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HOW TO READ CHARACTER

IN

FEATURES, FORMS, & FACES.

A Guide to the General Outlines of Physiognomy.

BY

HENRY FRITH,

AUTHOR OF "HOW TO READ CHARACTER IN HANDWRITING,"
"CHEIROMANCY," ETC.

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**HOW TO READ CHARACTER IN
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HOW TO READ
CHARACTER IN
HANDWRITING

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PHYSIOGNOMY:

ITS PRINCIPLES AND PRACTICE.

CHAPTER I.

THE FIRST PRINCIPLES.

PHYSGNOMY, as a science, seems to have made but little way in the estimation of men, since John Lavater enunciated his famous principles. Lavater is nearly always quoted as the originator of the Science, but as a matter of fact he never attempted to elevate it to such a position. Physiognomy is very ancient. Many old writers have treated of it. We need only name Aristotle, Adamantius; and Melampus, who flourished at the court of Ptolemy Philadelphus, about B.C. 250, to support the statement of the antiquity of the taste for Physiognomy.

But Physiognomy at that time, and originally, was understood to mean more than is now accepted. We are apt to think of Physiognomy as relating only to the features of the face, but the etymology of the word will speedily assure us as to its very wide scope and applica-

tion. *Fusis* in Greek is Nature, *Gnomon*, one who interprets. So you perceive at once that Physiognomy really signifies a full and perfect knowledge of the nature and disposition of natural objects.

But this original interpretation soon narrowed. By degrees Physiognomy came to be understood as relating only to the exterior appearance of objects, of men, and of animals of a lower grade. Popularly it has been defined and confined, as a study, to the features of the human face, and if we wish to ascertain a person's character we study his face. It will be with the face as an index to character that I shall chiefly devote myself in the series of chapters which I propose to include in this volume. Nor will they be very scientific either. They will assist readers to judge of character by the features and appearance, and thus supplement Chiromancy and Graphology, with which kindred sciences people are already familiar.

Students of Physiognomy are apt to fly to Lavater immediately they experience any desire to study it seriously, but the Swiss pastor is not a good guide, he is too fragmentary, and extravagant in statement. Those who wish to become thoroughly acquainted with their associates, or with humanity generally, must study from living models. They may reduce their observations to a system, formulate rules, and so read the book of books that the mind, the disposition, the temperament of the *real* individual, are quickly revealed. Children instinctively judge of a person, and women generally

possess the faculty of intuitive perception of character in a high degree.

But on the very threshold of our investigations we meet with a difficulty, viz., the almost infinite variations of types, and the stupendous variety of characters which meet us at every turn. Students of Chiromancy are aware that no two pairs of hands are exactly alike, and in studying the outward and visible signs of the human creature, the shades of hair, eyes and skin, the forms and contour of noses, brows, mouths, lips, ears, foreheads, and heads, as a whole; we must formulate our observations, and from certain leading principles adapt, and learn, the Science.

As we advance we shall find ourselves—and properly find ourselves—studying the body as well as the face. Every action of an individual is characteristic of that particular individual, and indicates the character of his mind; it is the outward and visible sign of the inward spirit. Charles Dickens over and over again accentuates an action of one or other of his creations to indicate the character of the person represented. The gait, the mode of carrying the head, the movement of the arms, all indicate the manner of men we are, and all these traits must be studied from the living models we see every day.

But if these all differ we shall find that each individual person is perfectly in harmony in all his points; and this truth Lavater recognized fully. He found that the character is not only truthfully repre-

sented in the face, but in every feature. "The truth is expressed in the whole, and the whole truth in every part!" The "human form is homogeneous." We have only to bring Palmistry to our aid, and we shall find that a certain type of finger is found with a certain type of features. We read in Lavater a somewhat extravagant statement of this truth.

"The whole bony system with the fleshy parts, the whole frame taken together, figure, colour, voice, gait, smell," everything, has relations to the face, and is liable to degradation or improvement with it! This is the principle, but carried too far.

No one will deny that the *harmony* of features is the first principle of expression. If any one will attempt to produce a face, or say some half-dozen people try to paint a face, each one putting in the features, separately, from the most beautiful models of each feature, you will see what the result will be. There is no feature in keeping with another, all are lovely, charming, most expressive, separately; but when lifted into the same face the result of the *ensemble* is anything but pleasing.

Therefore harmony, homogeneousness, is the first principle, the very "keystone of the arch," of Physiognomy. We know that the body is built in certain proportions, and that the beauty of the form depends upon the exactness and relative proportions of the parts. But there is another principle which has great weight in Physiognomy, and which must be most

carefully considered in the study of human character : this is TEMPERAMENT. By temperament I do not mean the so-called influences of the planets on our bodies, I mean the "nervous constitution"; for according to this constitution, according to its *temperature*, so to speak, in us, so is our *temperament*, a very complex and curious attribute to describe, but one which has tremendous influence.

Our nerve-temperature is generally expressed by certain "complexions." Of late years these have received names which differ from those in older days. We now recognize four temperaments also, but the names are not the same. These are generally now termed the "Nervous," the "Sanguine," the "Bilious," and the "Lymphatic." When Lavater wrote his treatise he included these as the Sanguine, Choleric, Melancholic, and Phlegmatic ; terms still used at times.

By the high or low "nervous temperature" then we can estimate the temperament. If it is high we are of a nervous or sanguine temperament ; then it falls to the bilious and the lymphatic ; the lymphatic temperament (the melancholy, the phlegmatic, if you please) being the lowest point reached. From the working of this nerve-force in the features we can estimate the character. The inner temperament is shown in the outward "complexion," in the colour and consistency of the skin, the colour and texture of the hair. But, again, no one is, or certainly very old people are not, entirely of one particular temperament, as

expressed above ; there is usually some mixture of the four, and that which is most apparent decides the character for that individual, and gives the infinite variety of types already referred to.

— Painting and Sculpture are founded in a great measure on Physiognomy. The expression of the face depends very much upon the formation of the fore-part of the skull which contains the intellectual organs. Thus we arrive at the conclusion that a well-developed forehead is a sign of talent. But Physiognomy must not be limited to mankind. It may properly be applied to *all* animals which have a nervous system, though in these pages I shall limit my researches to mankind, only referring to the lower animals for comparisons.

CHAPTER II.

JUDGING BY APPEARANCES—THE HAIR.

Now why are our good and evil tempers, our besetting sins, habits, and so on, marked on our faces? Because "use is second nature," and Nature will comply with our requirements if we continue to make the demand from her. The brain registers the thoughts, is cognisant of all our actions, and they are recorded in the expression, that is, the impression which the features most frequently have impressed upon them. The blood will go to the part of the frame that requires it most for use; the blood is vital, and the vitality or the neglect of the organ will be observed in its prominence or unobtrusiveness. The face records passions and impressions, as the skin is very sensitive and transparent. Thus, the face has been termed the Mirror of the Mind. This reflection of the feelings, passions, and impressions, is so well known that it would be useless to insist upon the curves and lines which the habits of thought, melancholy, anger, by affecting the muscles, trace upon the face. Each time that we indulge in the luxuries of grief, anger, passion, or any other temper, we trace a

line, we accentuate the effects; and so, in time, our features assume the impression and retain it, betraying our besetting habits and tastes.

We thus gain a knowledge of our fellow-creatures which may be useful in some respects, but which may make us uncomfortable, and disappoint us. Knowledge is always desirable. No knowledge is vain, but a great deal depends upon the use we make of our knowledge.

Notwithstanding the injunction of the old proverb, we all *do* "judge by appearances." What lady, interviewing a domestic, does not judge by appearances? Do not we form our estimate of strangers by their appearance and surroundings? We know that appearances are deceitful to the uninitiated in Physiognomy, but by its aid we can ascertain much that is true.

Aristotle and other philosophers of the olden time estimated mankind and deduced characters of men from their likeness to the lower animals. For instance, the lion was the symbol of the male sex, the leopard of the female; the courage, boldness, and strength of the former being contrasted with the grace, liteness of form, and more feminine traits of the other. A sheep's mouth was the sign of stupidity, the wolf's mouth indicated cruelty, and so on. We frequently see features which remind us of the bull-dog, the terrier, and the pig; and common experience will bear out the reasoning that such features carry with them like attributes in bipeds and quadrupeds. A person who possesses a

distant resemblance to a pig is generally a hearty eater, for instance.

We associate courage with a tall, broad-chested man, and with wide-chested animals, generally. The wide-chested man is also deliberate in speech, cool, prompt, decided in manner, energetic also.

We meet a narrow-chested man. We find him timid, swift in movement; he may be nervous in manner, panting in his respiration. Now, why are people possessing the larger physical capacity usually the braver, the more courageous, and the more cool in comparison with the narrow-chested?

Because, you will reply, their bodily health is better. Well, why is it better? Because the wide-chested, broad-shouldered man has more lung space, he breathes more deeply and more slowly, is more deliberate in his actions in consequence. The air enters the chest from above, and enters the lungs from the back; and so the larger lateral extension of lungs and chest, the more calm and courageous a man is, for *Courage and Strength are in the inverse ratio to frequency of breathing*. This must be remembered as a principle.

Nervous people induce energy by their rapidity and frequency of breathing. Courageous people induce energy by deep breathing. This statement can easily be proved. You will always perceive a courageous man prepare for any mighty effort by a deep breath, he will fill his lungs by a deep inspiration. But your timid man will pump in frequent supplies, and sustain by constant

and rapid breathing the necessary energy. Fear always induces rapid breathing, so we arrive at the physiological conclusion that a narrow-chested man is more nervous and impulsive, more "jumpy," to use a common phrase, than the wide-chested man. A man is, therefore, usually brave, cool, and determined if his chest and lungs are well developed, even if his stature be small.

Again—an interesting fact—another principle to be remembered is this, viz., the timid ones of the earth increase their speed by *frequency of steps*, the strong ones by *length of stride*—on the level. Timid animals of any class are narrow-chested; built for speed, as it were, by nature. They are thin, and "cut the air"—offer less resistance to it. The enduring runner has a wide chest, the "sprinter" is narrower.

We can thus argue from the lower animals to man, who, being an animal, possesses characteristics common to all animals. The hare is timid; he is thin, wiry, and rapid in his movements. His ears, also, are long; we shall understand why when we treat of the ears. The lion is broad-chested, so is the elephant, and both are deliberate, brave, and masterful in their different ways. Respiration is the source of animal heat. When we cease to breathe we die out, our vital fires are extinguished. Energy is obtained from heat or warmth, which is itself Energy. Thus, anything that tends to preserve heat in our bodies must have something to do with our energy. One feature is common to nearly all

animals in one form or another. This feature is HAIR. Hair, its substitutes, fur, down, and feathers, are natural preservers of heat, and, therefore, of energy and strength. Quadrupeds and bipeds alike have this protection. Hair is of *vegetable* growth, and is insensible. That it is not of animal or living sensitive nature is evident, because it is insensible, like our nails. It will grow after we are dead.

Now this common attribute, HAIR, is certainly a preserver of energy; the wildest and most untamable animals are most *hairy*, the most intellectual of mankind, the most subtle intellects, are, as a rule, the less hirsute. The bison, for example, is a very hairy animal, but he is never tamed and made to obey man as even a lion may be. We see performing bears, but never a performing buffalo. Other instances of smooth-skinned animals being tamed more readily will at once occur to any reader. The camel, the elephant, the ox, are all hairy, but not to the extent to which nature has clothed the bison.

Hair is, therefore, a preserver of energy, and hairy people are fond of outdoor exercises. The smooth-faced, the less hirsute man is more of a diplomatist than a sportsman; and in my next chapter, which will be mainly devoted to the consideration of the human hair as an index to character, you will perceive the "reasons why," with illustrative statements and proofs.

CHAPTER III.

THE HAIR (*continued*)—STRENGTH IN HAIR— LONG AND SHORT HAIR.

THE hair of animals being thus a preserver of energy, we, of course, expect a hirsute person to be mighty in deeds; and the hairless person to be more diplomatic and crafty; and so it is, in fact. Some of our greatest statesmen were smooth-faced; and, I think, if we consider the question, we shall be able to indicate amongst our personal friends and acquaintances some who are naturally devoid of beard and whiskers, and these persons we shall find, on consideration, are more subtle, have more *finesse* and sharpness, than the bushy-whiskered individual. They are more business-like than the latter, possess tact also, and are not so sentimental as the good-tempered, bushy-whiskered man.

Take an illustration, known to all of us, from Scripture, and compare it with your own experiences. Take the case of Esau and Jacob. Esau was a hairy man, Jacob was a smooth man. Esau was a bold, warlike, energetic hunter, ardent in the chase, quick and revengeful, perhaps—a man who, when assailed

by hunger, did not hesitate to sell his birthright in order to gratify his appetite, at any cost—a son of the mountain and a denizen of the desert. An Arab warrior—a Bedouin—a rough-bearded strong man. Esau means “Hairy.”

Now turn to Jacob. He was a smooth man; a twin-brother! Not a half-brother, mind, but a twin: one who should have resembled his brother, for he was born and nurtured amid the same surroundings as Esau; but he was smooth of skin, not hairy like his brother—a plain, domestic-minded man; a dweller in tents; more timid, physically; one who would not hunt for venison, but who killed a goat for savoury meat. He was fitted by Nature for a quiet life; he was a ruminating person, and when one remains much at home the mind works, the intelligence develops, the *bodily* energy is not so great. The people who have most lines in the palms of their hands are not the workers with their hands so much as brain-workers, they are the thoughtful ones.

So in this familiar instance of Esau and Jacob, the latter, the diplomatist, overreached the plain unsophisticated sportsman and hunter. The hair which Nature bestowed on Esau *conserved his bodily energy*. He was bold, wild, romantic! Jacob was the courtier, so to speak, the statesman, the man of resource. Witness his subsequent acts when his timidity asserted itself, his tact and *finesse* came to his rescue.

Again, look at Samson. So long as his hair grew

he was unvanquished. We may in times past have wondered at the strength of Samson lying in his hair, but we need wonder no longer. Physiognomy steps in to our assistance, and tells us those who are blessed with an abundance of hair are full of bodily energy, which they may direct in any channel; generally they direct it to sport, or to some out-door acts of daring, to fighting, to war, not to the council-chamber. The "smooth-faced rogue" is proverbial; the "bearded warrior," a commonplace expression. Samson (putting aside any miraculous gifts) was naturally strong. His strength was preserved, and was indicated by the luxuriance of his hair. Hair, then, on head or face, we may accept as the sign of bodily strength and energy. The heathen deities confirm these traits. Jupiter is represented as very hirsute.

But now the reader may inquire, How, then, do you account for the white and, comparatively, hairless races having dominion in the world? why do these white people destroy the strong, wild, hairy races? The stronger in this case go to the wall!

Well, if you consider a moment, oh reader, and look back at the last chapter, you will be answered. The hairless men are the intellectual ones: their mental and bodily strength are both considerable; and *finesse* and diplomacy, intellect and general mental superiority obtain for them a footing; business results, and the weaker ones in intellect become the servants. Brain dominates matter in the bald, or smooth-faced, man.

Yet there is another reason why the white races become superior. It is a fact that the White Man is the only animal which migrates to all climates. His skin acts the best; in this "respiration of cuticle" he excels all other species. So, thus fitted for changes of climate, and possessing also intellect, the white races naturally rule. It is Nature's law. The fittest survive.

The brains of men are protected and kept warm X by hair. Animals of the lower classes whose strength is required in spine and shoulders and chest, have these parts covered with hair thickly. Their brains are protected also by bony growth, for they use the head as a weapon; the propelling force is in the chest, and shoulders, and limbs. Negroes, and the lower classes of apes, have *short* hair by nature. The white races, and the higher orders of apes, have naturally long hair. So, again, we perceive that long hair and short hair should also be considered when we are discussing Physiognomy. Long-haired people are the most generous; short-haired people are more quick and irascible, irritable. And so amongst the lower animals. All these peculiarities may be accepted in the general sense as true. We must hesitate to judge of an individual from his short hair alone. 'No doctor diagnoses from a single symptom: he feels the pulse, asks numerous questions, makes a searching examination, and meanwhile also keeps a strict eye upon the patient. So in Physiognomy; the practitioner must not deduce the

character from a single sign. He must look around, and seek for the various symptoms in the other features.

Again, the *texture* of the hair is a very necessary feature. The colour of the hair is also to be noted. We generally associate dark hair with strength, and as dark hair contains more iron than the lighter shades, the blood must also contain more of that mineral, and will so far be superior in quality. "The blood is the life!"

Physically, the hair is extremely important, and its treatment in the "dressing" and "wearing" most important in the feminine fashions of the day. It is not our province to give any history of the curious and various fashions of the hair. Our chief concern with this universal covering which Nature has bestowed, is its bearing on characteristics of mankind, though *all* animals are supplied with it in some form, and there is a very close and strong connection between the natural covering and the individuality of the animal.

Writers have claimed for the hair a similarity to the stems and leaves of plants, inasmuch as any canker at the root will soon cause both hair and stems to die. If we deprive a plant of light it will languish and perish; if we keep a prisoner in a dark cell for some time his hair will turn grey, and finally white. The change is due to the loss of the colouring matter—it is blighted. Hair is regarded as "condensed cuticle."

properly so, because there is more iron in the blood of dark-haired people. But frequently the very black-haired (straight, lanky, black-haired individuals), are melancholy, depressing; and when authors wish to depict a snivelling Puritan, or a groaning, whining preacher of despondent ideas as to our eternal future, they depict them with long, black, lanky hair, hanging straight down.

That this is the result of observation there can be no doubt. Those who study man's relations with the planets tell us that this dark hair is due to the influence of the "melancholy Saturn." Whether this be so or not I am unable to state with any confidence; but such people are, if despondent, of a warm temperament, and though they may take their pleasure sadly or quietly, they will take it, nevertheless, in some form or other. Mr. Stiggins took it in the form of pineapple rum, which was his "particular vanity."

Yet these blue-black straight-haired people, who are intolerant of others' weakness, and who denounce them are—"fortunately" shall I say—not numerous. The difficulties which beset the student of Physiognomy are founded on the numerous contradictions apparent in human nature; just as in Palmistry and Graphology apparent discrepancies have to be studied, as in these cases Physiognomists must compare feature with feature mentally. We comparatively seldom meet the purely, entirely, melancholy Saturnine face, the low bending nose, the high cheek-bones and sallow complexion, and

the straight hair. We find Saturn compounded with Venus, or with some other characteristic ascribed by astrologers to the Sun, or Mars. For instance—

In my mind's eye I can see a person—a living individual whom I know well—who possesses very dark, rather stiff, curly hair; thick, and not very long. Now, in my own experience, hair which has a natural tendency to curl denotes an affectionate and a merry disposition—an ardent, warm, temperament, more or less decided, or passionate we may take it, according to the colour.

Thus our curly, dark, thick hair, not very long by nature, would indicate the possessor impulsive, warm in affection, somewhat quick in temper, but forgiving generously; bearing no malice; with considerable independence of character, mingled with prudence and economy. These traits, if properly acted on, and not warped by surroundings, would naturally form a fine character. There is plenty of energy in your dark-haired individual, particularly if the nose be arched and “powerful.” So we may sum up dark hair as strong, ardent, and energetic; it is a good attribute, if not very lank and straight.

Contrasts accentuate appearances and descriptions. So let us at once plunge from the dark into the light, from the black to the pale tints, and examine the blonde. The fair-haired, the very fair-haired, blonde individuals are apt to be dreamy, listless, and imaginative; discontented very often, and desirous of something

which they cannot precisely define. They are restless, not energetic; fond of amusement, and dreamy. "Moony" is the most expressive term, and happens to suit the type remarkably well, as the Moon is supposed to be their patron planet, that most in evidence at their birth. They are timid and gentle, like Marguerite; inclined to be religious also, but changeable in their nature, and seldom very tall.

Of course, the Moon may be associated with other "planetary influences;" but this is not the place, nor is the present writer the person to go into the mixed and vexed questions of the ruling of planets. The decided blonde, "fair," complexion will be found to possess the attributes mentioned in a more or less degree, and my own experience, alas! leads me to add that there is a decided lack of energy in such people, and that they are quickly "put off" any line of employment; they want perseverance, in fact.

So much for dark and blonde hair. Now we arrive at another type—the brown, or browns, for these are shades. The colour generally defined as brown, which may be allied to chestnut hue, is very characteristic. We have already mentioned the indication given by wavy hair and curly hair; we may now state that these brown hairs are nearly always of a more or less sentimental and romantic temperament, fond of travel and adventure; firm withal, and liberal-minded. They are extravagant often, and prodigal in their expenditure out of sheer careless good nature. When this hair is darker

and soft in texture, you will find much sympathy with men and women, and even some almost feminine attributes : a gaiety, a love of the society of others, a desire to please ; and, though quite without conceit, there is plenty of confidence. The gentlemanly buccaneer, or polished pirate of romance, must have had brown or chestnut hair, curling or wavy over the temples, no doubt, but not like your murderous skipper of the sensational romance. It may be conceded that if Venus and Mercury unite in such an individual, he or she will be immense favourites with both sexes ; and if a man, chiefly with women. Persons of this complexion do not age in appearance ; their " hearts are young ;" they are fond of children, kind and courteous in manner ; sometimes quick-tempered, and very sensitive to criticism, because possessing considerable pride, they are wounded therein if their efforts have not succeeded as they intended and expected. But these are of the softer-textured brown type ; the stiffer browns are more independent and less sensitive, of the " don't care " school !

These are the indications given by the hair alone ; the other features of the face must, of course, be studied as well if we would cast the character correctly. The best way to commence is with a coloured photograph of some person with whom the student is intimately acquainted, and whom she knows thoroughly. Then, reasoning by analogy, the student will be able to apply her knowledge to others, and even from her own reflection in a mirror learn to read the characters of friends.

CHAPTER V.

THE HAIR—RED AND GOLDEN HAIR.

A REDDISH tinge of hair may be sometimes observable amid the "browns," and this stream of gold indicates courage, assertiveness, and sometimes an offensive, quarrelsome person. It partakes of the ardour of the red and of the black, and betokens considerable strength of will. This martial force, this tendency to be combative is attributable to the planet Mars, which is supposed to bestow all the manly, but sometimes coarse, attributes to those born under his influence. The red planet Mars may have some significance here. The red-brown type is bold and courageous, or boastful, disdainful, sceptical, rude—according to the more or less beneficent planetary influence.

Whether the planet be thus important I will not maintain; but the reddish hair certainly indicates a tendency to brute force and bodily energy, which are useful and profitable, if properly directed to a profession, and lead to success. The curl of this hair is of the same significance as in other types.

There are varieties of red hair, from the once-

despised "carrots" to the once-extolled "sweet Auburn," which may embellish the visage of the plain, whose wealth and temper cheer the ardent swain ! Red hair means intelligence, quickness of perception, and is generally regarded by the student of Physiognomy as a sign of vivacity and lightness, inasmuch as the astrologer tells us that on the red-haired person the seal of Mercury is set. A Mercurial temperament is proverbially pleasant, and the bright eyes, fine red—not coarse hair—will give us affectionate warmth, and also warmth of temper ; it is restless, too, energetic, poetical, loving.

There are different hues of this red hair, which is often seen with a very fair, almost colorless skin. Here, the imaginative moon comes in, and brings us imagination, romance, music, and other arts with caprice. The wavy or curly hair is the best, such hair as we see in the statue of Apollo—the poetic sign, with all the poetic sensitiveness and "touchiness," and perception : idealism, and so on.

As in the instances given regarding the black and the blonde colouring, we may also deduce more or less firmness of character from the darker or paler shades of red. As will be readily perceived, the paler the gold, the less force and energy, particularly if the curl be also absent. This want of decision tends to form a woman into a coquette or a flirt. People of this complexion or temperament are pleasant, and like attention, they do not wound intentionally, but to amuse

themselves, and as they are changeable they make others unhappy.

Does not Longfellow tell us to beware of the young lady who had hair of a "golden hue," who was a past mistress in coquetry, one who had taken a high degree in the curriculum of flirtations. She had "brown eyes," he tells us, which would denote talent and cleverness; but they were light brown (to indicate inconstancy). She was certainly clever, but turned her undoubted talents to an unworthy purpose; incapable of serious constant love, though passionate enough, languishing and sentimental, the eyes, probably, partly closed.

(There are saving clauses, fortunately, and even the pale golden-haired nymph may be true if her eyes be darker) and the brows are well-marked. Light eyes, brows, and hair of pale shades of colour are not indicative of strength of mind, or of decision of character. We must remember that darkness indicates force; paleness, weakness; and this easily acquired rule can be remembered and applied to anyone whose nature we desire to penetrate.

The softness or harshness of the hair has also a certain significance, though we need scarcely dwell upon this characteristic at any great length. Softness of the hair shows to the Physiognomist the somewhat feminine character of the individual. I am acquainted with a person whose hair is remarkably silky and soft, and of a somewhat dark shade of brown, and I can answer for his rather timid feminine character, and to his thorough

appreciation of Nature, which is also an attribute of the soft-haired. I was reading an article on hair in a weekly periodical some time ago, and noticed that this kind of hair was put down as characteristic of persons who disliked noise or quarrelling. This is no doubt true. The owners of these soft hair-types are highly strung, sensitive, even tearful—people who are moved by music, or when reading affecting incidents; they are imaginative also.

We may, therefore, assume that the harsh and wiry-haired people are stronger, more self-reliant, more self-contained than those who have soft hair. The latter are kindly, courteous, gentle, affectionate, deferential; the former careless in these matters, they are more *brusque* and less sympathetic generally: more inclined to domineer, and are also jealous.

The complexion and expression should be studied with the hair, and with the manner in which it grows—the purest brow being uncovered, unlined, and somewhat high. A man of sensual temperament will be known by the manner in which his hair grows down and curls thickly over his forehead. Artists are generally sensuous in their love of natural things, and pleasures of the senses—not necessarily *sensual*, mind. We frequently see this trait in artists and musicians, and those of poetic temperament who are impressed by material things.

The ruddy fresh-coloured complexion of the choleric temperament, the curly hair which generally accom-

panies it, or the "thinning on the top," is well known. These are pleasant companions, though hot-tempered and hasty.

The yellow complexion of the Saturnine is seen with the lank black hair; the skin is not clear, and is sometimes muddy, not the well-coloured skin of the nervous temperament, though it is soft like the lymphatic. The complexion is, however, generally a mixture, and therefore, at first, contradictory, one attribute toning down and softening the other, or elevating it from the entirely melancholy to the moderately cheerful.

We must, therefore, put two and two together, or one and one together, and we shall after a little study recognize the signs of each type mingling with those of another, and forming a harmonious combination from perhaps the most naturally opposed traits and proclivities.

To do this we must understand the broad significations of the brows, eyes, and ears, the mouth, and the chin, as well as those given by the hair. Let us examine the brows.

CHAPTER VI.

THE EYEBROWS AND THE EYES: THEIR FORM AND COLOUR.

THE form and extent of the eyebrows are the most important signs to look for in this connection. By form and extent I mean the curve and the length of the eyebrow, whether it unites with the other brow or is separated from it, whether they rise at either side or droop. The thickness or otherwise of the eyebrow is also a sign of temperament.

The most characteristic sign of the eyebrows is their meeting or separation. Some observers of human nature have gone so far as to warn their acquaintance that anyone with "meeting eyebrows" is untrustworthy.

I am not prepared to confirm this very forcible expression to the full; but I am sure that meeting eyebrows denote a want of frankness, a suspicious nature, perhaps a dishonest one if temptation arise. There may be other bad qualities concealed there, but the meeting of the eyebrows will be sufficient to put us on our guard.



On the other hand, the space between the eyebrows indicates an open, unsuspecting, frank nature. This is a characteristic which cannot be doubted, and no doubt the converse holds good. A little observation will soon convince any reader of the fact.

We often hear of the poets who composed a sonnet to the eyebrows of their lady-loves. No doubt these eyebrows were delicately curved, separated by the space of the nose, and prettily pencilled.

For the gently curved eyebrows indicate tenderness, artistic taste, and sentiment. They should not be too far from the eye, because, as anyone may discern, the high-placed curved eyebrow tells of weakness and indecision of character; the placid stupid nature in a perpetual state of simple astonishment. These people will be thoughtless. The eyebrow should be well defined and rather low down. Some very low down, indeed, without much if any curve, indicate firmness, determination, cruelty even, as would a thick thumb in Palmistry; but, in both instances, the corresponding or complementary signs must be sought for specific indications.

Eyebrows starting rather high, and, after curving, drooping again, are pretty, but are not types of a very strong will. They are, however, indicative of good breeding, taste, and elegance. If they start in a line without the artistic curve at first, they are also artistic. The practical eyebrow is thick and rather straight; the aptitude for figures is shown in the raising of the

eyebrow at the end nearer the temple. The converse also holds good, and the long drooping eyebrow is economical.

Sometimes we see untidy uneven eyebrows, ruffled bushy coverings on firm brows. The possessors of such brows are clever, somewhat irritable, untidy, masterful. Men of intellectual force possess these thick shaggy brows, and are frequently careless of appearances.

We may accept, as a general rule, the statement that thick, well-marked eyebrows are indicative of firmness, decision, and brain-power. The want of eyebrow, as in the cases of eyebrows lighter than the hair, is a sign of weakness. Short eyebrows mean "short" temper.

Thus we may divide the classes of Eyebrows into —(1) the frank and candid type; (2) the deceitful type; (3) the artistic and sentimental; (4) the practical; (5) the powerful; (6) the weak. The curve (7) denotes the artistic, refined nature; the low hanging drooping brow is the melancholy type (8). These are the chief features of the brows, which, to be good, from our point of view, ought to be of the same colour as, certainly not fairer than, the hair on the head above it. If the hair on the brow be short, the individual is observant.

Underneath the Eyebrow we have the Eye, a very charming, most wonderful and expressive organ. Comparatively few people bestow a thought upon the extraordinary arrangement by which the beams of light

are received into the brain, and the phenomena of sight.

The eye and the mouth are rightly regarded as the chief centres of expression: the eye being "the mirror of the soul." And it is marvellous with what rapidity the eye will reflect and betray the emotions. The characteristics of nations in the matter of eyes have been summed up by Lavater as follows :—

Italians have small eyes.

Germans light-coloured eyes, wrinkled.

English people open, steadfast eyes.

Swiss people dull eyes.

Another philosopher (Winckelmann) maintains that colour (and shape) of eyes are principally the result of climatic conditions ; and he proceeds to account for the half-closed eyes of the Esquimaux people by attributing to them the habit of keeping their eyes only partially open so as to avoid glare and the effects of intense cold.

This theory would apply equally to the Lapps, who, according to Buffon, "have narrow eyes of yellow brown," looking almost black, "with eyelids retiring towards the temples." The natives of New Holland have much the same type of eyes as the Esquimaux, owing to the habit of guarding them from insects. The smallness of the eyes has been again attributed to the imperfect development of the individual. However, there is no question but that the eye has been considered an indication of a tribe, and may be so accepted.

Some curious facts were promulgated a few years since regarding the diminution in the number of people who have blue eyes. The Swedish savants reported that brown eyes were becoming more common in Scandinavia and in North Germany—countries where blue eyes are supposed to be most common, and that at least fifty per cent. of the children of blue-eyed parents had dark eyes. It is curious to read these statistics, when we are aware that the fairer complexioned people are those “capable of the highest civilization !”

Eyes, according to Lavater, are commonly orange, yellow, green, blue, grey, and whitey-grey. Curiously he did not enumerate the many shades of brown, one of which so often passes for black by reason of the contrast with the cornea.

✧ The taste in the colouring of the iris varies. Some people prefer dark, others blue, eyes. The latter are certainly the most tender, but have not the energy or fire of the dark brown or black eyes. “Blue is the prettiest colour that’s worn,” perhaps; but the general indication of all blue eyes is gentleness, serenity, no determination, and not much business capacity. The dark blue is beautiful, not an indication of superior talents, but it is good—it is steadfast—“true blue !”

Nevertheless, the weakness of character which is discovered in the blue, may be, and is frequently corrected by the bold firm brow or determined mouth. We must not judge from only one sign or we shall get hopelessly involved in our deductions. Unfortunately

✓ light eyes are not a very good indication. They denote cunning, and their possessors are frequently treacherous even to their friends. There is a kind of pleasure taken by the owners of such eyes in annoyance and "spoiling sport." These "light" eyes are also secretive, as are the really black eyes, not the outwardly black eye, as some irreverent person may remark—this is merely indicative of a quarrelsome disposition, and arises from exterior causes!

We hear a good deal of "green" eyes—the "green-eyed monster," and so on. These eyes are supposed by some writers on Physiognomy to indicate a deceitful nature—one which is extremely cunning, and of a somewhat reckless disposition, which will stick at nothing short of extreme wickedness and sin to accomplish his or her ends if he or she be ambitious. But I am not disposed to go so far as this, nor to accept green as the *Ultima Thule* of wickedness. Observation leads me to the conclusion that green eyes—eyes in which the green tint is distinctly visible, which are large and open, and not "shifty"—are the indications of talent. When the green is mingled with brown, or studded with orange dots, or specks, the talents are likely to be united with judgment and perseverance; and surmounted by artistic, well-marked brows, will give the possessor a taste for and in dress, music, and enjoyment of the world's amusements; though one may discern in them, in conjunction with other characteristics of feature, a tendency to mercilessness and spiteful bitterness.

Taken all in all, however, the "green" eye is clever, and by no means indicative of a verdant nature.

Grey eyes are very pretty, and show a poetic temperament, a romantic disposition. This is evident, not only to students of Physiognomy, but to the readers of biography. An eye of this tone, in its varying expression and movement, is a sign of intellect, not the subtle genius of the "green" type, but the more impressionable, imaginative, artistic or poetic temperament. If we examine the eyes of our artist friends, we shall find the type in many cases, and our English poets are said to have had grey eyes. So the imaginative writer and poet, Sir Walter Scott, had grey eyes; and Byron, the impulsive, melancholy poet, had the same kind of eyes, the "changeable grey," flecked with other colours, which gave them the varying hue. Grey is, therefore, so far good, but is wanting in immediate energies and business talents, in consequence of its more "dreamy" attributes. Grey eyes are rather selfish and economical, but "touchy."

A brown eye, particularly when green is mingled in the iris, is a very excellent characteristic. There is affection, and courage, and cleverness in such orbs, and with good brows and steady glance they are decidedly prepossessing. The changeable character—viz., the changing tints, of these organs, some of which I now recall, may, and indeed do, foreshadow a somewhat fickle, but honest, imaginative temperament. There are courage, quick temper, and fairness of dealing, with

considerable passion in the affections, discernible in those large, dark-flecked round eyes which look you in the face boldly. These are orbs which you may trust thoroughly; but they are rather of the butterfly species in love affairs, though constant to any serious attachment; in fact, somewhat inconsistent and inclined to flirt.

In the next chapter we intend to discuss black eyes, and various other shades and shapes of the "windows of the soul."

CHAPTER VII.

THE EYE (*continued*)—VARIOUS INDICATIONS.

THE truly black eye, one not very common, is, I am afraid, untrustworthy. In the first place, it indicates passion, very great ardour in the affections; there is an artfulness, a craftiness, in the dark-hued eye which is not to be commended except for its bold glances and fire. Of course, there are many exceptions, but these only serve to accentuate the rule, which may be expressed in the formula, "trust them not."

That this impression regarding the bold black eye is no modern one is evident. Writers of a past generation, and travellers, people of experience, of all ages, admit the truth of it. The "bad, bold man" of the tale, the villain of the play, is generally the dark man; the beetle-browed ruffian, the fearsome free-booter, the bold buccaneer—all have black-eyes, roving fierce eyes, which blaze as with fire in anger, and are terrible even in expressing love. From these eyes the heroine instinctively shrinks, and even if the hero be manly enough to defy them, he is quickly thrown overboard by the cruel, crafty, treacherous "bad" man

with the black eyes and hair, whose bushy brows unite over his thick hanging lids and somewhat depressed nose, typical of sensuality.

Brown eyes we have seen are "sweet eyes." They are gentle and unselfish, but in speaking of Hair we referred to light-brown eyes. These are certainly inconstant—coquettish, as the somewhat similar eyes discussed at the end of the last chapter, but without their trustfulness. The brown eyes are apt to be irritable, particularly if the hairs of the eyebrows stand up on the inner side near the nose, and somewhat raised. If eyes are large, full, and rounded, they show timidity. Somewhat resembling cats' eyes, they predicate some of the feline nature.

Putting the colour of the eyes aside for the present, the observer of human nature may consider the most apparent signs in the eye and eyelids. We can trust the clear, open, bold, not defiant eyes, though the open look is not always to be trusted. Yet the student will detect the wavering in the bold glance if the person mean not well; the "consciousness" will touch the nerves, the eyes will shift and look furtively away, returning in a second refreshed. But the turning away of the eye may be due to nervousness, without any deception at all. The gaze of the interlocutor may be unpleasant, embarrassing even, to a timid nature, and the timidity of the wandering eye must not be confounded with the self-consciousness of the deceitful.

The eyes of very sensitive people often become

tearful in their earnestness, and the possessors of such eloquent orbs are generally addicted, or, rather, not averse to a little of what is vulgarly termed "humbug." They are wanting in self-control, and the tears in the eyes (in an untrustworthy pair of eyes) may be only those popularly attributed to the crocodile—sham ones. I am bound to state that I have never remarked this type of animal, but my attention has lately been directed to the description in a book. It is probable, certainly.

x [Prominent eyes are generally supposed to be an indication of an aptitude for languages. That this is true in some cases I am ready to admit; but, on the other hand, I am acquainted with good linguists whose eyes are *not* prominent, and with at least one person whose eyes *are* prominent, and he is not a linguist at all. I think it shows application to work—a *good memory for words*, a characteristic which would certainly fit my friend; and thus application would induce study of languages, or attention to any other branch of study, or any occupation. Application to business is, in my opinion, indicated in the clear full eye; if a taste for languages be inherent, the person no doubt would, with such full eyes, be a very good linguist; but when very protuberant, I do not think they are a sign of any particular talent; in fact, I think them deficient, and, if set far apart, tend to indicate stupidity.

Again, we sometimes meet persons with big round eyes, open and clear. The first attribute of these is undoubtedly interest in the opposite sex: this is beyond

any controversy. Watch any girl—any quiet young girl—and if she possess these large, open, round eyes in which the whole eye is (nearly) visible, you will see her more inclined to play with boys or to chat with men than with women. She will, though utterly unconscious of it, be called bold and “forward:” girls who are of a less bright, intellectual temperament will dislike her; but she cannot help her nature. She will walk with elderly men and chatter away pleasantly in her full innocence. She is not astonishingly clever, but bright; and if the whole of the iris be seen, she has taste and appreciation, is impulsive, imaginative, affectionate, and so on, according to the colour of her eyes.

If such orbs be set well apart she is frank, candid, and simpleness itself while young. If close, or slow of movement, these will be an indication of cunning and penetration or voluptuousness respectively. But she is restless, uncertain, and inclined to change—variety to her is charming! These remarks apply equally, sometimes more forcibly, to the opposite sex. Boys are of the same temperament.

The Chinese eye is indicative of subtlety, the sharp angle being characteristic of *finesse*—sharpness—and the immortal “Heathen Chineese” of Mr. Bret Harte will fully bear out the bent of the Celestial Eye which is open, cunningly, to the main chance. On the other hand, the almond-shaped soft eye is dreamy and sentimental, sometimes the type of stinginess; hinting in a quick peering glance at the hoarded treasure, accentuated

by the trending down of the eyebrows to the temple. If the lids be heavy, the hair dark and coarse, the nature is sensual, or, at any rate, a lover of the pleasures of the senses. The droop in the eyelid which is frequently observable in unusual geniuses is another thing; in the latter case, the outer side falls.

The eyelashes follow in our reasoning the same rules as the colour of the hair; when lighter than the hair they proclaim a rather undecided character, or a timid person, and all the more so if there be no eyebrow nor eyelashes, the latter is a bad sign as far as talent is concerned. There are many and various modifications of the foregoing, which would only confuse readers and be of little practical use. My ideas in these pages have been to put certain plain types on record, to draw the outlines and to permit everyone who sees them to fill in the details for themselves. The student should do as the writer did, study one shade, or type, at a time; put down the impressions, and when these impressions have been burnt into the mind let fresh ones be admitted; and thus, by degrees, a certain, if not very extensive, knowledge will be obtained. Observe all around you, tell no tales, and you may satisfy yourself on many points of which it now appears impossible to learn anything.

Curiosity is a womanly "failing"—not by any means a bad attribute—for thereby the sex attain to much knowledge which is added to by intuitive perception. Palmistry and the kindred sciences thus appeal powerfully to ladies, but I must confess that their innate

perception, and judgment, and penetration give them many advantages in these studies. So they will quickly pick up whatever grains of truth may be in these papers, and throw away the husks.

There are some people whose eyes seem to be different in colour. They are clever and often eccentric in subjects of study. Some one—I forget who—has said that such eyes betoken a tendency to madness. This I am unable to endorse. That there may be eccentricity it is possible to imagine, great independence and outspokenness at times. If such eyes indicated madness, they would be more common. They should mean versatility and talent; attributes by no means to be despised.

The eyes which serve the possessor longest are brown, the blue are the least serviceable. The length and shortness of sight has no bearing on disposition or constitution from our present points of view. From many indications, then, we may consider the black eye the least desirable, the light, pale, almost colourless orbs the weakest, in a mental and physical sense.

CHAPTER VIII.

THE NOSE: ITS VARIETIES AND CHARACTERISTICS.

THE next point or feature which comes under our notice is the Nose, and it will be conceded that there is no more important feature. The absence of the Nose is a disfigurement which every one shows: it is the marked feature, and a very characteristic one. It gives dignity or meanness to the face, and the varieties of this one feature are exceedingly numerous. All noses are, like the other features of our face, apparently similar in many thousands of cases, but the varieties are infinite.

In the appearance of some noses there is nothing remarkable at first. I may enlarge that statement and say that in the cases of the majority of noses there is nothing remarkable at first sight. But when the observer comes closer to the object of his inspection he perceives the form of bridge and nostrils, and whether it can properly be classed amongst the Roman, Grecian, the snub, the turn-up, the melancholy or Saturnine. There is the artistic, the military, the literary, the witty, the caustic, the commonplace and vulgar nose, the broad-ridged and the narrow-ridged.

The nose in a face should be harmonious, not harmonious in the musical or noisy sense as during sleep, but in harmony with the rest of the face: the same length as the forehead and wider above than below the nose, not the nostrils. Proportion is very desirable, and the most perfect noses are those on the Greek statues, the width of nose and length of eye being the same. But perfect noses, however desirable, are seldom met with. There are thousands of beautifully-formed noses which are in keeping with the other features, and these general types we will endeavour to explain for character. The first shape which comes before us almost as a matter of course is the Roman nose, the most popular specimen of which was worn by the great Duke of Wellington.

This arched, beak-looking nose is the symbol of power and aptitude to command, the nose of a person who will not shrink from responsibility, being determined to carry through whatever he undertakes. The nose, moreover, should not be narrow, if so, the more masculine qualities are in a great measure absent. Observation, and the consideration of other features, will soon enable the student to diagnose the different qualities. But the bold arched nose denotes fitness for command, and generally the determination requisite for carrying out such orders. A nose out of proportion shows some defect in character.

In contrast to this commanding feature, we may consider the straight nose which is known as the

Grecian type, as the former is the Roman. The difference in the characters of the persons possessing these features, will be at once appreciated by any one who will consider the difference between the national types. The polish, the artistic taste, the refinement of the Greek, is indicated in the possession of the Grecian nose, and is very often associated with well-born individuals. The Roman nose is also held to be "aristocratic," the badge of the haughty, high and mighty, peer: and so it is; but this scion of nobility will be of a more forcible warlike turn of mind, a strong man in action. The Grecian nose presents more delicacy, patient endurance, refinement, with the less demonstrative feeling—a Galatea, perhaps, not a Juno. Fascinating, cold, and, alas! sometimes almost heartless; passive rather than active in their affections; very charming, elegant, but sometimes with very indifferent ideas as to the moral law, is the Grecian nose.

There is, again, the nose which droops, and the tip-tilted specimen is in contrast with it. The former is rather a sign of melancholy when the features are good; witty even when the intelligence is cultivated, not "comic." Your "funny man" has rather a tip-tilted nose. In some faces the downward-tending nose tells us of a sensual nature, a sarcastic one, also. Much depends upon the shape of the nose above, whether arched or straight. Granted that the arched nose gives power, the droop of the end would indicate the less desirable attributes; the straighter drooping nose is more melan-

choly, more caustic, less revengeful, and more forgiving than the broader and larger type.

The turn-up nose when pointed particularly indicates an inquisitive person, but one who is lively, amusing, and clever. This *rétroussé* nose is often the attribute of very charming women and men, who delight to have their own way, but not in an obstinate bearish manner. They laughingly assert themselves, and are yet perfectly determined to proceed seriously on their own lines, though the audience may consider the owner merely in jest! Ladies of this playful temperament will do as they please in a delightful, coquettish, playful, manner. Argument falls from their sweet minds as readily as the drops from the duck's feathers. They are prettily petulant, but not one inch will they budge, and they will calmly carry out their plans, despite all interference. It is impossible to be angry with them long, and if you are, they will be most surprised at your annoyance!

The "snub" nose is not elegant, and is rather coarse. The worst specimen is the sunken-bridge nose, which is essentially commonplace; but there is such a thing as the "semi-snub," if I may so term it, somewhat larger than the true snub, thick, and perhaps rather turned up at the end; the nostrils somewhat extended, the bridge apparent but not accentuated. There is a rise at the end—a "lump."

Now this type of nose, if not altogether refined, is very characteristic of the rather poetic literary man,

X The individual may lack polish at times, but he has a keen sense of humour; he is an imaginative writer. Such a nose is frequently associated with overhanging brows, which denote observation, perception. The tip-up at the end gives appreciation of humour, the low square forehead natural talent. You will frequently find these noses associated with keen bright eyes and a firm jaw. There is a poetical air about the brow, and the mouths show a tendency to enjoyment. But this nose is decidedly the literary-creative nose, the bump at the end is poetic!

Mention has been made above of the arch perceptible, but not accentuated, on the nose of the literary man. The nose being fairly straight until the end is seen tipped or thickened, would indicate an artistic temperament, the Grecian rather than the Roman. Now, I fancy such noses indicate a certain faculty for criticism; people who, not having the power of actually producing works of art unaided, be it a play, or picture, are yet writers, and fully able to *appreciate art*. It is frequently said that critics are people who have failed in the vocations they criticise, and I, for one, am quite willing to admit the statement so far as this—that not having been born *creative* geniuses, these people have yet been endowed by nature with the faculties of appreciation and of judgment. They have the straight artistic nose, rather small, and not arched much. They can write and form opinions; but they are unable to paint well, or, perhaps, unable, unaided, to write a successful

play. They have not the art. Have they more powerful noses, they may succeed in painting, play-writing, or opera-writing; and may also criticise. The nose will inform you of a good many things if taken in conjunction with the brows, etc.

The nostrils also indicate certain traits. The timid have nostrils somewhat closed; the open nostril means ardour and some sensuality; the movable nostril is a sign of an artistic or sensitive person. The very pointed nose somewhat elevated and exhibiting nostril warns us of an inquisitive, worrying, prattling individual—a gossip, in fact, and sometimes a very ill-natured gossip if the lips are thin with drooping corners.

Thus the charming variety of the human nasal organ may be most properly studied for character. The reader will have to apply his intelligence and make deductions. Some signs cannot possibly be mistaken, and close observation is not needed; but we cannot be too cautious in applying general rules to individual cases, and therefore I again take the liberty to warn those who would practice what is preached to study the text carefully before applying it:

CHAPTER IX.

THE MOUTH—THE LIPS AND THEIR SIGNIFICATIONS —A METHOD OF IMPROVEMENT.

THE mouth has been defined as “the opening in the face or fore part of the head through which food is received and the voice uttered.”

This is, no doubt, the practical definition, or statement of a fact, the mouth in the abstract, as the mouth of a volcano, which could be described as unpoetically with no regard to the picturesqueness of its situation. But the human mouth is much more than a receptacle for food or for the utterance of recognized sounds.

There is physically more sensation in the lips than in any other part of the body, perhaps excepting the finger-tips; and what woman can resist the pouting baby mouth with its cherry lips, without much character as yet, but already foreshadowing it in its shape and size, pointing to father or mother as the example. But as the infant develops, the expression of the mouth becomes more decided, and it even becomes eloquent in the trembling lip and drooping corners, and in the contemptuous curl, the playful, wilful pout, and the sad

or merry smile. There is a whole language in the mouth's silent expression ; as the eyes may flash intelligence, assure or blame, console or frighten by a glance, so the lips and mouth may express pleasure or pain, contentment or disappointment, shame and sorrow without the sound of a word.

Orators and actors do well to shave, for in the lines of the mouth, in the play of the lips, lie much expression, which can be quickly caught as the actor plays his part ; and in the form of the mouth and chin can be read the character, hence the "make-up" of the stage. The artist recognizes the value of Physiognomy in his vocation ; he wishes to impress on his audience the nature of the man he represents ; he studies expression and play of feature. The merry Clown paints a wide laughing mouth, the Pantaloon a melancholy face with lines to draw the mouth down, in appearance. So are traits of disposition and temperament marked artificially because they exist naturally and have a certain meaning.

The best type of mouth is that which is of medium size, and of which the lips are lightly, not too firmly closed ; perhaps the lips may be slightly parted so as to reveal just a glimpse of an even row of teeth—even teeth are good in a Physiognomical sense. These gently-closed lips indicate a sense of reserve, and if the head be slightly thrown back, of dignity. We may also assume self-respect and self-possession in the individual.

The open mouth is the badge of the chatterer, the somewhat weak babbler who will talk of anything or

nothing sooner than not talk at all. He has not much reserve of character, and, with certain other characteristics of brow and eyes or chin, may be very weak and fond of the pleasures of life, weak and vicious. There is a considerable spice of obstinacy in these people, and some bad qualities which are modified or accentuated by the shape of the lips.

Thus, thick lips will give us the man of the senses; thin lips coldness, cruelty. The flaccid open mouth and somewhat vacant glance are well-known symptoms of crass stupidity and sometimes hopeless imbecility. Nevertheless, the parted lips would denote the orator or, at any rate, the fluent speaker if the brows and eyes show intellect; the graduation can be easily traced.

Sometimes we find thick lips, the lower one projecting or rather pendant. This, even with a moderately clever brow will denote a person who is fond of the pleasures of the table; a kindly-natured individual, too, but wanting in decision. The closed lips mean decision and courage; the mouth above referred to would tell us of an undecided somewhat nervous person, easily influenced by designing people, and yet so obstinate or pig-headed that he will not accept well-meant advice, having considerable opinion of his own penetration, while daily relying on others, his chosen advisers, and following their lead all the while.

This is a person who dislikes trouble if it puts him out of his way. He loves ease and a chat so that he may air his fads, and he is personally good-natured, but rather selfish, as a rule. With a double chin this

mouth is a sure specimen of indolence and love of indulgence.

But though not admirable in many respects, the full-lipped heavy mouth is preferable to the closed thin-lipped aperture and square jaw of the hard miserly man. One such mouth I can vividly recall. A single line does duty for lips which, with the face, are almost colourless; sharp, clever, stingy, a man of law, harsh and cruel if annoyed, cold even in his pleasures—a dry-hearted person who causes one to recoil instinctively from the glance of the ferret eyes, the peering, sharp look. A man not to be trusted save in business, a cruel man, selfish, avaricious.

The somewhat overhanging upper lip, experience tells me, is a token of a good temperament, a kindly disposition which would never permit nor encourage any undue familiarity, a nice character, not prim necessarily, nor a prude, but one who knows how to fence and keep others at a certain distance. This form of lip, with all its goodness, may be allied with a considerable love of pleasure and amusement, and if the lips be somewhat thin and close, a certain regard for self, a want of generosity—all of which traits, and many others, may easily be confirmed by a study of the handwriting. The knowledge of the face as depicted in a photograph accompanied by half-a-dozen lines of the person's writing, will enable an average student of these popular sciences to judge of character with what appears to be miraculous accuracy.

The protrusion of the under lip, if the individual be not absolutely "underhung," as it is termed, is not a bad indication. On the contrary, it may be a sign of talent, with some satirical power, half-contemptuous cynicism. The unconscious "pooh-poohing" has accentuated the feature, and a person fully conscious of his superiority of brain might by degrees register the contempt on his mouth, where the expression would be impressed as the years went on. This curling under lip is sometimes indicative of a dandy, or by people who, with talents for better things, devote themselves to the study of dress, and who look down upon their fellow-creatures from the pedestal of the tailor's "dummy." This kind of people are not "deep," but are shrewd enough, and their characteristics, if unused, may develop into successful traits—a kind of charlatanism, which may place them on a pinnacle of fortune, or even in a niche in the Temple of Fame. Their care for self, and practical shrewdness, being for a while an excellent substitute for real talent.

There is no need to enlarge upon the turned-down, drooping corners of the melancholy lips, or the rounded, up-turned, cheerful mouth; they can be better imagined than described. The form of lips termed Cupid's bow is a very charming elegant one, and is typical of good nature if not too tightly drawn. The lips must not be too full or red either, for lips full and red are indicative of a more or less regard for the pleasures of sense.

In the Mouth, therefore, as in so many other

instances, moderation is best. No extremes are very good. The thin and the full, the very florid and the very pale, are not the best types. The heavy jaw and thick, full, sometimes pendant, lips, the fingers thick at the bases, with large ball of the thumb, all unite to indicate to us the man of enjoyment, the lover of pleasure, the gourmand, the man who will be generous at the table, and kind-hearted if the entertainment be good, and it does not give him trouble.

The evidences of intellect will improve these signs, and the man or woman will not be a slave to enjoyment. The firm mouth, the determined closing of the lips, will tell us that the individual knows where to stop, and will not be carried away by his passions or tastes. The slight protrusion of the lower lip will indicate this prudence, this care of self, this knowledge of self which is always so essential in the world. We can perceive, then, that the lips which may, in a weak-minded person, indicate folly or laxity of conduct, may, with brain-power, check folly, and finally tend to success. But such lips should not fall away from the teeth: such a sign is indicative of a want of self-control.

Lips which fit tightly, without undue pressure, each curve undulating with the other is an excellent form of mouth; it shows some primness, some love of enjoyment; no "hardness," no deception in important matters, though possessing reserve; though such a mouth may not lie to you, yet, where its owner's deepest feelings are concerned, where his or her affections are engaged,

it may decline to tell *all* the truth ; and the individual is capable of considerable “ finessing.”

Such are some of the many varieties of the human mouth, but there is little doubt but that cultivation of mind may do much to modify bad impressions and to improve the good. The shape may not be pretty, but the words which come from the ugly mouth may be precious, heartfelt, sincere, comforting. Let the heart be in the right place, and, sooner or later, the melancholy, sensuous, or cold lips, will cast off the unhappy expression, or, at anyrate, modify it. Politeness, courtesy, good lives, and good living, are not impossible to combine together. Be kindly, affectionate, one to another, charitable in words and deeds, and as out of the mouth the heart speaketh, so the kindness of the words will in time leave its impression on all the features as well as on the mouth.

On the other hand, as what issues from our mouths tends to lower our tone and our character if, unworthy, let us avoid this tainting uncharitableness ; or worse, our quick unbecoming words, which do not tend to improve our features, our hearts or minds, or those of others. We, who would shrink from injuring a beautiful statue, the work of a clever man, do not mind defacing the image of God in ourselves !

CHAPTER X.

THE TEETH AND THE CHIN—THE FACIAL BONES.

GOOD white even teeth are a great "beauty." There is something unpleasant, not to say repelling, in the yellow uneven discoloured rows of "fangs" which one occasionally sees displayed. The animal, Man, can hide his teeth in a thick moustache, but women have no such veil for the mouth, and uneven or discoloured teeth cannot be so readily concealed by them.

Independently of health, all people should pay attention to the teeth, and parents are very much to blame if they neglect their children's teeth. The dentist is a bogey—a horror! Be he never so kind, he cannot be regarded as a friend by children, but as on the teeth the health depends, and on the health the temper, our power of work, our enjoyments, our social pleasures, and, indeed, everything; the great importance of attending to our teeth will be immediately perceived. Of course, "everyone knows that," some will say, but unfortunately the knowledge is not put into practice by everyone.

Some teeth *will not* grow evenly. They are perverse; they are long, very long sometimes: in other cases they

are short, even, regular. At times we see a great display of the upper gums when a smile parts the lips; sometimes a grin discloses two lines of teeth closely clenched. Again, we may find the under teeth overlapping the upper row. Some individuals have great teeth, incisors and canine teeth; in others these are less developed, and so on.

Such characteristics have certain meanings for the student of Physiognomy. Uneven teeth are indicative of a somewhat uneven temper and disposition; while even teeth show a better disposition, particularly if the gums are not in evidence much. The rules which are indicated by the teeth follow an ordinary line, as long teeth mean long life, short teeth short life, and so on.

Occasionally we find teeth projecting very much. This, I am informed by experienced elderly ladies, who are mostly employed in nursing, is the result of the "little dears"—meaning the infants committed to their charge—putting things in their "sweet mouths," finger-sucking, and such occupations or recreations. A love for appropriation, a desire to grasp and put away, within the most natural hiding-place, the treasure of which "the little monkey" has become possessed.

The little monkey, the real animal, will pouch his nuts in the same way, and monkeys are decidedly acquisitive. Now, mark the connection! see how the ruling characteristic is developed.

From the taste for grasping and sucking its posses-

sions, the child in after life grasps and keeps possession of other objects, and, if not checked, this habit will cause the teeth to be pressed outward, even over the lip. Now, did any reader ever know a really liberal-handed person with protruding teeth?

I am acquainted with some liberal-minded, kind-hearted sympathetic people who have these teeth, but they are not generous. They will please themselves: they are not self-denying, they will keep possession of and retain their hold upon their property to the last, and suck therefrom no small advantage.

Hence the appearance of the protruding teeth has come to be regarded as a sign of a grasping nature, and with drooping eyebrows the individual may even be miserly, as well as acquisitive. Whether the process of reasoning be exactly logical, I will not stay to discuss; but the conclusion, I think, is perfectly correct. Projecting teeth denote a love of possession.

The under-hung jaw and forward teeth are generally associated with a snarling sort of person, and teeth which bend inwards, instead of being straight in the gums, are supposed to indicate a certain modesty and shyness in the individual. These rather opposite indications cannot, in my opinion, be steadfastly maintained as certain or final. Doubtless the appearance of the projecting jaw may give one the impression that the person thus distinguished is "harsh," but though that may be so in some instances, I think it may be accepted generally as a type of firmness, and, with other signs, as indicating a passionate

temperament, or obstinate will, if allied with a prominent nose.

The teeth thus play a certain part in our show-room of features, but not nearly so important an one as the nose or chin : they are rather an accessory than a principal feature, but useful as a confirmatory element in discussion. The appearance of the jaws and chin are more useful to consider. These features may be considered together, and will not require very much study. They are features which almost speak for themselves, particularly when in extremes ; nevertheless, the various types will prove interesting to study. Some chins are straight, some curved upward, some pointed, others square, or long, or short ; the dimpled chin, the double chin, which last carries its character written large on itself, and is usually, nay, almost always, found associated with a pleasure-loving mouth, and fingers thick at the bases.

The jaws are very characteristic, and it may be accepted as a general rule that the larger the jaws the more material are the instincts. These instincts may be modified by the brows and the eyes ; ideality and good sense may combat the animalism, but the tendency exists. Flesh-eating animals all have large jaws ; and greedy people have also large jaws. If the upper part of the head be small, with retreating forehead, and the jaws wide, then the individual is not the most desirable person with whom to have dealings, for a wide open brow denotes intelligence. The bull-dog type of face is not prepossessing nor reliable.

But, *revenons à nos moulons*, the chin has to be considered.

A bony chin is indicative of firmness, the indication of a man who uses and does not abuse the gifts he enjoys; one who is moderate and temperate, steady, persevering. If also square the determination is accentuated, and a certain amount of temper is presupposed.

Flat chins are indicative of coldness of temperament—"dryness," egotism. If with this chin the cheek-bones be high, we may also find a stingy person: one whose object is to make money; very high cheek-bones often point to duplicity.

A pointed chin generally denotes a selfish disposition, or one, at any rate, much wrapped up in one's own concerns; crafty, prudence, reflection, if projecting. The pointed chin may be deep or short, and if the latter, the possessors will be energetic for others, and "do a great deal of good," in a manner to please themselves and to obtain praise or personal gratification. Such people are often deeply religious, at any rate so in appearance, but often inconsistent; they need excitement, and get it in visiting the poor—or in other ways. I have met some characters such as this—very kind-hearted people; but with all their charity, self-denial of amusements, and so on, they do not really "go in for" the charity; it is real enjoyment to them, it is their most pleasurable excitement, not self-denial.

A rounded, somewhat protruding chin, tells of force and some materialism; some taste for material enjoy-

ments, without excess, but in good quantity. Such a person will enjoy life and its pleasures, but with observation. He or she will have the firmness and ability to realize some advantage from these somewhat animal tastes. He will inspire confidence by his sympathetic attention, and, if a professional man, may derive substantial benefit from the confidence; or if imaginative, he may clothe your story in a literary garb. He is wise, and applies his information to his own advantage.

The indentation discoverable in such a rounded chin may accentuate the taste for pleasure, but unless the other features be really bad, and the brain small, the person will be cautious never to go far wrong: he will make his taste for society a means for advancing himself. He has the gift of *realization*.

A small chin announces a timid nature, and a retreating chin a feeble character. Thus the more determined characters are easily perceived.

The chin which, while rounded as above stated, is depressed beneath the under lip, the lower part—the bony part curving outward—shows a person of considerable originality; and we often see this type in the faces of authors.

A long, square chin, flat underneath, is quite frequently seen in the faces of solicitors. The chin does not round fully off; it is continued long, and is rather massive. Such a chin with thin lips, tightly closed, almost a line only, would point to a man who would have little pity or compassion; probably honest, but with

no more sentiment in exacting his bond than Shylock. If his upper lip be long, such a temperament would be decidedly low and, with other indications, depraved. The wide jaw and high cheek-bone, the wide flat nose, will only make such a character worse, unless his developed intellects—good brow, clear eye, and honest glance—show a power to check the low tendencies. But a person of this kind will, with all his talent, be material, and have little or no faith or belief in higher things, or natures. A subtle, cold-hearted, self-indulgent nature, his avarice will check much display; he is natural, “earthy!” but exact, orderly.

A man with a double chin is jovial, fond of his meals—a sensualist. The larger the jaws the greater are the animal instincts. This is a rule which may be accepted as true. The double chin is the effect of indulgence as are the fleshy cheeks.

A square chin with a dent underneath on the line of the bone, indicates decision, obstinacy even, with fondness and warmth of temperament.

CHAPTER XI.

THE EARS : THEIR INDICATIONS—THE HEAD AND NECK.

THE human Ear—we are only considering it at present—is a wonderful piece of mechanism ; seldom are ears alike in detail of exterior formation, yet the ultimate object accomplished by them is the same. To the observer the differences are as palpable as the differences in the ordinary lines in the hands, and the convolutions of the ear are indications of temperament just as the thickness and the lobes are.

Small ears are considered to be indicative of refinement and good breeding, but in this case excess in either direction is not good. If the ears be very small they denote a somewhat timid nature, particularly if longer than ordinary. Timid animals have long ears, and, in some cases, long necks. The small ear is indicative of affection, the thick red lobe giving strength to this feeling.

The position of the ear also has some bearing on the question. Some people's ears stand out from the head, others lie close ; some ears are in evidence when the

face is seen in full ; some are partly concealed, or perhaps upright. Now these indications may be briefly summed up as follows :—

(Large ears with heavy lobes point to a somewhat coarse and material nature.

(Small ears, on the contrary, indicate a more refined temperament : a somewhat cold nature.

Ears lying close to the head show some sentimentality and shyness, more particularly when small. If they are remarkably small we may expect to find a somewhat timid, retiring nature ; but not necessarily a *weak* nature. This timidity is also perceptible when the ears are sloping backward.

Upright ears indicate courage and strength. We have the suggestion of force here : energy, power, and so the warlike Mars amongst the planets is supposed to influence persons having upright ears—just as the small, shell-like, ear is consecrated to Venus and the affections.

Ears which stand out from the head, in a wolfish kind of way, are indicative of cruelty, and, when closely formed, of avarice. Thickly formed and delicate-looking ears respectively are opposed in their natures, and point to the want of, and the possession of, refinement and delicacy of mind.

But there are numerous intermediate stations between these extremes, and no one must be extolled or condemned exclusively by the ears. Many brave men and women have ears which may look warlike or even

cruel ; but these traits may be, and probably are, in the background : existing, perhaps, but not in evidence. The firm will, the determined courage, the unhesitating action even to the death, may lie dormant until circumstances call forth the exercise of the qualities, and then the small, refined, thick-eared, or upright-eared person will slay, and spare not. The “curled darlings” become warriors ; the velvet glove is cast aside and the hand of steel is found underneath.

Similarly with other forms, the attributes exist, but culture, fashion, self-restraint, may, and do continually keep them in the background, until some action or word acts like the fuse, and brings forth an explosion for which no one, save the student of character, is prepared.

“Who would have thought that So and So could have done such a thing.” We often hear such expressions, and profess the greatest astonishment at somebody’s conduct ! But the Physiognomist is prepared ; the student of Graphology or of Chiromancy, or, mayhap, of Phrenology, has seen the *tendency*, and has detected the existence—of a passion or taste carefully concealed or veiled. The skeleton is in the cupboard—the quick eye of the student has seen it, rapidly as the door was opened and closed. The true man stands confessed, and his efforts at concealment only seem to accentuate his failure, and to plunge him more hopelessly in the mire. Hear, therefore, and heed—

When the ears are long and somewhat pale, they have a sign of the artistic temperaments : at times the

melancholy strain will prevail in the pallor of the Moon-born or lymphatic person whose pale-tinted ears slope back a little, but are not obtrusive. These close-lying ears are suggestive of a calm, tender, unobtrusive quiet nature.

Thus the general rules for the reading of the ears may be summed up in a few words. The gentle refined ones are small and sloping, the firm and energetic medium sized; the coarser and material, large, red and full. The distance of the ear from the corner of the eye also varies in these three cases—the last case showing the greatest space.

The ear should not rise above the eye; if it do so a revengeful and quick temper is indicated. Some say even a murderous tendency is thus betrayed.

(A good space from eye to ear betokens talent and capacity, though they may be misdirected)

* * * *

We have left a very important portion of the face until now—namely, the FOREHEAD. In Physiognomy as well as in Phrenology, the forehead is extremely characteristic. We may, however, go further; having gone into many details of the head and face, let us now take the head as a whole, excluding the face, and then pass downwards to the neck, and so on to the gestures and manner of walking. This consideration of the head will lead us almost immediately to consider the FOREHEAD and BROWS, wherein lie the intellectual qualities of mankind. In the back portion are those

qualities which man shares with the lower animals. The former give expression to the face—intelligence, purity; the latter detracts from its beauty and grace. Some are peculiar to Man.

So in the human head we have three distinct classes of qualities: the Intellectual, the Material, and the Sentimental. The first are in front—those qualities peculiar to the human race, such as VENERATION, HOPE, and WONDER, which make up the sentiment of RELIGION. Firmness, Conscientiousness, and Idealism are higher up. Back and low down are Amativeness, Destructiveness, Love of Offspring and Combativeness, which man possesses in common with animals.

Now this wonderful head of ours must be sustained by some means, and this mode and means of support is termed the neck. On this pillar of more or less beauty and strength, the head can move and turn freely. The neck is sometimes long and slender, sometimes stout and strong. We cannot have a neck both very long and very strong. Nature, as a rule, declines to manufacture articles on such terms, they are not made by her long and thick at the same time. The tallest individuals are not the strongest; "Ill weeds grow apace," says the proverb; "Little and good," says another. But the middle course is the safest in every way. Nature has done her work perfectly in giving mankind a medium-sized neck, which is sufficiently long and strong for all necessary purposes of support and observation.

The neck is a very characteristic feature of our

frame, independently of its extraordinary adaptability and expressiveness. In its bent position, in its uprightness more or less marked, we may note many traits of character and qualities. In its length or shortness, we may read other characteristics, all very important to the student of Physiognomy, and apparent enough to the ordinary observer of humanity and Nature generally.

Some of these characteristics of head and neck I will endeavour to show you in the succeeding chapter, and as I have been dwelling just now upon the neck, I will begin the chapter with some account of its significance and characteristics in the animal world.

CHAPTER XII.

THE NECK, AND ITS SIGNIFICATIONS.

If we glance around us we shall immediately perceive that Nature has given long necks to animals likely to be hunted, and to somewhat silly animals. To those animals which do not live in open plains, which are also timid and liable to be pursued, she has bestowed long ears and perhaps prominent eyes. Let us see.

The giraffe, the ostrich, the emu, and such animals for whose safety long sight is necessary, are furnished with long necks. These birds and the long necked animals are not remarkable for intelligence. The proverbial silliness of the ostrich and the goose, would in themselves be almost sufficient to maintain our position.

Hares, again, are timid creatures, so we find them supplied with long ears, and eyes capable of seeing far back, being flexible and prominent. But the neck is not long, because the habitat of the animal is in cover, not in exposed plains, and it does not need to see far around it—it cannot see far around it; but it can hear very acutely, so the ears are long and set back, sloping;

the ears of timid animals slope, and are laid back when alarmed.

Thus we may fairly conclude that timid or hunted animals—not to say silly creatures—have all long necks and ears. So far so good.

Turn, then, to the other side. Look at the strong courageous animals. The bull, the buffalo, the lion, and other animals which are aggressive, courageous and powerful, are short-necked; not flexible necked, stubborn! Mark the compensation of Nature—for she is the true teacher of Physiognomy.

She has bestowed quick sight, rapid pace, and quick hearing on animals *likely to be hunted*: on the weak and timid, on the silly and nervous. Deliberation, sometimes allied with dulness, or even with stupidity and heaviness, are noticed in the strong, powerful, pursuing animals: the hunters.

Big animals are slow in movement. If they were not, the smaller and the timid would have no chance. Jack killed the ponderous giants by activity and quickness. The big animal, the broad-chested enduring pursuer, will by his long bounds and strides eventually overtake the (at first) more rapid creature of narrow proportions and shorter paces, just as the large-wheeled express locomotive, will after a while, pass the small, quick-starting one.

The rule, then, may be set forth as follows: The timid, the quick, the obedient and complaisant, the somewhat foolish animals are long-necked, thin-necked. The

manly and courageous, the firm, the obstinate, the cruel, are thick-necked, stiff-necked. Between these extremes are many middle ways and medium types.

The same characteristics apply to mankind with certain modifications, and no reader will have any difficulty in applying the rule. The necks of women are generally longer than those of men: their timidity, as a sex, is apparent.

The bending of our necks is submissive! We bow our heads in prayer and in reverence. When we are really interested or sympathetic we bend.

The head thrown back by the stiff-necked of our race indicates pride, self-confidence, deliberation, disdain, even defiance. There is courage in this bull-necked type.

Again, the neck, and, with it, the head, is bent forward by some people when they walk, by others sideways. Both these modes of carrying the head have a meaning. In the former case, the individual bending down is thoughtful, yet impulsive, not very strong withal, introspective, vacillating. In the latter case there is some affectation and surface good-fellowship. An insinuating, pleasant, chatty person, with whom you will never become really intimate. Such people like to enjoy life and are a little vain.

Once more, despondent people naturally look down. The melancholy one droops his head; the tired one, the timid, and *because timid*, the *despondent*, lower their necks. The cheerful and ambitious, the hopeful, look

up. Faith and resignation keep the head somewhat raised also. "Have faith, and thy faith will sustain thee," is a very excellent motto.

THE FOREHEAD.

From the consideration of the neck, to which we have wandered, we must leap to the forehead again, and the development of this portion of the head is very properly regarded as important.

When we were young a high forehead was always pointed out to us as a type of great intellect and natural talent. A low forehead was taken to represent a want of cleverness. This was the first, and, as I take it, an incorrect, lesson in Physiognomy which I received.

It cannot be denied, however, that talent, and benevolence, and acquired knowledge dwell in the high forehead. The reading man who is stored with knowledge and who has the faculty for study, appears with a high forehead, the various bumps indicating his natural or acquired tastes. He is the compiler: the very industrious, well-informed, man, a good preacher, perhaps, a man of cramming—full of information from reading, not generally from observation.

The low wide band of forehead is different in its signification. These foreheads are those of imaginative, brilliant, intuitively sharp, clever men, the writers of

adventure and "boys'" literature. There is more natural talent inside the low forehead than behind the high one. The latter tells us of a talent for study. The former has not this application, but it has spontaneous wit, innate talent, instead of acquired knowledge and applied information.

Those whose foreheads are fairly high and wide—a medium forehead—have the best chance of being geniuses: application and intuition go hand in hand, and the result is almost perfection. The plodding tendency of the high forehead, if allied with the more brilliant and intuitive force of the narrower type will achieve success, and will even succeed if alone by sheer perseverance.

But the forehead assumes certain shapes as well as certain proportions. We can describe a forehead as "retreating," "straight," or "projecting." The "perpendicular" is the best of all, but at times the development of the brows makes the upper part of the forehead appear as "retreating." Care must be taken to discriminate here.

The retreating forehead is not desirable. I do not mean the apparently retreating, but the actually retreating forehead. This is an indication of want of intellect, and the same may be said of the high, *narrow* forehead—narrow across the face—which indicates a rather hard, unimpressionable nature. If the forehead be unwrinkled, we may assume a want of sensitiveness and of imagination. There is very little sympathy in the unwrinkled brow.

There are lines in the forehead, lines traced by the elevation of the brows or by the habit of concentration. But the latter are perpendicular lines, the former horizontal, or nearly so, and differ somewhat in direction, certainly in number. Says the Chinese, "Look at a man's forehead if you want to find out what he will become; look at his mouth in a condition of repose if you will ascertain what he has become."

The Indians say that every man's destiny is written in his brain, the lines or convolutions of which represent the letters of his destiny.

But as we cannot get within, we must be content to read the exterior impressions made by the continual passing and repassing from the nerves to the brain, and back again. These nerves are constantly telegraphing our will and wishes, desires, imaginations, etc.; and as the dropping of water will wear away a stone, so the twitching of nerves will affect the muscles, and by expanding or contracting, move them until the exterior skin of the forehead is folded into lines perpendicular or horizontal, thereby indicating habits of imagination, or anger, or thought; the lines being under the domination of certain planets—so 'tis said.

I confess I am not at present in a position to explain why and how the planets influence the lines of the forehead. Anxiety, or surprise, anger, concentration of thought, and so on, will, by folding or contracting the brows, induce lines which may be read. A forehead without wrinkles evidently indicates a person who would

be pronounced, therefore, unsympathetic, selfish, cold, unimaginative, calm, and sarcastic. I will merely indicate the so-called "planetary lines," leaving the reader to apply to herself the meanings or indications, in which I have but little faith or confidence.

The first line is Saturnian—high up on the forehead. This, it seems, comes late in life.

Next, Jupiter appears; then Mars; the next, on the right eyebrow, is dedicated to the Sun; the next, on left eyebrow, to the Moon; Venus comes in between the eyebrows, and Mercury on the nose!

Thus a French author, who proceeds to detail the lines:

Saturn is prudent, typical of experience; if broken, avaricious.

Jupiter's line is good: honour and justice at its best; indulgence if broken.

Mars means courage in the clear line; but quarrelsomeness in a broken line.

The Sun unbroken is good, and indicates success; otherwise, it means self-conceit and avarice.

The Moon line means imagination and travelling. If incomplete, untruthfulness and inconstancy.

Venus, well defined, indicates tenderness and affection, and success in love; incomplete, it gives the reverse signification, as far as success goes, at any rate.

Three lines on the nose mean wit. If the lines exceed three in number, chattiness, loquacity, and insincerity supervene.

Such are the statements ! I can only say that I am unable to verify them, even though they be sealed with all the authority of a lady writer on Physiognomy. I have failed to identify these lines in their entirety ; and in my own case the lines which are present are not like those mentioned. So I decline to say more.

CHAPTER XIII.

THE INDICATIONS OF THE FOREHEAD—A PEEP AT PHRENOLOGY.

NEVERTHELESS, there are indications on the forehead which cannot be mistaken, and they are generally included in the domains of Phrenology. These formations are really trustworthy, and may be fearlessly judged. They can be admitted as testimony, as I have proved by practical tests; but the lines—well, I must draw the line there at present.

Many people laugh at Phrenology. I can tell you an anecdote concerning it, which is true. A few years ago, when I was staying at a very popular, if not fashionable, seaside resort, an acquaintance asked me to tell him his general characteristics from his handwriting. I did so, and confirmed those traits by reference to Palmistry.

Next day he went on the beach and had his skull reported on by the Phrenologist, and a written description given afterwards in private audience. Subsequently, my written delineation from his writing and palms was compared with the "Professor's" indications, and were found to tally in almost every particular. With extra-

ordinary accuracy the reports repeated each trait, and the test was completed by the reference to Chiromancy.

Now this is no "made up" anecdote. It happened at Great Yarmouth in 1888; and I have the less compunction in applying to Phrenology to illustrate Physiognomy, as I believe it may be trusted. When we have discovered where the "bumps" are, and what Physiognomists look for in the forehead, we shall be able to appreciate the differences existing between the various shapes of foreheads, and understand the frontal developments of our fellow-creatures.

There are receding, square, projecting foreheads, knotty foreheads, and the high and low varieties.

Let us have a peep at Phrenology now.

This science, as most people are aware, is based upon the knowledge of the protuberances which exist in our skulls. From an examination of these "bumps," as they are called, the character and tastes of men and women are deduced.

It can scarcely be denied that the soul—the Mind of Man—exists in the brain. Intelligence is seated there, but the brain, after all, is but a convoluted substance divided into two parts connected by fibres (nerves), which all emanate from the brain or spinal-cord and permeate our bodies.

The cavity of the skull is filled with a white material called "nervous matter," which mass is called brain, and the convolutions, or lobes, of this matter are set in motion by the senses which appeal to certain parts of

the brain, and every part of the brain has a faculty, or note, so to speak. When the note is touched it vibrates, acts, we act again. So sensation, thought, resolution and action take place in a second, or less, almost automatically.

PHRENOLOGY is based upon the assumption that every part of our brain has some faculty belonging to it, and to it alone; and this part is connected by nerves with the general nervous system of the individual.

Sensation is the result of impression on the nervous system, and every one of the many sub-systems produces a separate sensation. Let us take a common instance and see how the brain acts by our will.

You make up your mind to grasp something. In an inconceivably short space of time the nerve force quits your brain, and travelling by the proper nerves, over all kinds of points and junctions, reaches your muscles in the arm and hand, and you grasp. Your grasp is relaxed by the dying away of the motive power, the "nerve-fluid" (the electricity perhaps)—which has sent the message from brain to muscle. The *will* of the person has started all this machinery: the Mind has given the order, the nerves act.

But there are also nerves of Sense—(in fact the Senses)—which tell us the condition of things we touch, taste, smell, hear, and see. These impressions from outside are automatically sent up to the brain, and impressions *from within also come up there*, and affect the several lobes in a manner impossible to explain.

There is a sensation appropriated to each faculty, so that the faculty is moved, or excited or used, more or less constantly by the Will—our natural will. Consequently, the more any particular lobe, or faculty, is used, the larger it becomes, and thus it expands or increases by use until the covering is raised by it. This covering is the skull which, though bony, has life, and is nourished by the blood, as Cuvier and other anatomists demonstrated. The skull grows daily, yearly ; and those parts of the brain which are most used develop underneath.

The various organs, as they are termed, lie in different places, and it is only natural that the more material senses should be in the most direct connection with the spine and nerves just above the neck, at the back of the head. It is also conceivable that the intelligence and the intellectual faculties should be placed in front, in immediate touch with the nerves of sight, and smell, and taste, and hearing, which direct and govern us so much, and with the mouth which expresses our feelings.

The Sentiments which do not depend so much upon our outward impression as the instincts and intelligence—the faculties of veneration, conscience, duty, will, and so on, are in the upper part of the head and round the top backwards.

The tastes—art, science, and all which can be assisted and enlightened by thought and observation—lie near the intelligence in front. These are characteristic, and so the Physiognomist must learn whether

they exist. If so, they are more or less prominent on the forehead and brows; so he must so far learn Phrenology, and find out what the protuberances mean. He then learns the character and tastes, governed by the Will which, on the summit, keeps the control of both sides. The intellectual faculties, and the material instincts or passions, are equally governed by the will.

These, though doubtless pertaining to the subject in hand, need not be specifically described. We will confine our observations to the frontal developments solely. Unless in a comparatively few instances the arrangement of the hair of ladies prevents any close observation of "bumps" on the back and sides of the head. Men are more easily "read," and doubtless full advantage will be taken of this fact to find out the merits and demerits of the members of the sterner sex, which can be ascertained from their hats! Those who wear long hats are clever and affectionate; those who wear wide hats have plenty of common sense, tact, *savoir faire*; and modifications will also arise in the rounder shapes.

With this conclusion we will bring the chapter on Phrenology to a close.

CHAPTER XIV.

THE FOREHEAD (*continued*)—ITS FORMS AND INDICATIONS.

IF any reader wishes to study the formation of the FOREHEAD, he or she had better look in the glass first, and, putting vanity aside, make observation quietly and seriously.

A wide high forehead always is indicative of intelligence; if the top of the head be rounded, it tells us of benevolence, veneration, religious feelings. If rather pointed than rounded, we may say that will, firmness, obstinacy are present. The head full at the back announces affection, if ~~flat, egotism, selfishness.~~

Sometimes we find a head developed *very much* above the ears. This is a bad indication, and such an individual is capable of falsehood, theft, and even murder. This excessive development is fortunately not very common, but it is not unusual in a modified form, and then we can estimate a certain amount of hypocrisy, dissimulation, anger, and even avarice, or stinginess.

If the head be well developed *above the temples*, it indicates idealism, imagination.

When we see the forehead rounded some little distance above the eyebrows we can give the person credit for the philosophic spirit—the attributes of casualty and comparison. Thought-reasoning power. These are of course nearly always to be found, for nearly everyone reasons. But in many cases the development is slight, and the forehead appears to slope away. Therefore, we would decide that such people were not deep thinkers and not clever.

Individuals who are frequently planning out something or other, will develop this trait. Those who are “happy-go-lucky,” careless of the future, enjoying the present, will have the bumps less prominent. Those who exercise their reasoning power most, will be found to be very full in the middle upper portion of the FOREHEAD near the hair.

Locality is situated by the eyebrows, and observation and perception are observable in the overhanging bones of the eye. Journalists have such brows—men who are critical and accustomed to observe. Criticism itself is higher up, in the line of the nose, and above a very important “organ” situated between the eyebrows—called “Individuality” by some. It gives the power of memory for faces, and people, and places—the memory of externals. A depression there assumes the greater or less want of the attribute—a very useful possession, and properly situated between the bumps of “locality” on the brows. This is really the *Historic Sense*, the faculty of memory for facts. In fact, *Curiosity*!

Along the curve of the eyebrow we find thoughtfulness, order, colour and tone, time in music.

Beneath individuality, or curiosity, is the faculty of "configuration," or the love of form.

Frequently one sees a pleasant faced man with some considerable developments on the upper side of the head, possibly beneath the hair, which overhangs, but which does not grow upon it always. The hair may or may not grow down, in some cases which I am recalling it does not grow down. This protuberance or "bosse," is allied to wit, and may be described as amiability, the desire to please. People with this bump well developed, I find from experience are youthful in manner and appearance, rather inclined to adapt themselves to any society in which they find themselves for the time being, but while not caring for the company will not give any hint as to the distaste they really feel. So far, they may be insincere, but it is only the insincerity of politeness, the fear of wounding others, which impels them.

Benevolence is placed at the top of the head, above the nostril, in a perpendicular line, to the left of amiability, which in its turn lies between wit and its kindred virtue, imitativeness. These three, amiability, wit, and imitation, are on the rounded upper portion of the skull in front, and will readily be distinguished if they exist at all. In people these and other bumps can be plainly seen and their relative sizes compared.

By indicating these, the chief points to be considered when one desires to ascertain the characteristics of an

individual, I have, I hope, demonstrated the usefulness of Phrenology for the purpose of understanding and practising Physiognomy. The absence of these bumps, of course, presupposes the want of the faculty.

Nothing is easier to prove. Some well-executed photographs will quickly inform the student whether such bumps in rounded protuberances are present on the forehead. He, the learner, should be well acquainted with the original of the photograph for study. Knowing whether the friend possesses the organ of locality or not, he will know the result, and take an opportunity to prove the case. Perhaps he may know that his friend has "no idea of locality," and never can find his or her way about the city or the country lanes. In that case a depression will exist in the space at the inner side—the eyebrows. Forgetfulness is also marked by a hollow or flatness exactly between the eyes, on the root of the nose at the base of the forehead, and non-projecting flat brows near the nose, show want of knowledge of locality.

The effects of these bumps will be readily admitted, but it must be remembered that the cause emanates from the individual very frequently. No doubt one is born with certain characteristics and tendencies, but unless we practise the good and eschew the evil, the possession of the former qualities will only cause us to exercise (say) a more clever *finesse* or more admirably veiled sins—our very talents may be used with a view to wrong-doing and deception; but the Physiognomist

will quickly detect the ruling passion, and convict us while we stand bareheaded in his presence.

I will conclude this chapter with a review of the various kinds of foreheads already referred to.

A protuberant heavy forehead is generally accepted as indicative of slow intellect—a heavy plodding person. This does not necessarily imply, as Aristotle says it is a sign of, “stupidity.” A man or woman with heavy brows and somewhat high retreating forehead, may be wanting in *intuition*, which is situated somewhat high up—and he or she may also fail in imagination and even in amiability. They may be thoughtful, prudent, slow of speech, and *appear* stupid, or “heavy in hand ;” they may be clever in their own way, but not apt in improving their talents. The middle-sized forehead is the most naturally clever, if the brows are full and the forehead wide.

The straight forehead, with the upper developments already noted, is a sign of a well-read, studious person, but he would not be imaginative or poetic as the person would be whose forehead was low, wide, and full. A narrow, not a low, forehead is the truly stupid type, and particularly if it retreats. Square foreheads, fairly high and wide, indicate firmness and truth, constancy and determination ; and these qualities are improved if the eyebrows be also straight and strong.

Thus the square type is firm, the arched type tender, artistic ; the oval sensitive, yet not too yielding ; the low full, kind, clever and brilliant ; the high rounded

type, talented, studious, well-read, rather than imaginative. The heavy overhanging, ponderous in talent, somewhat slow, but thoughtful. If the eyebrows project, we may expect discrimination and sharpness of intellect, quickness.

Each and everyone of these indications is modified by the other features. A very clever man may have run his talents to waste by carelessness and want of energy ; or, being "too smart," have over-reached himself ; and, on the other hand, a plodding, slow, persevering man may attain to a position by steady work, to which his more brilliant imaginative rival would never attain, or if he attained it, would not retain it.

So we most frequently find the best men of business the more solid men, the best informed men, with high foreheads. They have their memory developed, generally, though they may not shine in society like the men with low, wide, foreheads. Though they lack their imagination, perhaps, their genius and versatility, the high foreheads will persevere and succeed in the solid business line of life, very fairly well.

I do not say that the other man will fail ; he may also make a name, but of a more ephemeral kind, and will not leave behind him the money which the other will probably leave.

The smooth open brow we all recognize as tender and true ; the rugged, lined forehead, as of one addicted to research and contemplation ; and concentration, when lines appear upright on the forehead between the eyes,

CHAPTER XV.

OF THE GAIT AND GESTURES—PATHOGNOMY.

THE manner in which people walk is often a guide to their characters and tendencies; their gestures also are characteristic, and though detailed criticism is perhaps scarcely required on these two indications, they are useful as being so apparent. Anyone can see the manner in which a person walks or moves his hands and arms.

Then there are other outward manifestations of character which are germane to our study of Physiognomy. For instance: the manner of wearing the clothes, not only the actual outward garments on our shoulders, but the boots and the hat. We can study by the side-lights of Physiognomy, as exhibited in the walk, in the appearance of the back, in the mode of wearing the hair, and in the outward appearance and formation of the hands, as well as by the gestures and movements of hands, and arms, and heads, and shoulders; modes of sitting or standing, methods of bowing, of shaking hands, and in other ways; such as tidiness or carelessness in dress, ill-fitting gloves and

boots, and so on. The manner of the person addressed or noticed will reveal something particularly when he or she addresses inferiors, or intimate near relations, wife or husband.

Such evidences as these will quickly indicate, especially to ladies whose perceptions are very rapid, and whose instincts are very true, as a rule, the kind of person with whom they have been brought in contact, or to whom they are about to be introduced. Of course, a great deal can be instantaneously read in the face and features; but there is a story told to the following effect which is in print:—

At an evening party some time since, a declared bachelor politely declined to dance, and was, for a while, left severely alone. He would not pair off with any of the “extremely pretty girls” whom his hostess suggested to him. He chatted to the elders and the chaperons agreeably enough, until the hostess again tried to interest him, and requested him to take a young lady to supper.

He consented, politely saying, “But will you kindly present me to *that* young lady”—indicating one at a little distance, who was looking in the opposite direction—“I like the look of her back.”

The introduction was effected, the pair met again, liked each other, and were married. No doubt they “lived happily ever afterwards.”

Thus, there is, doubtless, character in the backs, and in the gait and manner of stooping, or sitting, or

standing. The man who walks upright, habitually, firmly "putting his foot down" perhaps loudly, is a person who possesses some self-control and determination. If he walk very loudly, we may put him down as somewhat masterful, oblivious of others, independent, "don't care what people think" character. Noisy, boisterous people generally are independent, sharp, quick, talkers; they do not care much for the convenience of others. The quiet mannered, but by no means, timid person who is deferential, a listener, gentle in manner, will also walk firmly, with no swagger, putting his heels well down, but with no excessive noise, frequently stepping almost noiselessly. He is not aggressive as in the other, or quick to resent remark, or to insist on his own views and comforts first.

The former individual would be classed by most people as the "vulgar" one of the two. He will swagger and swing his arms, very often occupying more room than is necessary in the street; progressing head up, not giving way to any, pushing and shoving people aside, expecting them to give way, not he. All this denotes independence, selfishness, obstinacy, self-esteem. He will not hurry, he is a man of deliberate action; it is "beneath his dignity" to hurry, and he will not mind keeping you waiting. Yet he will be annoyed, and, indeed, furiously angry if you or the train do not wait for him if he is a little late. Power and importance again. His hair will probably be wavy or curly at the sides; his thumb-tip heavy; his hands nervous,

muscular. He dresses somewhat "loudly," and in the extreme. He struts. He is "purse-proud," and spends his money on many varieties of objects, which he cannot appreciate when he has them. He may be cheerful and jovial to look at in the face. He is not really genuine; he likes display at home, but he will not "treat" you when away from home. Look at his gait, his back, his hat; you cannot mistake the purse-proud individual, it is written large on his frame.

X The carriage of the head in walking is very characteristic; the bent shoulders tell us much. Your thoughtful person will keep his eyes fixed on the ground. He is not a particularly observant man, and is rather timid and self-effacing generally; but he will stick up for his pet opinions, though not argumentative. If the eyes be fixed on the ground habitually, we find him X melancholy, despondent; when alone, fearing the future.

The "serpentine" back, the curving spine, with a kind of eel-like action, is that of the dishonest one: the man who lives on his wits, whose manners and gestures are light and airy; an insinuating person, who will worm himself into your confidence like a corkscrew. His eyes shift, you may be sure; but he is determined in manner of speaking, and has a will of his own, too. His hair is frequently worn long at the back, and his neck protrudes rather, as if in a respectful subserviency.

This individual is often—most often—slim, somewhat feminine in build; and as a thin, spare, broad-shouldered woman possesses frequently the bad mannish

instincts, so this gentleman possesses some evil feminine instincts, and trades on them; he is feline.

We all know the broad-shouldered blustering man, who stands with feet apart, gesticulating with his stick, and who will bully you by simple shouting if you let him. His clothes are generally full large; he likes freedom—for himself. He has a good wide back, with a not ill-natured fall in the shoulders. He is not adamant, and for all his roaring is a tame lion, and fond of his dinner. He has plenty of money, but will not let you know it. He swaggers also. But he is precise in his dress: his hat is straight; he walks gently, rather. You can tell his attributes from his gait and gestures.

Then as to the hair. Sometimes we are walking behind a gentleman whose hair is carefully parted at the back and brushed upwards over his ears. You will declare that he is a colonel or a general, even if his erect square shoulders, and his manner of walking as if he were lifting one spur over the other, did not hint at drilling and riding. He is a man who has seen service, and a man who respects himself without being arrogant. That is evident in his mode of progression; his removal of his cigar when he passes a lady, closely, tells of the gentle politeness of his manner, and his well-fitting garments hint at some means, but certainly at self-respect and respect for others.

Take another specimen. A long-haired, grey-haired person, with gently-bowed head and patient mien. He is thoughtful, wears big boots and easy clothes, un-

hampered by the fashion. What is he? He is of the "old school," you will say, and might almost be one of the Brothers Cheeryble. And you will not be greatly in error. The gentleman is a philanthropist, and were his hat removed, beneath his flowing grey locks could be found on his rounded, somewhat lofty head, the bumps of benevolence and veneration.

The thick-necked, short-haired, greasy man's back we need not particularize any more than that on which the hat almost rests as if thrown back from the impudent forehead. The butcher and the shop assistant stand confessed.

Here is another rapidly-stepping person on business bent. He is upright and energetic. Another shambles, because he is indolent, careless, idle. A cat-like walk is the suspicious finesse-ing person, very different from the quick, brisk gait and studious face of the lawyer or the imaginative writer, who is arranging his plans or his plots.

The wearing of clothes has a good deal to say to the character. But as this chapter is already sufficiently lengthy, I will close it, and turn to the gestures first. Then, perhaps, we may consider the manner of wearing clothes, and perhaps the hair. Pathognomy is character in movement.

✓ CHAPTER XVI.

OF GESTURE—FRANKNESS AND DECEIT— SHAKING HANDS.

GESTURES are characteristic of nations as well as of individuals. Who of us when travelling in France has not remarked the almost pugilistic gestures of the friends in front. They hold out their arms, clench their fists ; one expands the fingers of both hands and shakes them, first one hand then the other, and finally both together, in his companion's face ! The other foreigner retaliates, pulls up his shoulders, expands his hands, and finally smooths away the air in front of him, with his head held just a little sideways as if to see the effect.

Now some ill-informed people would no doubt imagine that there was a quarrel and a reconciliation in all this. By no means. Jules is merely telling Alphonse that he lost his railway ticket and had to pay for his carelessness. Alphonse consoled him and thought it rather hard on his friend. That's all !

M. Got, the famous actor of the Théâtre Français, has made some observations respecting gesture, and it will be useful to look at these from the Physiognomical

aspect, as expression by the hands is very marked and very useful to the student of character.

Besides, the study of gesture is allied with the knowledge of Palmistry. Let us consider M. Got's system, or rather his observations, bearing in mind his nationality.

According to the French actor, people clench the hand or gather up the fingers when they wish to express or to concentrate energy; in fact, the clenched hand indicates force, strength, determination. The open hand, on the contrary, expresses joy, confidence, an abandonment of self.

The desire to win, or grasp, or gain possession of anything, is seen on the closing of the fingers. The miser clutches the heap of gold with his whole hand, his fingers close on all they can. Thus avarice is expressed. While speaking to a lady to whom one is attached, one opens the hand, and when possessed of her, or assured of the possession, the lover clasps her, grasps her hand and draws her to him. Thus giving and taking are expressible by the fingers. So in transports of joy, the hands are clasped in thankfulness, or the person's fingers are agitated, joined together, so as to keep the continual flow of the nervous, vital, fluid to the brain : to keep the current up.

That this current exists, that something of such a nature is requisite in many cases to keep the brain "up to the mark," and excited under certain circumstances, when its perceptions are wanted to be acute, is very

evident. We constantly see people flourishing a handkerchief or twirling a watch chain, or fiddling with a paper-knife or wine-glass, when speaking. Now this proves that the fingers are used to keep up the current of thought and speech.

You remember the celebrated counsel who was completely non-plussed when his adversary cut off his coat the favourite button with which he always played while addressing the jury. Nearly all barristers have some trick of this kind, and the removal of the object they are accustomed to play with will stop the flood of their eloquence.

These gestures then belong to people who wish to keep themselves in the train of thought; and, conversely, many thoughtful silent people will drum on the table or chair while thinking deeply. The nerve-force is passing. The brain is acting.

When the brain is not acting or when the mind is greatly under control, which is the same thing, the fingers do not fidget nor do the hands or arms gesticulate. Nervous, highly strung, excitable, people play the "tattoo" or fidget their feet. People who have their minds and thoughts under control do not permit such displays.

So we shall find gesture less energetic as we ascend in the civilised scale. Take examples :

The artisan, or labourer, is apt to gesticulate much more than those above him in the social scale. See your agitator contorting himself or waving his arms

about to emphasize his arguments or statements. The gentleman is more subdued, less demonstrative; while those of the diplomatic profession, or nature, or of the finesse-ing turn of mind—the men of tact and diplomacy—will scarcely gesticulate at all.

In these respects we may judge of our fellow-men as to their mental calibre or sensitiveness; but there are other gestures to be looked at. Hand-shaking, for instance.

[Nothing is more unpleasant than the flabby shake, the perchance clammy fingers instead of the warm grasp of the friendly hand. Charles Dickens portrayed Uriah Heap with clammy, cold, fish-like, hands, and no doubt his observation fully warranted him in thus depicting him. The novelist frequently emphasized his descriptions by some little touch true to nature, and Physiognomically correct. Your very dignified persons will not shake hands. The *rusé* individual will let your hand go quickly; the man who has something to conceal will not give you his whole hand.

| This last trait I have often noticed amongst lawyers, solicitors. It is a curious fact that people who seem to be always on their guard, like lawyers and some other business people—editors and publishers, for example—do not give you a hearty hand-shake, as a rule. They are not hearty; sometimes—I know cases—the business man will hide two fingers in his palm, and give you only two. Beware of him!

The kindly-hearted shake hands warmly, the cold

and precise coldly. By their grips you may know them, and judge accordingly. One cannot be really friendly with a person who takes your hand with almost straight fingers, and drops it again. He has no real regard for you if he "shakes hands with you like *that*," as Mr. Gilbert puts it.

The Chinese shakes hands with himself when he welcomes you to his house. He thus indicates the sacredness of your person, which he will not touch or take any liberty with. It is his mode of showing respect to his visitor. Europeans, especially the English, and Americans, or others of Anglo-Saxon descent, keep up the tradition of hand-shaking, (though in so many cases it means so little.) But when we meet our real friends, and hand clasps hand tightly, the thumbs fitting closely, then we know that that person is *en rapport* with us.

The insinuating servile creature will "wash his hands" and writhe. He wants you to assist him, and despises you. He "squirms."

So much for the hand-shaking evidence. It is not much, but it is worth notice. Now, to enlarge upon M. Got's ideas, let us proceed to examine a few more types and inform you, my readers, of some apparent actions which you may never have noticed, or to which you have attached no importance if you did notice them.

We have seen that M. Got attributed some importance to the manner in which the hand was

extended. In our next chapter when we consider some of these phases we shall learn how much may depend upon the manner in which the hand is used. As we proceed, we believe your own experience and common observation will bear out the truth of the assertions as to the great importance of gesture in the true appreciation of character.

CHAPTER XVII.

GESTURES (*continued*)—THE PHYSIOGNOMY OF THE HAND.

WE may, I think, accept it as a truth that the honest expression by gesture of such traits as conviction, faith, etc., is generally emphasized by the *open* hand. The palm is *turned outwards*: there is nothing to conceal; all is above-board, open, frank.

"I am innocent," exclaims the unhappy prisoner, extending his arms and hands. "I can say no more." He is speaking the truth.

But the man who wishes to deceive you, to get the better of you, to "do" you, will instinctively conceal his hand or his fingers. I have seen it stated that a man who is swearing falsely will conceal his palm, he will keep it turned inwards as much as possible.

The difference may often be perceived on the stage if the actor has studied character. The man who frankly passes his word will, if any doubt be hinted, extend his arms and, with some energy, declare upon his word of honour the statement is true. Here we have the open palm. But the person who is not quite

at ease will fold his arms behind his back or across his chest, and enquire haughtily if you doubt his statement. The proud man whō is doubted will almost always extend a hand open as he says, "Don't you believe me, sir?"

Another way in which the scheming untruthful Jesuitical person will show his nature is in the crossing of the hands, palms inwards, on the chest, as he bends before you, and in a saintly injured manner declare his innocence, with soapy smile.

This closing of the hand and the concealing of the palm are efforts of Will and Consciousness. The apparently frank person has nothing to conceal, no guards to post in his mind; his will is quite passive; he has no *finesse* to work by the concentration in his hands of the nerve fluid which connects with his brain! He controls himself and keeps up appearances. Let him forget himself, and let the communicating nerve-force disperse, and he is lost. He wanders, he is vague, he lapses, his tongue says what he did not intend it to say. He is confused and convicted. His eyes droop, his arms fall listlessly down. He is a rogue confessed.

By opening your hand, extending your arms, etc., you aid the expansion of this nerve force. You are helpless; you resign your will, as the actor when invoking the Deity kneels with outstretched arms and hands unclosed. This is recognized as the invocation of the Deity. But in the Black Art, the Devil was invoked, demons were summoned by the magicians,

palms *downwards*. When we cry to heaven, we open our hand palm upwards, save in cases where vengeance is invoked, and then the hand is clenched, the will is firm, the purpose is still unchanged, the mind is concentrated. But Faith, Hope, and Charity are represented with open hands; they surrender themselves.

Every gesture indicating a firm will is accentuated by the closed hand, and the greater the passion the tighter the grip. The vital fluid is concentrated by the action.

No one can deny the harmony of Nature, and so in the natural man the same harmony of cause and effect, of thought and gesture, are in constant correspondence. The movements which we call gestures are evidences of the character, and inasmuch as they are unstudied, they are evidences of it.

This will be admitted as true when we note how absurd and ridiculous a false or unsuited gesture is when we are speaking a poem or acting a play. To suit the action to the word and the word to the action, the words being another's words and the actions our own, is oftentimes difficult, and, badly done, looks silly. So the true unstudied gesture and posture, the movements of the hands, those most expressive members, tell us many secrets and reveal many mysteries.

Most expressive, truly! These pretty, or ugly, or thick, or useless hands may express a great deal. By a slight pressure man conveys the expression of affection in a manner which no other created being does. The

lower animals rub against each other and against us to express regard and liking, and are caressed on the spine, which unites with the head. Our hands communicate most rapidly with our brains, and through them the vital fluid comes most rapidly. Hence their expressiveness.

We frequently see the bargain clenched by the hands of the two parties to the transaction. The hand-clasp is an expression of confidence. Your "hand on it" is a pledge: the palms are open, there is honesty in the bargain. But you will say one party may be dishonest, and yet may shake the hand held out to him! Yes, there is the truth of the matter—the hand which is held out to him, the honest man's open hand, in which, *palm downward*, the man who is *conscious of deception, conscious of wrong or cheating*, mind, will place his. I venture to question whether the swindler will be the first to extend his hand, or whether he will extend it at all!

These conscious wrongs affect the nerves, and they, rushing through the consciousness or conscience, arouse the sense of honour which is implanted in us. We are ashamed. But the will may overcome the conscience, and practice in deceit will give us control over our nerves and muscles. We can act the hypocrite in our faces and manners, but one part of our Physiognomy never lies, and this truthful member is the Hand.

Were it necessary, or desirable, I could show, at length, how very important a factor the hand is in

Physiognomy. Quintilian and Montaigne, Balzac, and many other ancient and modern writers claim wondrous powers for the hand. "By it," ^{hand} says Montaigne, "we request, promise, dismiss, threaten, entreat, supplicate, deny, refuse, admire, interrogate, numerate, confess, repent, fear, doubt, swear, defy, reconcile, etc., to the envy of the tongue." †

The hand, therefore, should be studied for character ; and without any examination of the palm, the tendencies and dispositions of men and women may be deduced. You can ascertain whether a person be chatty, artistic, quick of perception, obstinate, impulsive, tactful, affectionate, sensual, fond of the melody of music, orderly exteriorly and untidy in private, or the contrary. You can tell whether she is irritable, or delicate, or curious, liberal, critical, worrying, sensitive, kind and good, or none of these, or some of them. You can say whether a person is a singer or a pianist, or perhaps both, or whether he paints from Nature or sketches from imagination. All these traits, after some study, may be, can be, ascertained by a few moments' observation of the hand resting on the table or on its owner's lap, the individual being quite unconscious that you are reading his or her tendencies as in a book.

From the Physiognomy of the hand, then, from the manner of shaking hands, a custom originating from the desire to show that the hand enclosed no weapon, from the temperature and shape of that member, we can learn a great deal if we please. Lavater declares that the hand

is most significant and so much the more striking as it cannot dissemble, its mobility betrays it every moment. No hypocrite, however skilled, can alter either the forms, the contours, the proportions, or the muscles of the hands, or of any part of them; he can only sustain the gaze of the observer by hiding his hands completely.

Again, Balzac says: "We acquire the practice of silencing our lips, our eyes, our eyebrows, our forehead; the hand does not dissemble, and no feature is more expressive. The hand has a thousand ways of being dry, moist, burning, icy, soft, hard, unctuous; it palpitates, it perspires, it hardens and softens; it presents an inexplicable phenomenon, which one may term the incarnation of thought."

It would be easy to discuss all these, but there is no need. The varying aspects of hands are evident to the most superficial observer. Nature does nothing in vain. "God made nothing without a purpose." Those who choose to read and mark, can also learn the secrets of Physiognomy.

CHAPTER XVIII.

THE PHYSIOGNOMY OF DRESS—CHARACTER IN BOOTS AND HATS.

THERE is another view to be considered in our study of Physiognomy, and one which is peculiarly suited to the columns of the "fashion" papers. This is the Physiognomy of Dress.

There is a proverb to the effect that you can tell the character of a man by the company he keeps, and we may also find much to think about in the wearing of clothes. A neatly-dressed person is conspicuous, and always attractive, no matter whether Nature has given him or her good looks or not.

"The consciousness of being well-dressed," says an American writer, "gives an inward tranquillity of soul that religion is powerless to bestow;" and many of my readers, will, I think, be willing to support that statement. The consciousness of not being suitably dressed, will inflict torture on a sensitive person. A lady not attired in the correct fashion, or the degree of evening dress indulged in by other ladies present, will be uncom-

fortable and not shine as she wishes to shine in conversation. She will mentally compare her toilette with others', and wish she could go home and put on her other costume. A man in morning dress amongst "swallow-tails" and white ties, will be equally uncomfortable. The American essayist was not wrong in his opinion. Even a Church Service is unprofitable if a lady discovers that there is something wanting in her costume. A wasp on her bonnet is hardly more terrible—in fact less terrible; the insect may be removed, the want cannot be supplied! Result—unhappiness, want of attention, angry thoughts, sin! A terrible catalogue truly, and all because a trimming is awry or absent!

No less a personage than Lord Lytton says in one of his popular novels, "Few things are more reliable as an index to character" (than dress). We find the same idea expressed in the works of Benjamin Disraeli (Lord Beaconsfield) and other authors. The outward "habits" of a man are indicative of his inner nature, whether these habits be customs or costumes.

We are all conscious of the impression made upon us by well-dressed people, our admiration is aroused. A loudly dressed or a badly, that is, an unsuitably-dressed person, at once stirs our criticism and disdain. When hands are gloved and heads are covered, the hair, the hat, the boots, and the style of dress will afford information.

As we have already said a good deal about the hair,

we need not again pause to consider it. But the fashion of wearing the hat may give us an insight into the character of the wearer. The head-piece leaning to one side denotes a somewhat rakish individual—a careless, good-natured, free and easy person, with a considerable quantity of self-confidence; an airy carelessness of the future, and a thorough enjoyment of the present, are both manifested.

Sporting men frequently adopt this style of wearing their hats, and hundreds who are not actively engaged in racing affect it, but in their hearts they sympathise with sport. Men who wear their hats aside are, as a rule, good-natured, but resent any reflection on their dignity. They are not remarkable for nicety of language when amongst themselves.

The manner of taking off the hat is also a clue to the character of the wearer, I mean in the case of saluting a lady most particularly. The polite bow, the deferential air of the real respecter of womankind, be she princess, peeress, or pauper, the graceful and friendly salute, is widely different from the careless, jaunty raising of the hat of him who fancies himself a superior being. Few gestures are more indicative of good-breeding and politeness of mind than the lifting of the hat and the accompanying bow.

Again, the manner in which a hat is put down is as significant as well as the manner in which it is worn. A hat placed on the back of the head is vulgar, placed over the brow it looks “hang-dog” and shamefaced, or may

be, under certain circumstances, an indication of thoughtfulness, attention, or observation, to shield the eyes.

The timid, nervous man never knows what to do with his hat, his hands, or his feet. He twirls his hat in his fingers, or drops it with a crash on the floor; if he deposits it on a table he invariably puts it on some fragile article. Sometimes, being particularly bashful, the young man will place his hat beneath his chair, and his handkerchief in it!

The straight-brimmed hat of the fanatic, or of the stern business man, the turn-up brim of the cheerful person, and the low crown and wide brim of the "driving gent," are all characteristic. The glossy hat of the fop, the brown-black hat of the thrifty or stingy, the limp brim of the servile hat of the beggar, or of the man whose follies have brought him low. The solid, yet light head-gear of the wealthy man looks assertive even as the individual himself.

Then, as regards gloves and boots. The neat and tidy person, *bien ganté, bien chaussé*, is perceptible at a glance. No tidy person is ever ill-equipped in the matter of boots or gloves. They may be old, or worn to a certain point, but they are not untidy or in holes. The friend of display will perhaps sacrifice her gloves to her hat, or her hose to her more conspicuous garments, but the tidy, self-respecting lady-like woman will be well gloved.

The erratic busy man will not be gloved at all; or, if so, he will have gloves too large for his hands, appen-

dages which can be quickly pulled off the fingers, and having only one button on each. He has no time to waste in buttoning gloves.

The punctilious man, the precise, careful person, will don his gloves before he leaves his house or his office. He will not put them on in the street nor take them off in the street. He will fold them up also, and lay them carefully in his well-brushed hat, or put them in his coat-tail pocket, which he pats after he has performed this praiseworthy act.

The fop will have gloves too small for him ; he is vain, you can see, of that well-gloved hand, and loses no opportunity to exhibit it or his tight, pointed, boots, which he contemplates with much gratification as he stands swaying before the fireplace, bending to see the boots which shine brightly. This person, who devotes so much time to his appearance, is idle and lazy, different from the steady, plain-toed booted man, who looks neat and tidy, eschewing any grand handkerchiefs or curious ties. No tailor's dummy, no "masher" is he ; but an active-minded soldier or sailor, or barrister—a professional man, certainly—with a firm tread and the consciousness of usefulness.

The man "whose soul is above buttons" has also a soul above boots, and is not particular as to dress. He is a scientist, perhaps, or a philanthropist, and cares for no foppery. He likes clothes which cannot hamper his actions, and is careless of appearances, because he does not think about himself.

The square-toed are assertive, practical-minded men's boots, and rest firmly on the flags. The well-known "hob-nails" are sturdy, as is their wearer—a yeoman who will look up to his superior, but will not be subservient. The weak-minded boot which turns in its toes, often more on the left foot, and the untidy shoe, with its want of polish and rusty strings—all these are characteristic, and assist us to judge of our fellow-creatures by their Physiognomy.

The planets are said to have certain dwelling-places in the face: spots consecrated, as it were, to them. A small volume might be written concerning the various types of people who are under the influence of the moon, sun, and stars. The stars have always played a prominent part in our history. We have lucky and unlucky stars: we read of the stars assisting us; and we (vulgarly) invoke our "stars." Of the planets, the following are particularly placed in the human head and face:—

JUPITER holds the right ear,

SATURN the left ear.

The SUN is placed in the right eye,

The MOON is located in the left eye.

VENUS is reposing in the left nostril,

MARS in the right nostril.

MERCURY reigns paramount in the mouth and chin—for eloquence and falsehood are the attributes of this deity.

Venus is sometimes seated in the forehead, between the eyes. The reason why she and Mars are located in the nose is because love and anger both dilate the nostrils.

The Moon, again, is placed by some on the forehead, on the organ of curiosity, the motive power of research, the light of intelligence.

Physiognomy is in perfect accord with Chiromancy, as a little examination will prove. As in the latter, the action of the nerve-force continually passing and repassing in obedience to the will and passions, grooves the hand by continued working in the same channels, so the face, by the repetition of the same ideas, the same passions and sympathies, is marked or is moved. Thus the usual expression is retained in the features, and the habit of the person is revealed.

Some of these habits are very plain and very common. If, then, the ruddy and swollen nose denote the excessive drinker, why may not other tendencies be shown to him who seeks for them.

The lower a person descends in his own estimation, the more vulgar he becomes, the more disfigured he is. His gait is shuffling, his gestures vulgar, his voice harsh—raucous; and so he unconsciously is an example of the harmony of nature. He has vulgarised his mind, his outer frame follows suit; moral degradation induces physical decline. His soul is extinguished, as it were; and he reveals only the instincts and tastes of the animal part of his nature.

Then study Physiognomy carefully. Be cautious.
Know thyself :—

“Let each one learn to know himself,
To gain that knowledge let him labour ;
Correct those failings in himself,
Which he condemns oft in his neighbour.”

Good philosophy, if not elegant verse ; and with it,
I close these pages.

THE END.

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