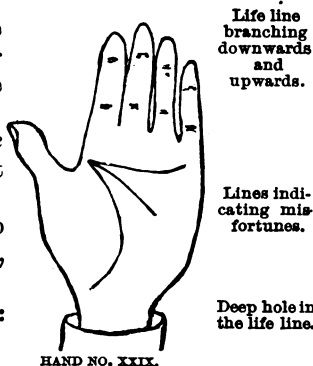
Branches running towards

Ascending branches announce aspirations towards a higher life. All really fine lines have branches.

If the *Heart*, *Head* and *Life lines* all join, it indicates great misfortune, accidental death.

A short *Life line*, with two small adjacent parallel lines, announces also a short life.

A deep hole in the *Life line* :
—violent death.



SECTION V.

THE LINE OF SATURN.

The *Line of Saturn*, that of *hazard* or *luck* which is found in most hands, is a line which starts from the base or lower part of the hand near the wrist, and ascends more or less directly towards the middle-finger or *Saturn*.

Line of Saturn.

Its place of departure is not always the same, being sometimes the base of the wrist, at others the *Plain of Mars*,—then again, the *Mount of Mars*, the *Mount of the Moon*, or the *Line of Life*.

its place of departure

Its termination varies in the same way, being sometimes at the *Head line*, sometimes at the *Plain of Mars*, sometimes at the *Heart line*, and

and termination

then again at one of the Mounts. Its signification depends on the places of departure and arrival, as well as on the directness of this line.

Significa-
tion of the
Line of luck

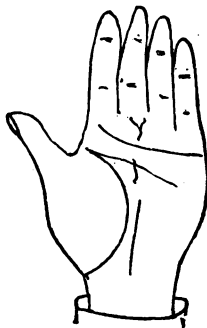
By its *clearness*, *length* and *depth*, may be ascertained the degree of success likely to attend upon a person's undertakings. If the line is found in the right hand, it indicates fortune favoring all active enterprises; in the left, or passive hand, it signifies good luck without the aid of personal endeavors.

Line of luck
in the left
hand.

Clear, straight and pure, mounting directly from the wrist through the Plain of Mars to the middle-finger, after having dug deep into the Mount at its base, it indicates luxuriant happiness, without alloy;—gifts, money and uninterrupted success,—notwithstanding any amount of imprudence or stupidity, that is, if this line be good in the left hand; if it is only found so in the right it indicates happiness and success just the same, but only achieved by personal exertions.

Line of luck
in the right
hand.

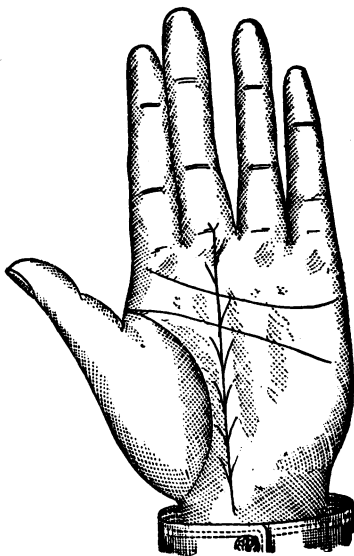
If the *Line of Luck*, good at its beginning, remains so only part of its way, it indi-



HAND NO. XIX.
Line of Luck broken.

HAND NO. XXXI.

THE LUCKY LINE.



Showing Line of Saturn, or luck, with lucky branches, all very strongly defined.

Various
forms of the
Line of luck

cates: happiness, interfered with at an advanced age. If, on the other hand, this line is only good towards the end of its journey, happiness and good luck will only arrive at that stage of the person's existence.

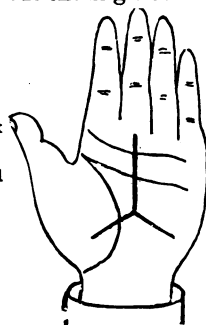
Line of luck
cut in the
middle.

If this line is fine at its start and also at its end, the middle alone being cut, interrupted or lost in other lines, it indicates that the happy conditions under which a person was born will not continue, but give place to fearful struggles in middle life, with a return of happiness at its close.

Line of luck
wanting.

If the *Line of Luck* is wanting in both hands, happiness and success are still possible, but without the slightest aid from luck or chance.

Line of luck
leaving the
Mounts of
Venus and
the Moon.



HAND NO. XXXII.

Often, instead of leaving the wrist, this line starts from either the Mount of Venus, the Mount of the Moon or both, in which case no luck can be said to be born with the person; it must come later from a strong attachment, a caprice, a great change in life, or a journey, if the line leaves the outside of the percussion; this exterior mount indicates always a great distance, especially if very marked lines leave it for the interior of the hand.

The *Line of Luck*, beginning at the *Line of Life*, signifies: happiness dependent on a person's own merits. Line of luck joining the Life Line.

If it extends below the wrist or above the Mount of Saturn, there is excess and consequent weakness. Line of luck too long.

If after leaving the bottom the hand it stops abruptly at the *Heart line*, it indicates: happiness ruined by a love affair, or an illness.

If it stops at the *Head line* it signifies: happiness interfered with by false calculations or a cerebral malady.

If the *Line of Luck* is broken, cut, or in chains or islands as it passes through the *Plain of Mars*, it indicates great physical or moral struggles.

A double line, if twisted or broken, announces great infirmities or corruption; straight, it announces excessive happiness. Broken in several places, it indicates streaks of good luck. Line of luck double.



Line of luck stopping at Heart line,

or at Head line,

Line of luck broken, cut or in chains.

HAND NO. XXXIII.

SECTION VI.

THE HEPATIC LINE.

The Hepatic line. The *Hepatic* or *liver line* is also called the *Health line*, and it begins ordinarily at the base of the hand, near the *Life line*, and ascends obliquely to the end of the *Head line*, which it usually joins about the middle of the *percussion* of the hand. (See Hand No. XXXIV, page 98.)

Position of the Hepatic line.

This line is not found in every hand.

Signification of the Hepatic line

By its straightness, depth and length, may be ascertained the strength of a person's cerebral powers,—that is to say, whether he is capable of doing any amount of brain work, and his physical capacity for the task.

When it is found in neither hand, the person's destiny is action rather than thought.

The Triangle.

If the *Hepatic line* is long, straight, even and of equal thickness and depth, it indicates a good constitution, especially if with the *Head* and *Life lines*, it forms a triangle, more or less regular. (See Hand No. XXXIV, page 98.)

The Hepatic line short.

If the *Hepatic Line* does not extend as far as the *Head line*, there is a want of harmony between the Head and Liver, destroying the power of the brain and rendering intellectual work fatiguing and difficult.

If the *Liver line* passes the *Head line* and ap-

proaches or even joins that of the *Heart*, the power and activity of the brain will be turned to things of sentiment,—all the vital forces will be swayed only in favor of a well-loved being. Devotion will be pushed to the point of utter forgetfulness of self and the care of one's own interests.

The Hepatic line long.

Small lines crossing the Hepatic line indicate illness originating with the liver or bile.

Small lines crossing the Hepatic line

In some cases the *Liver line*, instead of joining the *Head line* wanders off to the outside of the *percussion*, near the *Mount of Mars*. This signifies: health injured by a struggle.

Hepatic line wandering to Mars.

The entire absence of this line may or may not be an indication of poor health, as it makes known more particularly the capacity or taste that exists for mental application, and to what degree it is safe to work the brain. If separated from the *Life line* (see Hand No. XXXIV, page 98), it announces a long life; if joined with it a weakness of the heart.

Absence of the Hepatic line.

Hepatic line joining the Life line.

If this line extends towards the Moon, it denotes a character as capricious as can be, or journeys by sea.

Hepatic line extending to the Moon.

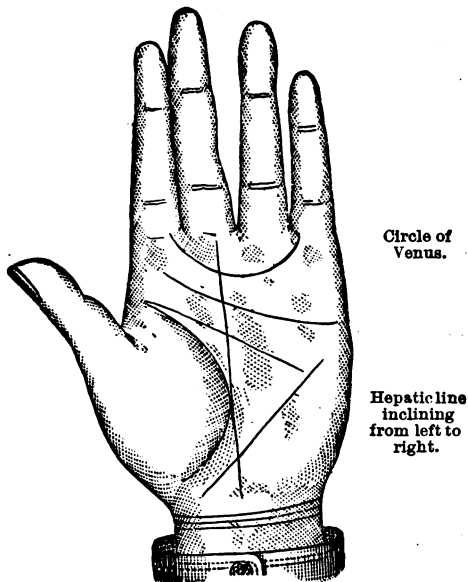
SECTION VII.

THE CIRCLE OF VENUS.

The *Circle* or *Ring of Venus* is a curved line surrounding the roots of Saturn and Apollo, and

The Circle of Venus.

HAND NO. XXXIV.



Showing the Hepatic Line, and the Circle or Ring of Venus, with their relative positions to the lines of the Heart, Head, Life, and Saturn.

indicative of an impassioned character—sometimes of sensuality when broken or imperfect. (See Hand No. XXXIV, page 98.)

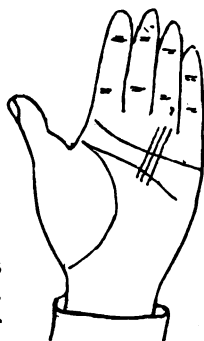
It belongs more particularly to the Jupiterian and Venusian types, gives great energy, and is always found in the perfect hand.

SECTION VIII.

THE LINES OF REPUTATION.

The Mount at the foot of Apollo or the Sun is often crossed by one or more vertical lines which cut deep into it, dividing it like a ravine.

These lines are the *Sun lines* or *lines of reputation*. They start ordinarily either in the middle of the hand, at the *Head line*, the *Heart line* or the *Mount of the Moon*, and by them may be seen whether a person will become celebrated or not in any particular respect, but more especially as regards the artistic creations; according to where they take their departure, depends the nature of this celebrity.



The Sun line.

Location of the Sun line

Signification of the Sun line

HAND NO. XXXV.

In very material hands they indicate love of riches.

When coming from the hollow of the hand or *Plain of Mars*, they indicate success and reputation after a great struggle; coming from the *Head line*, this success would be based on calculation or personal interest; but where they leave the *Heart line*, it announces a real talent, or success due to great generosity of soul.

Sun line
divided.



HAND NO. XXXVI.

If a single *line of the Sun* divides into *two* as it ascends, it signifies: force neutralized by division. If it divides into *three* parts, it indicates a desire for glory, riches and talents, which, for the above-mentioned reason, will remain only a desire.

If three lower branches unite and form one single line as they ascend, it signifies a union of fortune, reputation and merit.

Sun line
crossed.

The finest *Sun line* will give no glory if cut or crossed by a single line. There will be the desire and the talent, but no success.

Uneven Sun
lines.

Three uneven, wavering lines indicate a taste for several branches of art. This division of talent produces only an incomplete success.

SECTION IX.

SMALL LINES.

Besides the principal lines already mentioned, there are others that are placed on the Mounts, fingers or principal lines, their significations varying according to their location.

Smaller
lines.

A single line on the outside of the hand, beyond the *Mount of Mercury* and parallel with the *Heart line*, indicates a single lasting affection, or marriage. *Two lines* announce two marriages or affairs of the heart.

Marriage
lines.

A single line on the *Mount of Jupiter* indicates success.

A line on
Jupiter.

On *Saturn*: happiness. Many lines: misfortune.

A line on
Saturn.

A single line on the *Mount of Apollo*: talent and glory; cross lines: failure.

A line on
Apollo.

A single line on the *Mount of Mercury*: chance of fortune; many lines: disposition to steal.

Lines on
Mercury.

Many lines on *Mars*: temper, fury.

Lines on
Mars.

On the Moon: presentiments, mental troubles: running to the outside of the hand: journeys.

Lines on the
Moon.

Venus without lines announces a calm life. The more lines there are, the greater the passions.

Lines on
Venus.

THE FIGURES ON THE HAND.

Besides the Mounts, Lines, etc., which have been referred to and described, there are numerous figures and tokens that may be discovered in a close examination of the hand, some of which are formed by the contact or intersection of the more prominent lines; these are exhibited in the twelve numbers of the Diagram on page 103, their force and signification depending on their location and construction.

Stars, wherever they are found, indicate a great event—something beyond personal control. See Diagram, Fig. 1.

- | | |
|-----------|---|
| Stars: | |
| on | |
| Jupiter, | <i>A Star on Jupiter</i> signifies satisfied ambition, honor, unexpected elevation. Jupiter is always favorable. |
| on | |
| Saturn, | <i>A Star on Saturn</i> :—Assassination, murder or violent death. |
| on | |
| Apollo, | <i>A Star on Apollo</i> :—Celebrity and riches accompanied by misfortune. |
| on | |
| Mercury, | <i>A Star on Mercury</i> :—Dishonor. |
| Mars, | <i>A Star on Mars</i> :—Murder. |
| or | |
| The Moon. | <i>A Star on The Moon</i> :—Hypocrisy, perfidy, treason; a great misfortune caused by the imagination, or danger of submersion. |

FIGURES ON THE HAND.

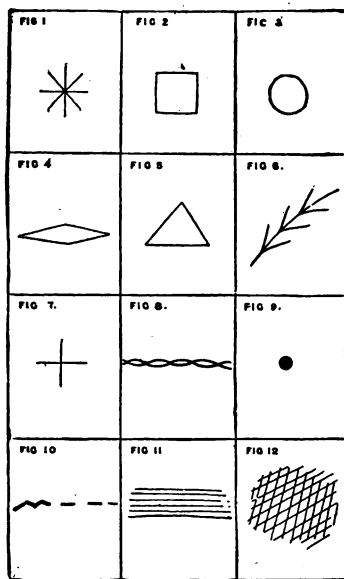


Diagram showing the smaller marks or figures to be found on the hand.

- Star on Venus.** *A Star on Venus* :—Unhappiness caused by a love-affair.
- Squares.** *Squares* give vigor and power to the organ on which they are found. See Diagram, Fig. 2.
- Suns.** *Suns* indicate a very great success, glory and reputation. See Diagram, Fig. 3.
- Islands.** *Islands*, see Fig. 4, indicate hereditary disease ; irregularity.
- Triangles.** *Triangles*, see Fig. 5, signify : scientific capacity, aptitude and talent.
- on various** A triangle on *Jupiter* indicates diplomacy.
On Saturn : dark sciences based on magic, etc.
On Apollo : science in art.
On Mercury : the science of politics.
- Locations.** *On Mars* : science of war.
On the Moon : wisdom of mysticism.
On Venus : designing love-affairs.
- Branches.** *Branches*, if they ascend, mean abundance ; if they descend, lack of success, complete failure. See Fig. 6.
- Crosses.** *Crosses*, see Fig. 7, are obstacles, when they cross a principal line. On the *fingers* and the *Mounts* they indicate, according to their size, an event more or less important in connection with the signification or development of the Mount or line on which they are found.
- Cross on Jupiter.** A cross on *Jupiter* indicates a love-match.

Chains, see Fig. 8, indicate struggles and mental anxieties.

Chains.

Dots, if black, see Fig. 9, indicate wounds; but if white—successes.

Black dots.
White dots.

When a *line is broken* up into small portions, see Fig. 10, in the same direction but not continuous, it means sudden stoppages or accidents in the career indicated by the line. If the line be crooked, the signification attached to that line is much weakened.

Broken
Lines.

Hair lines, see Fig. 11, show an excess of the quality of the line, but their very excess sometimes leads to failure, by overstepping the mark.

Hair Lines.

Gratings or *Crossbars*, see Fig. 12, indicate the defective qualities of the Mount on which they are found.

Gratings
or
Crossbars.

Crossbars on *Jupiter* denote egotism, desire to shine, pride and domineering.

On Saturn: misfortune.

On Apollo: folly, vanity, weakness and error.

on various

On Mercury: theft, shyness.

On Mars: violent death.

Locations.

On the Moon: sadness, discontent, agitation.

On Venus: strong passions.

THE RASCETTES OR WRISTLETS.

The
Wristlets.

At the wrist, where it joins the palm, there are always one or more lines in the form of a bracelet. These, Chiromancists say, indicate length of life, happiness and riches.

Four lines.

Four parallel lines, well-defined, straight and equal, indicate a very, very long period of existence—more than one hundred years.

Three lines.

Three lines indicate about ninety years, if clear and well cut.

Two lines.

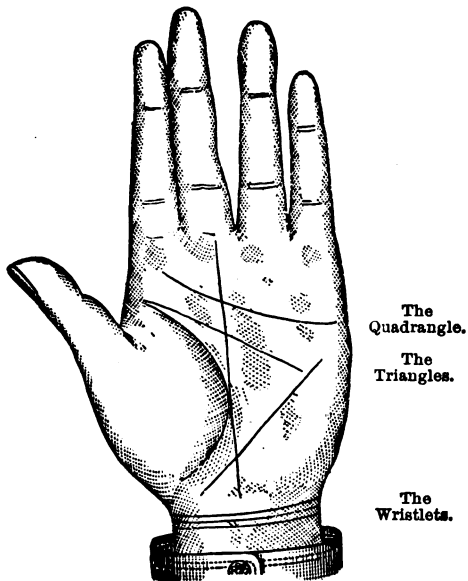
Two lines, sixty years, and one, thirty.

Badly
designed.

If the wristlets are badly designed, interrupted, cut or in chains, they indicate trouble and a laborious existence, followed by happiness—provided there are as many as *three* lines.

HAND NO. XXXVII.

THE WRISTLETS AND SPACES.



Hand showing the location of the Quadrangle; of the greater and smaller Triangles; and of the Wristlets.

FIGURES FORMED BY THE PRINCIPAL LINES.

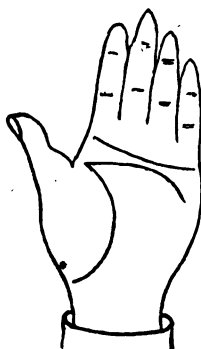
SECTION I.

THE QUADRANGLE.

The *Quadrangle* is the space enclosed between the *Heart and Head lines* (see Hand No. XXXVII); when they are both straight and regular, the form of the Quadrangle is regular and graceful, indicating a good constitution and a large-minded generous and kindly character.

If either of these lines is crooked or uneven, ascending or descending too much, the Quadrangle is irregular and narrow, indicating an irresolute, malignant, narrow-minded person, lacking vivacity, spontaneity and decision. If the *Heart line* ascends towards the *Head line*, it will be by force of interest or egotism that the person will be rendered mean and narrow.

If, however, the *Head line* ascends too much towards the *Heart line*, the character may be generous at bottom, but will be always timid and awkward in its demonstrations. This timidity will cause hesitations and embarrassments at the



HAND NO. XXXVIII.

proper time for action, and the Quadrangle will be consequently full of small crosses—invariable signs of mental indecision and trouble.

The Quadrangle, when covered by small lines, indicates a weak head; without lines: a great misfortune.

Quadrangle,
covered
with lines.

SECTION II.

THE FIELD OF MARS.

The triangular space formed by the *Line of Life*, the *Line of the Head*, and the *Hepatic Line*, is called the *Field of Mars*. This is divided into two triangles by the intersection of the *Line of Saturn* or *Luck*, and are called the Greater and Lesser Triangle, respectively.

SECTION III.

THE GREAT TRIANGLE.

The Great Triangle is the space which stretches from the *Head line* and the *line of Life* to the *Hep-*

The Great
Triangle.

Great Triangle regular. *atic or liver line.* (See Hand No. XXXVII.) When it is regular, it is a sign that the blood, (*Life line*) the intelligence (*Head line*) and the cerebral powers, (*Hepatic line*) are in a just equilibrium.

Great Triangle Irregular. But if the *Great Triangle* is irregular, caused by one or more of these lines being imperfect, it shows an incompleteness of the organization which renders a person ill adapted to any great undertaking. In consequence of this incompleteness, innumerable troubles will beset life. They are represented by crosses, gratings, chains, etc., in the hand.

Great Triangle with crosses, etc.

The study of the *Great Triangle* is no less important than that of the *Quadrangle*; the latter indicating moral and social qualities—the former the vital and intellectual powers.

SECTION IV.

THE LESSER TRIANGLE.

The Lesser Triangle. This Triangle is found only in hands that together with the *Head* and *Luck lines*, possess the *Hepatic*.

Lesser Triangle regular. If the *Head line* is regular in its course; if the *Hepatic line*, leaving the base of the palm, mounts obliquely to it, forming a right angle; and if the *Line of Luck*, coming straight from the wrist, crosses this *Head line*—the *Small Triangle* is formed in the hand. It indicates intellectual capacity

seconded by good fortune, or chance, and the great probability of success. (See Hand No. XXXVII.)

If both the Great and Lesser Triangles are found in the hands of a child, he may be unhesitatingly destined to any profession that requires brains; but if one of these Triangles is wanting, owing to some imperfect line, a more active vocation had better be chosen, as success otherwise will fail to crown his efforts.

Both
Triangles in
the hands of
children.

In the foregoing pages all the marks and tokens of the hand have been fully located and explained, with the meanings which are to be deduced from them singly and in combination. Any person desiring to become thoroughly proficient in Palmistry will do well to review very carefully what has already been given, before proceeding further.

He will then be fully able to apply the information offered in the following pages, and learn how to read the signs of the hand as he finds them, and harmonize details which at first sight may appear incongruous or conflicting.

DIFFERENCE BETWEEN THE RIGHT AND LEFT HANDS.

The right
and left
hands.

In studying the hand, it is to be noticed that the form, Mounts, lines and other signs of the left hand, are rarely the same as those of the right; there is often a very notable difference.

In consequence of this Ancient Chiromancists supposed that one supplemented the other, and that no prediction was certain unless the same signs were to be found in both hands.

Now we know that the left hand has quite different functions from the right; the latter being essentially active, the left only its aid or auxiliary.

The right
hand active

When the *right* hand requires no assistance the *left* remains quiet; the reason of which is, that the former is placed on the side of the body where the active organs are, such as the liver, whose bilious secretions are energetic stimulants to action, giving at the same time the necessary force; whereas the heart, near which the left hand is placed, is of itself a passive organ; its passive or involuntary action would be easily interfered with by a too constant or vigorous action of the left hand.

The left
hand passive

In consequence of this, in the *left* hand are found

signs in accordance with the passive powers of the hand, while in the right hand are the indications of whatever faculty for action the person may possess. The hand chosen for examination ought to be the one that presents the most regular and complete signs.

The hand to
choose for
examination

If the *left* hand presents greater regularity, it may be concluded that the person is rather passive than active, and will succeed better in what he directs or causes to be done, than in that which he himself undertakes.

The left
most
regular.

Those who have the finest signs in the right hand must hope for nothing from chance or luck ; they will succeed only by dint of their own endeavors ; while persons who have the passive hand most regular, have only to wait for what will surely come, especially if the line of Luck be long, clear and straight.

The right
hand most
regular.

INSTRUCTIONS FOR EXAMIN- ING THE HAND.

How to ex-
amine a
hand.

As soon as the tokens of the hand and their significations have been thoroughly fixed in the mind, it is advisable to adopt some logical method of procedure in the practical application of the principles which have been learned to the actual, analytical examination of the hand. By adhering to such method, until it may perhaps be improved by the experience that can only be gained by practice, the tyro will be enabled to form a more general and accurate estimate, and be less likely to overlook or omit important and modifying details, than if he were to proceed in a desultory manner, without beginning, middle or end.

Type or tem-
perament.

First, find by the form of the hand to which type or types the hand belongs. This will reveal the temperament, tastes, and dominant characteristics, shown by the shape of the extremities and the smoothness of the fingers, the knots and phalanges.

Right and
left hands.

Compare the right and left hands, to determine whether the person be active or passive in temperament.

Length of
the palm
and fingers.

Study the comparative length of the palm and the fingers; and whether the palm be hard or soft, moist or dry, hot or cool.

Note the length of the first phalanx of the thumb for will-power, and of the second for logic.

First phalanx of the thumb.

Ascertain the comparative effects indicated on the Lines of the Heart, Head and Life; noting carefully the modifications to be made in these estimates by the smaller accompanying lines and tokens; also the bearing of the great lines with the Mounts.

Heart, Head and Life lines.

Smaller lines and figures.

Mark the development of the Mounts, and any deviations from their proper locations; and, if so, in what direction the deviations seem to tend. Recollect that the meaning of each Mount depends upon the points of the fingers, which by their shape decide to which of the three worlds the hand belongs.

Direction of the Mounts.

Examine, in rotation, the Quadrangle and the Great and Lesser Triangles, if regular; or if irregular, note which of the lines produces the irregularity.

The Quadrangle and Triangles.

Finally, estimate the Wristlets, their number, form and relation to the lower end of the Life line.

The Wristlets.

By following the routine thus laid down, each salient feature will be examined in turn, and all minor details be brought to bear upon each in succession. In this manner the student will advance rapidly, and in a short time become proficient.

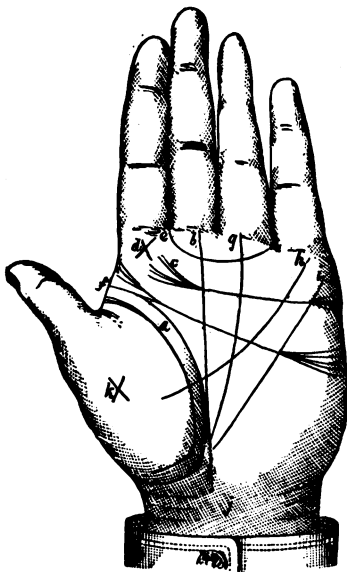
THE LUCKY HAND.

The example found on page 117 of Hand No. XXXIX represents a Lucky Hand, depending upon the following especially favorable indications:—

- a.* Line of Life doubled: longevity.
 - b.* The line of Saturn straight: certain good luck.
 - c.* The line of the Heart, branched at each end: abundance of affection and goodness.
 - d.* Cross on Mount of Jupiter: marriage for love.
 - e.* The Ring of Venus: strong passions, but thoroughly held under control by the other favorable lines and indications.
 - f.* Line of the Head, with branches tending towards the Mount of the Moon: developed genius and imagination.
 - g.* Line of Apollo, straight: success in the arts, celebrity.
 - h.* Conjunction of Mercury and Venus: shrewdness in matters of business, love and fortune.
 - i.* Line of Health: good constitution and health.
 - j.* Triple symbolic bracelet: long life.
 - k.* Cross on Mount of Venus: constancy in love.
- The presence of the Ring of Venus in a hand

HAND NO. XXXIX.

THE LUCKY HAND.



Showing the most favorable conditions united to constitute a
Lucky Hand.

otherwise so richly endowed with tokens of superior intellect and fortunate destiny, simply denotes a greater faculty for enjoyment, but restrained by wisdom—an additional incentive to pleasure, which does not, however, lead to excess.

If the Ring of Venus is complete, and crossed by a strongly defined line in the Mount of Apollo, it denotes loss of fortune in consequence of excessive dissipation.

This is almost an ideal hand, such as may, perhaps, never be found in actual existence; its possession would represent the strongest passions united to the highest intellectual faculties; in other words, physical and mental perfection.

THE THREE WORLDS.

SECTION I.

THEIR INFLUENCE ON THE MOUNTS.

In Palmistry, the general or primary interpretation of the marks and tokens is not difficult; but it is not quite so easy to give the exact application of the quality and influence represented by any particular Mount. To make the matter plain, we recapitulate the *primary* meaning of the Mounts. Meaning of the Mounts.

Jupiter indicates religion, ambition, pride, desire to excel.

Saturn gives prudence, melancholy, superstition.

Apollo endows with glory, celebrity, riches.

Mercury signifies the higher grades of science, eloquence, theft, strategy or cunning.

Mars contributes resignation, courage, ferocity.

Venus confers charity, love, brutal passion.

The Moon bestows mysticism, imagination, error.

Take a case where the *Mount of Jupiter* is strongly developed. This would indicate religion; but it may be that the person in question has not the least bit of religion in him, but full of pride. Mount of Jupiter strong.

In another instance, the *Line of Apollo* is strongly traced. The first supposition would be a man devoted to art; and yet he may have no natural. Line of Apollo strong.

taste for art, but for riches, with a strong talent for amassing wealth, and a desire for all that tends to celebrity, luxury and splendor.

Again, consulting the Mount of Mercury, you would presuppose a scientific man; whereas in fact he is a man of no capabilities, but more likely to be inclined to theft.

Conclusions must, therefore, be drawn with the greatest circumspection, and in conformity with all the surrounding circumstances of fact and observation.

To this end Chiromy lends substantial aid.

Tokens of
the three
worlds.

Pointed fingers represent the divine world.

Square fingers: the world of nature, or natural world.

The three
worlds and
Jupiter.

Spatulated fingers: the material world.

These, taken in connection with the Mount of Jupiter, will indicate as follows:—

Meaning of
the three
worlds.

Pointed fingers: religion;

Square fingers: ambition;

Spatulated fingers: pride.

Three
worlds
modifying
the Mount
of Apollo.

Again, taken in connection with the Mount of Apollo, the indications of the fingers will be:—

If pointed: thirst for glory;

If square: love of truth in art;

If spatulated: desire for riches, or sensation in art.

The lines also modify the indications of the Mounts.

Thus:—the line of the Head perfectly straight; the line of the Heart rather faint; knots on the fingers, and the second phalanx of the thumb long, would give to the Mount of Apollo the signification of love of riches, instead of love of the Arts.

The lines modifying the Mount of Apollo.

On the contrary, the line of the Head descending towards the Mount of the Moon; smooth and pointed fingers, and short thumb—these will indicate the artist.

Indication of the Artist

If the Line of Apollo is almost effaced by a deep furrow, or concealed under cross lines, with the Mount of Jupiter strongly developed, it will indicate all the vanity of an artist without any trace of talent, and thus is still more intensified by soft hands, which adds indolence.

Line of Apollo modified by the Mount of Jupiter.

In the case of a strong development of the Mount of Mercury, it is less difficult to apply its proper signification to the person whose hand is under inspection.

If this Mount inclines towards, and (so to speak) bows down before the Mount of Apollo, it indicates science and eloquence; if it inclines towards the percussion or outer edge of the hand (the positive side), it shows aptitude for business—industry; if it be excessively developed, it means strategy or cunning.

Modification of the Mount of Mercury.

Thus it will be seen that there is continual

Necessity
for careful
examination

necessity and a wide field for exercising great care and precaution, and no details which tend to have any bearing upon the issue should be neglected or omitted.

SECTION II.

TYPIFIED BY THE LINES FORMING THE LETTER M.

The lines which form the letter M on the palm of the hand have also reference to the three worlds.

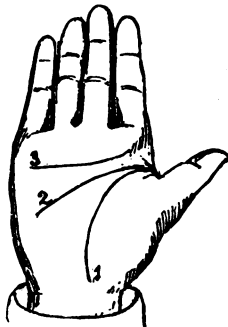
The lines
forming the
letter M
symbolizing
the three
worlds.

The first, the line of Life, typifies love, personal attraction and the functions of life in the material world.

The second, the line of the Head, traversing the Plain and Mount of Mars, has reference to the mental power and influence which analyze and regulate the affairs of life.

The third, the line of the Heart encloses the divine world, which is represented by the Mounts situated at the base of the fingers; these serve as conductors of the Astral fluids.

The line of the Heart develops ambition or religion, belief in destiny, a passion for art and occult science, which all proceed from the planets.



HAND NO. XL.

SECTION III.

REFERRING TO THE THREE TYPES OF RELIGIOUS
BELIEF.

As there are three worlds, so there are three systems of religious belief, each one corresponding in its nature with each of the worlds.

The Three
Worlds re-
ferring to
the three
types of re-
ligion.

The Catholic and Israelitish, full of ideality; their ceremonies conducted to attract the eye and ear, and inspiring the mind with exaltation and ecstasy.

The Ideal
type.

The Protestant: real, earnest and tangible, the religion of man to man as well as to the Deity; its ceremonies much simpler, with less poetical and artistic effects, and appealing to the intellect rather than to the senses.

The Intel-
lectual type

The Mahommedan: representing materialism; the religion of pleasure, tempered with self-denial; whose paradise is the symbolic abode of the houris.

The Material
type.

It has already been shown that the Three Worlds as typified by the three phalanges, refer only to the finger on which they are displayed, modifying the signification or force peculiar to each finger.

The Three
Worlds typi-
fied by the
Phalanges
only local
in effect.

PALMISTRY OF THE SEVEN CAPITAL SINS.

SECTION I.

INORDINATE PRIDE.

Chiromancy of excessive
Pride.

Chiromancy.—Long fingers: stinginess, meanness. Fingers dry and bony: conceit, and domineering disposition.

The second phalanx of the thumb very long: excessive self-will, self-confidence, and bad opinion of others.

The first phalanx of the thumb short: want of common sense.

The philosopher's knot: distrust of everything.

Pointed fingers, especially the index-finger (which denotes ambition): a tendency to take a false view of things.

Chiromancy of excessive
Pride.

Chiromancy.—In Chiromancy, the indications are more clearly developed, thus:

The Mount of Jupiter, strongly developed, indicates excessive pride. This sign taken in connection with other indications, is almost infallible, but bearing in mind that it may also denote devotion.

A line starting from the line of Life, ascending

the Mount of Jupiter in a straight line, and terminating in a star, indicates pride carried to the extreme of folly

Where a senseless pride exists, the line of the Head is necessarily short (indicating weak intellect) and the Mount of the Sun is covered with barred lines, evincing desire for celebrity, but lack of talent to attain it.

Senseless
Pride.

These tokens are joined to a fresh and florid complexion, rasping voice, baldness on the top of the head, and the head thrown back.

Care must be taken to distinguish between pride as a vice, and commendable ambition ;—the latter is an incentive ; the former assumption. When a man of genius replaces ambition with pride. it is a sign that his talents are on the wane.

Proper
Pride

SECTION II.

EXCESS.

Love is the life and soul of existence ; excess is the grave of love, the death of the soul.

Indications
of Excess.

Chirognomy.—Hands short, fat, smooth, soft and dimpled ; fingers thick at the base ; all these indicate a craving after the pleasures of the material (or third) world.

Chirognomy
of Excess.

The first phalanx of the thumb short : improvidence, carelessness.

The second phalanx but little developed : want of common sense.

Pointed fingers : an eagerness for everything that offers in the way of pleasure.

The palm very soft : idleness.

The Mount of Venus largely developed : strong passions.

Chiromancy of Excess. *Chiromancy.*—The Ring of Venus : irresistible indulgence.

The Mount of the Moon strongly developed : imagination aiding the predominant desires.

The same Mount only slightly developed and covered with wrinkles indicates want of physical energy.

The line of the Heart wide and pale : senseless indulgence.

The line of the Heart irregular, or composed of interlacing lines ;—the line of Life assuming a serpentine form ;—a cross on the first phalanx of the fore finger ;—numerous and strongly marked lines from the root of the thumb to the line of Life ;—a star upon the back of the thumb, near the nail ;—each and all indicate excess.

SECTION III.

ANGER.

Chirognomy of Anger. *Chirognomy.*—The first phalanx of the thumb very short and ball-shaped.

The fingers spatulated and smooth.

The hands very hard and leathery.

The nails short and hard.

Chiromancy.—The line of Life broad, hollow Chiromancy
of Anger.
and red : wrath and brutality.

The Plain of Mars with radiating lines and a cross in the centre : anger and combativeness.

The Mount of Mars flat and radiated : passion.

The entire hand covered with lines : nervousness, extreme irritability.

SECTION IV.

INDOLENCE.

Chiromancy.—Hands fat and excessively soft.

The first phalanx of the thumb very short : Chiromancy
of Indolence.
carelessness.

Pointed fingers : imaginative, improvident life.

Smooth fingers : want of method, of discernment and of foresight.

Chiromancy.—Line of the Head short : deficiency Chiromancy
of Indolence
in intellect.

Mount of Jupiter entirely wanting : lack of ambition.

Mount of Venus smooth, slightly developed, and without lines : lack of affection.

The Plain of Mars level, the Mount of Mars tolerably well developed : resignation.

The Mount of Mercury flat and without wrinkles: no taste for science.

The Mount of Apollo flat, with lines across it: entire lack of desire for art, love, or riches.

The line of Life pale, slender and lightly marked, hand narrow: lack of vital energy.

SECTION V.

AVARICE.

Chiromy of Avarice. *Chirogno-*—The thumb and fingers inclined
my of
Avarice. towards one another.

The fingers exceedingly square or pointed, long, very thin, bony and dry; the skin on the back of the hand hard, dry and wrinkled; the hand hard.

The fingers, when joined close together, have no transparency between them.

Chiromancy of Avarice. *Chiromancy.*—The line of the Head very straight, and reaching to the percussion.

The Mount or the Moon not developed: want of imagination.

Mount of Venus flat and weak.

Mount of Mercury very strong: strategy and theft.

Parallel lines on the Mount of Mercury: thieving disposition.

The line of the Heart very short, and without

branches, and especially if serpentine on the middle : grasping avarice.

The line of the Head forming an angle with that of the Heart, shows that the head encroaches on the heart, and the impulses of the latter will be governed by the calculations of the former.

SECTION VI.

ENVY.

Chiromny.—Long, dry, bony hands : want of sympathy. Chiromny of Envy.

The first phalanx of the thumb long : desire for domination.

The second phalanx of the thumb short : want of perception.

The nails very short : discontent, aggressiveness.

Line of the Heart thin and very short : self esteem.

Chiromny.—Mount of Jupiter very strong, with lines across : overweening pride. Chiromny of Envy.

Mount of Apollo covered with lines : impotent desire for celebrity, glory and riches.

Mount of the Moon developed and lined : restless imagination.

The philosophic knot excessively developed : arrogant sense of superiority, which belittles everything that is great, that is, envy.

The hands are often soft and spatulated, indicating want of energy, but strong imagination.

The line of the Head is separated from the line of Life, and the intervening space is full of crossed lines.

The Mount of Mercury is excessive.

SECTION VII.

GLUTTONY.

Chirognomy of Gluttony.—Gluttony is one of the indications of a sensual form of hand.

The hand, chubby, fat outside, shining, thick and short.

The fingers very strong, and very thick at the third phalanx (the material world).

Palm longer than the fingers: sensuality and materialism.

The thumb very short: carelessness, entire self-indulgence.

Chiromancy.—Mount of Jupiter strong: love of the pleasures of the table (third world).

Chiromancy of Gluttony. Mount of the Moon weak and without wrinkles: absence of haste or excitement.

Mount of Venus moderate and smooth: lack of strength of affection.

Hand soft and flexible: indolence, *dolce far niente*.

Line of the Head short : sensual gluttony.

Line of the Head fine and long : refined taste, appreciation of delicacies.

Line of the Heart short and without branches : egotism.

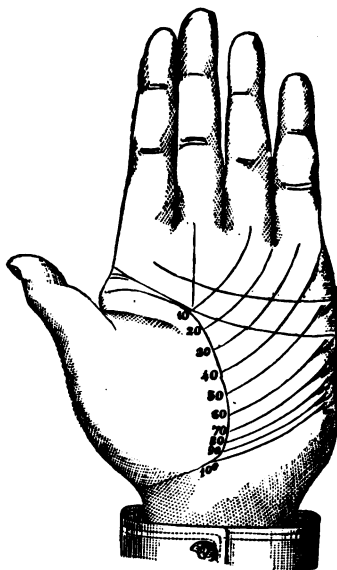
The lines red in color, especially in youth.

In estimating character by the signs of the hand, it is a matter of importance to memorize the peculiar tokens which combine to portray each of these seven tendencies to depravity.

Whenever any of these combinations occur, it supplies a basis which will tend to modify other indications, unless some other tokens be found, indicating high intellectual powers sufficient to keep apparent depravity in strong subjection.

HAND NO. XLI.

DIVISIONS OF THE LIFE LINE.



Showing the Decades marked upon the Line of Life, denoting the probable duration of a Life-time.

HOW TO ESTIMATE DURATION OF LIFE.

The Ancients divided the line of Life into ten compartments (See Hand No. XLI), each representing ten years, and thus they were enabled, they thought, to prognosticate the particular epoch in a life that the illness or dangers, indicated by the form and color of the line, would be likely to occur.

It will be noticed that the Ancients made the course of the first ten years of life extend from Jupiter (Divinity) to Apollo (Light), and the space occupied by the first ten years was thus larger than those representing the succeeding decades

*Divisions of
the Life line*

*The Ten Decades on the
line of Life.*

The spaces from ten to sixty are of about equal size; but as the vital force then retrogrades, the Ancients supposed the fluid to be less plentiful; and when the life reaches eighty years, it will be seen that, acting on the same reasoning, they made the spaces still more contracted.

In order to divide off on the Life-line the successive decades of life, take a pair of compasses or dividers, and place one point upon the root of the

Location of
first decade
on the line
of Life.

index finger for a permanent centre ; then extend the free joint of the compasses until it rests upon the centre of the Mount of Apollo, at the base of the third finger ; sweeping this leg of the compasses around, until it crosses the line of Life, mark the point of intersection, which locates the end of the tenth year, or first decade.

Location of
Second
Decade.

Next, extend the free leg of the compasses to the point of junction of the third and fourth fingers ; sweep the compasses over the line of Life, and at the point of intersection, locate the twentieth year, or second decade.

Location of
Third de-
cade.

Now, extend the compasses to the centre of the Mount of Mercury, at the base of the little finger ; again sweep across the line of Life, and note the location of the thirtieth year, or third decade.

Location of
the fourth
decade.

The arc which determines the fortieth year upon the line of Life is found by extending the compasses to the outer edge of the hand, just where the root of the little finger meets the percussion, —noting the intersection of the arc with the line of Life.

Locade of
the fifth
decade.

The arc which determines the fiftieth year is found by extending the compasses to the point where the line of the Heart meets the percussion, and again noting the point of intersection of the arc and the line of Life.

Now, measure downwards upon the percussion a

space equal to that contained between the root of the little finger and the line of the Heart; at the lower point of the new space, start the arc which intersects the line of Life at the sixtieth year.

Location of
sixth decade

For the seventieth year, the starting point of the arc is a lower point on the percussion representing a distance only two-thirds as great as the previous space.

Location of
Seventh de-
cade.

For the eightieth, ninetieth and one-hundredth years, the arcs start respectively, from points lower down upon the percussion, each new point being always two-thirds of the distance contained in the previous space.

Location of
the eighth,
ninth and
tenth
decade.

RESULTS DEDUCED FROM THE COMBINATIONS OF PROM- INENT TOKENS.

Tokens in
combination

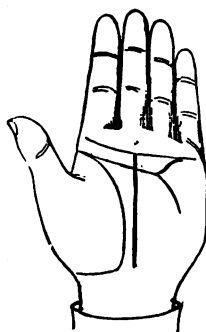
Harmoniz-
ing conflict-
ing influen-
ces.

In the following pages, a few general remarks are given, not so much with the view of any further or special instruction in the Mounts, lines, and other tokens of the hand, all of which have been already explained, but to show their mutual bearings, the modifications which occur when various prominent developments enter into combination, and the general methods to be adopted in harmonizing the result of their different and sometimes even opposing influences.

Until great proficiency is attained in reading the signs aright, not only of each alone, but of all in combination, it will sometimes be very difficult to reconcile apparent discrepancies and possible contradictions in the meaning of the various tokens. A careful examination of the explanations given under this head will serve to harmonize embarrassing conclusions, and afford a wider and more comprehensive grasp of the subject.

Line of the
Head and
Line of the
Heart.

When the line of the Head curves towards and ends in the line of the Heart, it denotes a person who allows his passions to control his reason.



If this line of the Head is forked, and the second branch takes a direction towards the Moon, it shows a person willing to sacrifice everything to attain his desires. Added to this, if the line of Saturn (the line of good-luck) stops short at the line of the Heart, a blind and ungovernable passion will surely destroy his happiness and future existence.

Line of the Head forked towards the Moon.

Line of Luck stopping at the line of the Heart.

HAND NO. XLII.

When the line of the Head, starting from the outside of the hand below the index-finger, turns suddenly towards the line of the Heart below the Mount of Saturn, and then resumes its natural course, it indicates a person whose affections will prove fatal to him. He will first be rendered miserable by them, and the end will probably be insanity.

Line of the Head turning towards the line of the Heart and Mount of Saturn.

The line of the Head extending to the side of the Mount of the Moon shows investigation with irrational conclusions, an ineffectual groping in the dark after information. Such persons form the worst kind of advisers for young people, tending to lead their minds astray.

Line of the Head extending to Mount of the Moon.

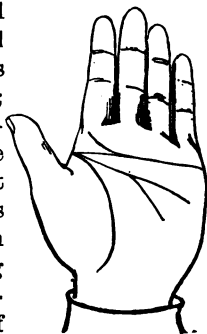
If the Mount of Jupiter is also developed, these persons will be boastful, and make vain parade of their errors.

The above with Mount of Jupiter.

Line from the line of the Head to Mercury. A line stretching directly from the line of the Head to Mercury, very straight and distinct, means profit in business; if the line ends between the third and fourth fingers, it denotes gain by means of Art or Science.

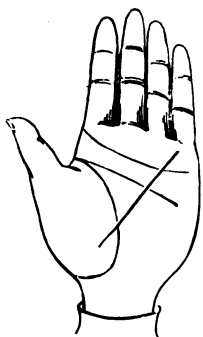
Line of the Heart and Mount of the Moon. The line of the Heart traversing the entire palm, with the Mount of the Moon deeply marked, indicates strong affections; so strong as to tend to jealousy.

Lines of the Heart, Head, and Life, branching from Mount of Jupiter; and Head line in two branches. If a strongly marked line of the Heart, uniting itself with the line of the Head and the line of Life (a fatal sign), has a branch which starts from the Mount of Jupiter; and if the line of the Head divides into two branches, the one continuing in a straight line, the other tending towards the Moon; this latter branch denotes a blind, headstrong passion, which may lead to destruction (indicated by union of the three lines); and will end in certain death, if the branch starting from the Mount of Jupiter be not there. The forking of the line of the Head announces a false view of things and an imagination full of chimerical errors.



HAND NO. XLIII.

A line, starting from the Mount of Venus, cross-



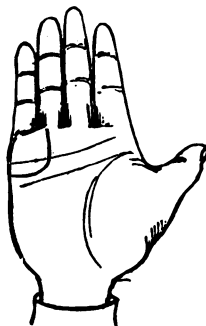
HAND NO. XLIV.

ing the line of Life, and tending towards Mercury, signifies a tendency to some habit which will obtain the mastery over the will, and which will be indulged in even though fraud and theft be necessary to acquire the means to fulfill it.

Line from the Mount of Venus crossing the Life-line towards Mercury.

If a line starting from the Mount of Mars below the line of the Heart, crosses this line and tends towards the Mount of Apollo, it indicates a desire for celebrity at any cost, even by violence; a determination to use any means to obtain prominence. See Hand No. XLV.

Line from Mount of Mars crossing Heart line towards Apollo.



HAND NO. XLV.

A line starting from the Mount of the Moon indicates caprice.

Line from Mount of the Moon.

Another line starting from the Mount of Venus denotes violence of passion.

Line from Mount of Venus.

If these two lines unite in the Plain of Mars at the line of Saturn, and, then united, continue to the summit of the Mount of

These two lines uniting at line of Saturn and continuing to Mount of Saturn.

Saturn, it portends a successful strife of contending and disordered passions, but the success rendered painful by the violence of the struggle.

Line in
child from
Life line
crossing
Mount of
Jupiter to
Mount of
Saturn.

A line, starting from the commencement of the line of Life (in the case of a child), traversing the Mount of Jupiter, and then, turning round upon that Mount, abuts on the Mount of Saturn, indicates a person born with strong tendencies towards fanaticism, if religiously inclined. The direction taken by the line across the Mount is a sign that the person will become prominent in religious matters.

Line from
Mount of
the Moon,
cutting line
of Saturn.

If a line starts from the Mount of the Moon, and cuts the line of Saturn instead of uniting with it, it presages a fatal influence of the imagination, capable of leading to loss of reason.

Upward and
downward
branches.

Branches emanating from the principal lines of the hand, if their direction be upward, are signs of vitality; if they tend downwards, their indications are deadly.

Lines show-
ing proba-
ble number
of children.

The number of children which a person has or might have is marked upon the *Percussion*, on a level with the Mount of Mercury. These lines are perpendicular, tending towards the little finger in the space between the root of that finger and the line of the Heart. If they are very straight, long, and distinct, they indicate male children; if they are not straight, they denote female offspring. Those lines which are faint and short, and partially obliterated, signify children who are not likely to live or whose life has not yet commenced.

Sex of off-
spring.

Long and very distinct lines, at the same locality as the above, but horizontal and parallel with the line of the Heart, will indicate by their number how many times a person will be or might have been married. A single line denotes a single marriage, a unique affection, which is rarely the case.

Marriage lines.

An assemblage of lines upon any Mount, sometimes portend good, sometimes evil; but they are oftener a bad omen. They indicate, however, that the Mount on which they appear represents the guiding star of a person's existence.

Lines upon the Mounts.

Pale lines on the hand indicate rancor and revenge, intensified by very long fingers, and a thumb shaped like a ball.

Pale lines on the hand.

In general all lines that are straight and of good color are favorable; but if the Mounts are feebly developed, or, on the contrary, hollow indentations, the favorable influence of good lines is diminished and sometimes entirely counteracted.

Nature of the lines.

Development of the Mounts.

A number of small lines upon the line of Life, indicate numerous, but not serious attacks of malady. If upon the line of the Head, they show a tendency to frequent headache.

Small lines on the Life line.

Small lines on the Head line.

A Spot or Dot at the line of the Heart always denotes a heart-sorrow.

A Dot on the Heart line below Apollo or Mercury.

If it appear below the third finger (Apollo) it is a severe disappointment caused by an artist, or

an affair of the heart which would mar artistic success.

If the spot be below the fourth finger (Mercury) it means disappointment caused by a medical man or a lawyer, and would be antagonistic to success in business.

Very hard
hands.

Very hard hands indicate apathy and a lack of intelligence, which, conscious of its deficiencies, is apt to ascribe to the supernatural everything it fails to comprehend.

Such hands are generally elementary in their structure, having a short thumb, and the fingers pointed and smooth, tending to blind belief and superstition by affording no defense against the speculative imagination of the Mount of the Moon.

Knotty and
square
hands.

The hand knotty and square indicates talent for musical composition, or mathematical genius, success in both of which depends upon investigation and calculation. They may be distinguished by examining the line of Apollo, which designates artistic talent.

Hand covered
with
strokes and
lines.

When the entire hand is covered with strokes and lines, it indicates a person of extreme nervous temperament, constantly disturbed by anxieties either imaginary or of his own creation.

When the hand is, in addition, soft and spatulated, the disturbances arise altogether from the

imagination. He worries over everything that happens, and is full of doubts and alarms for the future; young persons of this temperament are generally anxious about their health, and apprehensive of every symptom of disease, often imaginative.

Soft and spatulated hand covered with lines.

Soft hands and spatulated fingers denote men full of plans and projects, especially when the Philosophic Knot is also prominent.

Soft hands and spatulated fingers with Philosophic Knot.

In Matrimony a long thumb, on the one party, should be united to a short thumb upon the other. The former indicates will-power; the latter, submission with less power of decision.

Long thumb and short thumb in matrimony.

Two long thumbs—two strong wills—will rarely live together in harmony.

Two long thumbs in matrimony.

In the union of two persons, both having short thumbs, each, for lack of decision and will-power, will be apt to defer to the other so entirely, that very little progress will be the result. He hesitates and she waits, and then she hesitates and he waits.

Two short thumbs in matrimony.

Under these initial conditions of equality, the balance of power will be decided by some other passion.

Where the great line of the Head is straight, there is avarice, patiently but successfully resisting all other impulses, and visible by its effects in the household.

Line of the Head in matrimony.

Against this, if the nails be also short, even a long thumb cannot prevail.

Developed
Mounts re-
versed by
adverse
lines.

The more a Mount is developed, the greater and more favorable its influence. But if the favorable influence of the Mount is reversed by adverse lines, then the greater the development, the more unfavorable its influence.

Mount of
Jupiter and
pointed fin-
gers.

The Mount of Jupiter strongly developed, and the fingers pointed, indicates religious belief, exalted and ecstatic almost to fanaticism.

Mount of
Mars and
thumb
short.

The Mount of Mars, fully developed, with the *thumb short*, denotes tranquil resistance or resignation; especially when the Mount or the Plain of Mars is destitute of lines.

Mount of
Mars and
Plain of
Mars.

The Mount of Mars denotes the power of resistance or defense; the Plain of Mars, the power of action, or aggression.

Mount of
Mars strong.

A man who has the Mount of Mars well developed is apt to preserve his equanimity under all the trials of life; consequently, he will resist and repress his passions, and retain the mastery over himself, especially if a large thumb endows him with will-power. This power of resistance or repression may be likened to the shield carried on the left arm of Minerva—always ready to ward off attack, but not forgetting, at the same time, the lance which is in her right hand.

The Mount of Mars, which supplies power of

resistance, includes a taste for military life, especially when the nails are short.

Short nails indicate combativeness. When on a hand which has the characteristics of indolence, they denote sarcasm, a teasing disposition, and carping criticism. Short nails.

The Mount of Mercury well developed, and smooth fingers, display the requisites for a good lawyer, an inspired and eloquent pleader; but his special talents will depend upon the formation of the fingers:— Mount of Mercury with smooth fingers;

If pointed, he will be a brilliant speaker.

If square, his utterances will be logical and clear. With various fingers;

If spatulated, he will speak with fervor and gesticulation.

If the fingers are long, he will evince a talent for analysis and detail.

If the hand is short, he will be sparing of rhetorical flourish, but possess comprehensive views on all subjects. With a short hand.

Very hard or very soft hands tend to superstition.

When very soft, they indicate physical indolence, and consequent aversion to enter into details; thus leaving the field open for an over-drawn and exaggerated imagination, if the fingers are pointed. Very hard and very soft hands.
With pointed fingers;

If the fingers are spatulated, the ideas tend towards Utopia and the ideal. With spatulated fingers

The Mount of Venus possesses a wide scope of

Mount of Venus with favorable surroundings. influence, ranging from the lower grade of passion to the most refined perfection of tender love.

With favorable surroundings the Mount of Venus is a virtue; for without it all other passions and aspirations are sterile and selfish.

Mount of Venus and Saturn dominant. The Mount of Venus, strongly developed, takes away from Saturn (if also dominant) much of its bilious temperament, frequently replacing it with amiability and gaiety.

Mount of the Moon excessive. The Mount of the Moon unduly developed gives a brooding and melancholy tinge to the imaginations, with a morbid pleasure in contemplating them.

This is the leading trait of a dreamy and confirmed pessimist.

Mount of Moon excessive with pointed fingers; Pointed fingers are lucky where the Mount of the Moon is abnormally large; but square fingers, which are antagonistic to extreme imagination, will be very unlucky, unless modified by a strong line of Apollo, which would direct their field of imagination to the fine arts.

With square fingers. If, however, the fingers are square to excess, and long, the result will always be unsatisfactory; the lover of art will, by too great attention to details, be hampered in the execution of imaginative ideas.

Mount of the Moon strong or excessive. The Mount of the Moon very much developed is always a sign of strong powers of imagination.

If it be excessive, it tends to melancholy, which is an attribute of the Moon.

When the Moon, by the extreme development of its Mount and the radiating lines upon it, indicates that it is a man's ruling planet, and his hands are also hard, it shows that his mind will be occupied more by deeds than by imagination, and he will be heedlessly impelled to rash acts which may prove dangerous to himself and others; it introduces materialism into the scheme and bent of life, laying it widely open to the astral influences. Persons thus endowed have a tendency to hypochondria, and dreamy presentiment.

Mount of the Moon extreme, with radiating lines

And hand hard.

The Mount of the Moon deeply marked in all its parts, indicates restlessness and groundless anxiety. If the line of the Heart is predominant, the motives for anxiety will be from the heart or affections.

Mount of the Moon with line of the Heart;

With Jupiter dominant.

If Jupiter predominates, the unrest will proceed from ambitious desires.

If Mercury prevails, the anxiety will be in connection with business.

With Mercury dominant.

The fingers square, with the Philosophic Knot and the second phalanx well developed, tend to modify and counteract the disturbing influences of the Mount of the Moon.

Mount of the Moon with square fingers and Philosophic Knot.

We repeat that the excessive development of a Mount, having no other Mounts in harmony with it to modify and reduce its intensity, represents no longer a simple force or tendency, but indicates

A single Mount in excess.

that the peculiar influence ascribed to that Mount becomes exaggerated almost to phrensy, and tends strongly to monomania; if the line of the Head and the indications of the second (abstract) world are feeble.

Mount of Mars strong Thus persons who possess the Mount of Mars strongly developed are sure to be combatives, and energetically aggressive.

Plain of Mars rugged with a cross The Plain of Mars wrinkled and rugged, especially when marked with a cross, indicates a man who instinctively delights in controversy; and, if the nails are short, it denotes the warrior or combatant.

Direction of the lines and development of the Mounts. The direction of the principal lines, and the development of the Mounts determine the aim and tendency of life. In them we find the mainsprings of all its pleasures and pains, and the pivotal point on which the entire existence turns.

Names of the fingers. The form of the fingers is in entire accordance with the names which have been given them in Chiromancy.

The thumb, Venus. The thumb, which is shaped like a fungus, is dedicated to Venus.

First finger Jupiter, King. The forefinger, which commands and threatens, is Jupiter, the King of Olympus.

Middle finger Saturn, Destiny. The Middle finger, which extends above the others, is Destiny. This finger was considered by Doctors Broc and Cruveilhier to be the axis of the

hand; and, in applying this to Chiromancy, the middle finger is the symbol of the axis around which the events of life revolve, or destiny, and dedicated to Saturn.

The Third is the Ring Finger, golden. It represents Apollo, the Sun, Riches.

Third finger
Apollo,
Golden.

The Fourth or Little Finger comes into play in all the subtle and graceful actions of the hand, and is dedicated to Mercury, the skillful.

Fourth finger
Mercury
Skill.

Whenever the distinctive sign, which represents each one of the seven planets, is found upon the Mount of any other planet, it gives that Mount a new signification. Thus the sign of Mercury upon the Mount of Jupiter, denotes a high degree of eloquence, or other talents.

Sign of Mer-
cury on
Mount of
Jupiter.

The Crescent, the sign of the Moon, upon the same Mount, represents mysticism leading to error.

Sign of the
Moon on
Mount of
Jupiter.

The sign of Mercury upon the Mount of Apollo, signifies the highest pinnacle of celebrity or of art.

Sign of
Mercury on
Mount of
Apollo.

Spatulated fingers denote strong self-reliance, impart enthusiasm and desire to excel, especially in those artists whose fingers are smooth.

Spatulated
fingers.

Fingers excessively spatulated always denote a certain amount of impulsiveness, especially if the line of Life is deep red; with a strong line of the Heart, impulsive good-nature.

Fingers
very
spatulated.

A person who has philosophic knots, fingers over-spatulated, and a short thumb, may possibly

With line of
the Heart.

With Phil-
osophic
Knots and
short
thumb.

possess a strong faculty for invention; but he is not likely to bring any of his schemes to a successful issue. The excessive spatulation will prevent him from keeping steadily to any one project, and the shortness of the thumb deprives him of the will-power to insure success.

Pointed fin-
gers.

Pointed fingers attain to results by natural gifts and inspiration.

Square
fingers.

Square fingers reach results only by logically tracing cause and effect. The celebrated mathematician Cuvier had square fingers, accompanied by the evidences of investigating powers and logical precision.

Soft and
hard hands.

In political circles the men with *soft hands* are the stump speakers and orators; but the hard-handed are the workers.

Jupiter
pointed
with the
second
world.

When the forefinger (Jupiter) is pointed, and the shape of the fingers and the principal lines indicate the second (abstract) world, it denotes a taste for contemplating ideas, not our own, but those of others, a taste for reading, reflection. The mind and thoughts are occupied with the ideas and thoughts of another, who has presented them to us in visible form, reflected as it were in a mirror.

Jupiter
slender
with other
fingers
square;

The finger of Jupiter slender, while the other fingers are square, tends to serious contemplation and study, the love of nature.

The same, combined with the line of Apollo, With line of Apollo. evince artistic inspiration.

It has already been stated, and is undoubtedly the truth, that smooth fingers endow a person with instant intuition, spontaneous and rapid perception—a facility for grasping a subject in all its bearings at a glance. Smooth fingers.

With properly organized minds, where the hand indicates good common sense, even without any high grade of intelligence, but whose hands are smooth, the first thought or idea is the always the best. Smooth fingers with other good indications.

But, for the same reason, those persons whose hands indicate a propensity for error (shown by the deviation of the Line of the Head), deficiency of abstract powers of thought (shown by a short second phalanx of the thumb)—and the Mount of the Moon too large—should never follow their first impulses, because they will most likely be false; but they should take time to reflect, and certainly not act without earnest consultation. Smooth fingers with other indications bad.

The Philosophic Knot indicates a clear head for investigating subjects generally, with the faculty of deducing correct conclusions or results. Philosophic Knot.

The Philosophic Knot strongly developed, and the second phalanx long and strong, forms a combination which should make a man rise to celebrity. Philosophic Knot with second phalanx long.

Philosophic Knot with second phalanx short. The same Knot, with the second phalanx short and small, indicates a tendency to false reasoning, resulting in paradoxical and unsatisfactory conclusions.

This mental aberration is still greater, when the fingers are pointed.

Philosophic Knot strong indicates doubters. All doubters—those whose creeds are not founded on intellectual investigation—have the Philosophic Knot strongly developed ; consequently, they are superstitious, rendering homage with slavish blindness to the imaginative powers that regulate the universe—Nature, because their deficiency in intellect and reasoning power prevents them from comprehending it. They cannot command intellect, they become, therefore, its slaves.

Pointed fingers without Philosophic Knot. Pointed fingers, without any Philosophic Knot, tend to credulity, or blind admiration of the marvellous.

Philosophic Knot strongly developed. The Philosophic Knot very strongly developed implies aptitude for the mechanical and exact sciences, even if the fingers are smooth, but the results are arrived at only by study, calculation, and inductive reasoning. A man with mechanical genius will invent and bring to perfection by intuition, and without calculation, often deriving new ideas from the action and working of other machinery. Napoleon Bonaparte evidently had such a hand. The brilliant evolutions and com-

binations which constituted his power on the field of battle were made on the instant by intuitive inspiration, with calculation or premeditation. Phrenologists affirm that he possessed no tokens of mathematical powers, but his career proved that he was gifted with genius.

There is but a slight boundary between genius in its highest development and overwrought, and incipient insanity; the dividing line is often broken through, and the tendency is, in some cases, to monomania, and in others it leads to self-destruction.

Genius and
Insanity.

The knots of the fingers may become developed by education, training, and the pursuits of life, and the fingers become spatulated in form; but knotted fingers can never become smooth, and spatulated fingers can never become pointed. It is much easier to descend to the material than to rise to the ideal.

Smooth fingers may become knotted; but knotted, never smooth.

When the upper knot of the little finger (the divine world) is strongly developed, it signifies scientific research.

Upper knot
of Mercury.

When the second knot (the logical world) is prominent, it confers aptitude and keenness in business affairs.

Second knot
of Mercury.

The same analogy is applicable to the knots representing the different worlds upon the other

Knots on
the other
fingers.

fingers, noting the grade or degree of the quality which each finger possesses.

Philosophic
Knot excessive
with
long fingers
and long
thumb.

Excessive development of the philosophic knot, when confirmed by want of veneration in phrenology, and accompanied by long fingers, particularly a long thumb, may denote talent, but entirely divested of faith, and consequently soulless. An artist with these indications may possess science and ideas, but he will fail to make a striking picture. This may not be so much the case if his thumb is short, but he will never be anything but a dreamer, without the ability to execute and carry out his ideas.

The foregoing combinations, should one by one be studied and carefully noted. After some practice the mind will become familiarized with them; combinations will be recognized and their signification applied almost intuitively; and the student of Palmistry will, with the same facility and precision that he reads the words in a sentence, be enabled to decipher all that he may discover in

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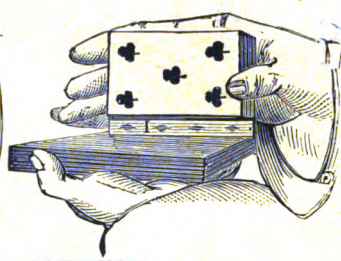
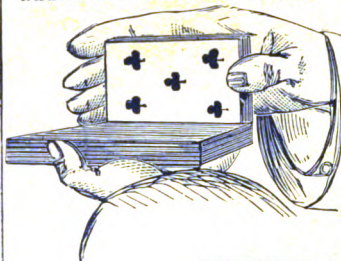
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