

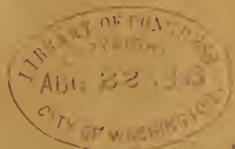
THE  
GRAMMAR OF PALMISTRY

BY  
KATHARINE ST. HILL

WITH EIGHTEEN ILLUSTRATIONS

PHILADELPHIA  
HENRY ALTEMUS

1893







Frontispiece.

## PREFACE.

“I have here made only a nosegay of culled flowers, and I have brought nothing of my own but the string that ties them.”—MONTAIGNE.

IN these days, when so many books on this favourite subject have already been offered to the reading public, it requires an apology on my part for thus introducing another to their notice, all the more as in the present volume no pretence is made to originality.

Palmistry, like all other sciences, reduces itself to the likeness of a language, and for the study of any language a grammar is the first requisite. In nearly all the books from which I have myself studied during the four or five years I have devoted to the subject, I have found a considerable difficulty in extracting even the primary rules and precepts from the masses of extraneous

matter introduced into the middle of them. In the older writers, the maxims of Palmistry are mingled with the canons of necromancy, astrology, spiritualism and superstition; while the more modern writers almost invariably halt in the middle of their axioms to tell stories of their own particular successes, and to describe how wonderfully well they themselves have succeeded in predicting certain events, and describing certain characters. I think it is now no longer necessary to encourage the student by allowing him to perceive to what a great degree of accuracy character-reading and prediction can be carried by those who have well studied the art of Palmistry, as the science has taken its recognized position, and its claims to fulfil its pretensions are no longer disputed.

In the present work, therefore, I have endeavoured to place before the reader the rules laid down by the best of our modern writers on the subject, in the clearest and simplest manner possible; and I have added a number of drawings from the hands of distinguished people to

serve as examples and exercises for the assistance of the student. If, in so doing, I have made but a dull and uninteresting book, and have thereby laid myself open to the warning addressed by a friendly critic to an old-world author on a kindred subject :

“Friend, by your writings I am grieved,  
 So very much is said ;  
 One half will never be believed,  
 The other never read,”

it must be my excuse that all grammars labour under the same disadvantageous reputation for dulness. But let me offer as a consolation to my readers the assurance that, after having gone through the present dry little collection of rules and regulations, they will be enabled to understand and enjoy far more than they would otherwise have done the spirited and amusing writings of my contemporaries.



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# THE GRAMMAR OF PALMISTRY.



## PART I.

### *OUTLINE.*

#### SHORT HANDS.

SHORT hands judge quickly, and do not regard detail in judgment. If with pointed fingers, imagination will aid; but the whole of things only will be regarded. Short, knotted fingers—i. e. with large joints—will have good reason and even calculation, but will not be able to analyze.

#### LONG HANDS.

Long hands show capacity for detail. If very large also, they will overdo it, and they generally have a greater love of finish than of ability. Long fingers show feeling and susceptibility, and

when also pointed, tact. In excess, with a very narrow palm, they will show tyranny. Excessively large hands are intolerant, and when knotted are given to mania.

#### LONG PALM.

When the palm is much longer than the fingers, and large in proportion, the capacity for detail will be lessened, and, though the subject may have good intelligence, instinct will always encroach on reason. There will be an incapacity for very fine and delicate work, either mental or manual. The subject will, however, be easily satisfied, and not given to contention or contradiction.

#### LONG FINGERS.

When the fingers are longer than the palm, the mind will be very active, and the spirit of criticism and contradiction strong. There will be a love of argument, and the memory will be very good, especially for words, and learning by heart will be easy. Long fingers, with the knot of philosophy, will find out your faults before your virtues, and it is said good husbands and good wives are not found with these hands.

## EQUAL HANDS.

When the palm and fingers are of equal length, the balance will be perfect, judgment and instinct will go hand-in-hand, detail and the whole will be justly regarded, and confidence reposed in the subject will not be found falsified.

## HARD HANDS

show energy and perseverance. If hard and pointed—activity and elegance. In excess—want of intelligence, dulness, stupidity.

## SOFT HANDS

show laziness, natural indolence of mind or body, sometimes both. Soft and spatulate—active in mind and lazy in body. Soft and square—the reverse. Soft and pointed—indolent altogether.

N.B.—Hard and soft hands have nothing to do with the skin. That may be hardened by the occupation pursued, or softened by lack of toil. The hand should be judged by the *consistency* when pressed.

Supple fingers show quick action and versatility. Very thick hands show selfishness and self-esteem.

## SKIN.

When the hand is soft and the skin much lined, the subject will be impressionable and upright. If hard and lined—quarrelsome. All hands covered with lines show either an agitated life or ill health. A very white hand, which does not change with heat and cold, is a sign of selfishness.

## NAILS.

The nails, and the ends of the fingers, show the temper of the subject. (The lines have also to be considered, of which later on.) Short and square nails show a fighting temper; if wider than they are long—obstinacy; if square at the bottom instead of curved—passionate anger. Short nails, even with a hand otherwise benevolent, show mockery, criticism and contradiction. Very large nails, curved at the bottom—a cool and careful head for business. Almond nails—sweet temper. If they flush pink to the outer edge, there may be occasional fits of irritation, but long, narrow nails are never malicious. Thin and little nails are a sure sign of delicate health, and fluted nails show consumption, which is also often shown by the nails being very much curved





FIGURE 3.

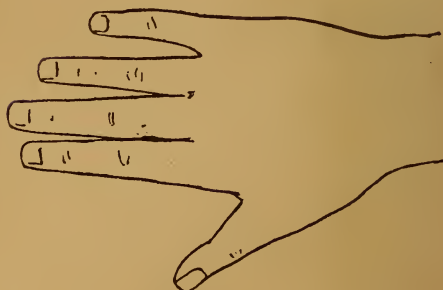


FIGURE 2.



FIGURE 1.

towards the top, though this is also sometimes indicative of spinal complaint.

### SMOOTH HANDS.

*(Without protruding joints.)*

Impressionability, intuition, inspiration, caprice, quick judgment, love of art.

### SMOOTH-POINTED. (Fig. 1.)

Religion, poetry, invention, imagination, tact, want of order.

Excess:—Imprudence, exaggeration, lying, fanaticism, ecstasy, posing. Altogether unpractical.

### SMOOTH-SQUARE. (Fig. 2.)

Reason, obedience, power of organization, love of art and literature, little enthusiasm. Love of the look of order, not the trouble.

Excess:—Tyranny, intolerance, narrow-mindedness, love of rule to despotism. These are hard masters.

### SMOOTH-SPATULATE. (Fig. 3.)

Activity, resolution, audacity, love of comfort, of movement, of notoriety, of manual labour. Liking for art, but no success.



Excess:—Selfishness, want of tact, love of fault-finding. These will annoy themselves, and aggravate others.

#### KNOTTED HANDS.

*(With large protruding joints.)*

Reflection, order, science. The rule of reason.

THE KNOT OF PHILOSOPHY. (Fig. 4.)

*(The top joint of the fingers.)*

This will show a love of reasoning, of examining and doubting; it is a sign of independence of character. It is an advantage with a long and strong thumb, with the second phalange well formed, but with a weak thumb it will tend to error and obstinacy, especially if the fingers are pointed.

#### KNOTTED-POINTED.

These hands are quick to perceive, to observe, to understand. A love of truth and reality, and, at the same time, refinement and appreciation of the beautiful. But there will be a continual fight between inspiration and analysis, religion and controversy, independence and piety. There will be originality in art, but no success, because art will be stifled by calculation.



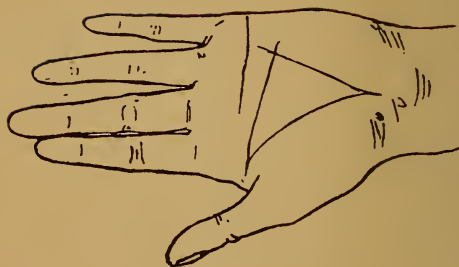


FIGURE 6.



FIGURE 5.



FIGURE 4.

## KNOTTED-SQUARE.

Harmony and progress. Will give a character thoughtful, faithful, just and cold. Love of truth and usefulness, of law and rule, of science, history, jurisprudence, grammar, mathematics, and agriculture.

## - KNOTTED-SPATULATE.

Active, practical, positive. Ambitious, unsentimental, self-confident, brusque.

## KNOT OF ORDER. (Fig. 5.)

*(The lower joint of the fingers.)*

Order in business, in affairs, in everything to do with management.

Excess :—Egotism.

This knot will give a spatulate hand a love of machinery. The first knot—that of philosophy—will give to artists great originality, and the study of all that belongs to art, such as the making of colours, etc.; but with both knots art vanishes. To musicians, the two knots will give science and rhythm. To priests, the knots will give the strength of the clergy, reason, resistance, and union.

## THE FINGERS.

I have divided the fingers into three classes only : pointed, square, and spatulate, as being easier to remember and understand than the seven or more specifications adopted by Mr. Heron Allen and other chiromantists. But students will very often find that hands are mixed, frequently the first finger is pointed with the rest square, and so on ; therefore I have given each finger separately at once for the greater convenience of study. Mixed fingers show more variety than strength. The class of the hand is more easily judged if the back of the hand is looked at first. The phalanges of the fingers are counted from the top, thus ; the first phalange is that which contains the nail. The thumb is the most important feature of the whole hand, and the character depends to a very great extent upon it.

## THE THUMB.

First Phalange—Will. Second Phalange—Reason. Third Phalange—Love.

*First Phalange.*

Long and strong—energetic will, self-confidence, love of perfection. Medium—passive

resistance. Too long—tyranny. Too short—changeableness, inconstancy, insouciance, a weak will, ruled by others.

*Second Phalange.*

This should be a little longer than the first, and should be rather thick. When the first and second are of the same length and the thumb is relatively longer than the other fingers, it will show a very strong and sensible character, who will rule with reason and without tyranny. If the same thumb is of only medium length, there will be no rule over others, but passive resistance, and a strong and wise character. With the first phalange short and the second long and thick, the character will be reasonable, but liable to indecision; with clear views, the subject will make magnificent plans, but will never execute them; uncertainty will counsel over-prudence, he will balance between desire and execution, "letting I dare not wait upon I will," and though an excellent counsellor to others, he will never profit by it himself. A good strong first phalange, with a long thick second, and the knot of philosophy will, unless the lines are very adverse, lead to success and fortune.

*Third Phalange.*

(This is also called the Mount of Venus, and will be studied as such later.)

If very thick and long, high and encroaching on to the middle of the hand, the subject will be governed by passion ; if medium and in harmony with the rest of the hand—affectionate and benevolent ; if weak and flat—cold-hearted, and unless the line of heart be good, selfish. A subject who has the first long and the third much developed will govern by force of will, and love his friends and all humanity ; he will be affectionate without reason, firm and constant. A subject with the second and third most developed will govern his passions by reason, but reason is feeble if will is weak. In this case the second may take the place of the first, but his life will be a continual struggle. A subject who has the first and second feeble and the third much developed, gives us but little hope of a good character ; changeable and inconstant, he will be tormented by fancy and temper, be unable to keep a secret, and probably will also be melancholy.

A thumb too short shows a want of decision, but if wide and heavy at the point, it will mean obstinacy, particularly if the joint is knotty and

projecting. The wider the phalange, the more pig-headed the subject ; it is also a sign of bad temper, passionate anger, and want of moderation in all things.

If a hand is soft, but has the first phalange long, the subject will work from duty, not from a love of it. A spatulate hand with a short thumb is wanting in perseverance, undecided, trying everything, often loving and amiable. But if the second is well developed, uncertainty ceases, the short thumb will give quick impressions, and good judgment will ensure success.

A long first phalange—a man of will.

A long second phalange—a man of intellect.

A long third phalange—a man of feeling.

If the thumb bends inwards towards the fingers—avarice. If outwards—generosity, sometimes extravagance. Straight—prudence and good sense. A thumb set low down on the hand shows talent.

Nearly all great men have large thumbs.

#### FIRST FINGER.

*Called finger of Jupiter—sign ♃.*

Should be long relatively to the other fingers and straight; this will give thought and economy.



*Pointed*.—Quick apprehension, intuition, love of reading.

*Square*.—Love of truth.

*Spatulate* (very rare).—Error, exaggerated action.

Pointed with the others square—serious thought, artistic talent (if with a good line of Apollo).

First phalange relatively long—religion.

Second phalange relatively long—ambition.

Third phalange relatively long—love of rule, pride.

All short—want of thought, little contemplation.

It is very important to artists to have a good first finger; it should be pointed.

#### SECOND FINGER.

*Called finger of Saturn—sign ♄.*

It is not good to have this finger much longer than the others.

*Pointed* (very rare).—Frivolity, carelessness.

*Square*.—Prudence, grave character. Too square—sadness.

*Spatulate*.—Activity. Too spatulate—superstition.

First phalange relatively long—melancholy.

Second phalange relatively long—love of agriculture. With the knot of philosophy—love of exact science.

Third phalange relatively long—avarice.

#### THIRD FINGER.

*Called finger of Apollo—sign ☉.*

Represents art, fame, and riches.

*Pointed.*—Artistic feeling and intuition. If with all the others in opposition—frivolity and boasting.

*Square.*—Truth and reason in art and in life. With bad lines—great love of riches.

*Spatulate.*—Love of form, of movement in art, dramatic talent. Many actors have this finger, and in artists it signifies painters of animal or genre subjects.

First phalange relatively long—noble love of art. Colour.

Second phalange relatively long—love of work and reason in art.

Third phalange relatively long—love of display, vanity, desire to shine, love of riches.

#### FOURTH FINGER.

*Called finger of Mercury—sign ☿.*

It is good that this finger should be straight

and long, and if the subject is to rule other people, "to turn them round his little finger," it should rise above the first knot of the third finger.

*Pointed*.—Eloquence, tact, diplomacy. Excess :—Ruse, finesse, trickery.

*Square*.—Reason in science, love of the abstract, good at teaching, good at business.

*Spatulate*.—Mechanical skill, love of machinery. Excess :—Theft.

First phalange relatively long—love of talking, eloquence, skill.

Second phalange relatively long—industry, common sense, good at business, love of argument.

Third phalange relatively long—scheming, evil eloquence, lying.

Very long altogether—the sign of a savant.

If when the hands are held open and loose, the first and second fingers fall naturally widest apart, it will show independence of thought; if the third and fourth are widest, independence of action. If both are very wide, great originality and self-reliance. If the fingers naturally curve up towards the palm when so held, the subject will be conventional.

When the third phalanges of all the fingers

are thick to the root, it is a sign of greediness, or, at least, of a love of good things to eat and drink. When the third phalanges of all the fingers incline downwards below the mounts, it shows shyness, sometimes extreme cowardice. If the first phalanges hollow and curve upwards—avarice. Reversed, when they turn back very far—extravagance.

Thumb inclining inwards—avarice and selfishness. Outwards—generosity to prodigality.

(The inclination of the fingers towards each other requires much study; and none of the chiromantists I have encountered seem to have sufficiently considered it. The few rules laid down above are those I have never known to fail, but much yet remains to be discovered on this important point.)

## THE MOUNTS.

### MOUNT OF JUPITER.

*(At the base of the first finger.)*

*Qualities.*—Religion, ambition, honour, gaiety, love of society.

*Excess.*—Pride, love of power and domineering, conceit, superstition.

*Absence.*—Irreligion, selfishness, idleness, want of dignity, vulgarity.

A good Mount of Jupiter will always show a great mind.

### MOUNT OF SATURN.

*(At the base of the second finger.)*

*Qualities.*—Prudence, wisdom.

*Excess.*—Taciturnity, sadness, love of solitude, religious fanaticism, remorse, tendency to suicide.

*Absence.*—Misfortune or insignificant life.

## MOUNT OF APOLLO.

(*At the base of the third finger.*)

*Qualities.*—Love of art or literature; genius, intelligence, hope, calm, beauty and grace of mind, gentleness, toleration, mercy.

*Excess.*—Love of money, extravagance, curiosity, boasting, scoffing, lying, and envy.

*Absence.*—Dulness and insignificance.

## MOUNT OF MERCURY.

(*At the base of the fourth finger.*)

*Qualities.*—Cheerfulness, intelligence, wit, dash, eloquence, industry, inventiveness, promptitude of action and thought, love of work.

*Excess.*—Lying, theft, treachery, ruse, trickery, pretentiousness, ignorance.

*Absence.*—Want of intelligence and aptitude; a negative life.

## MOUNT OF MARS.

There are two Mounts of Mars, one beneath the Mount of Jupiter, divided from it by the Line of Life, the other beneath the Mount of Mercury, divided from it by the Line of Heart. The Plain of Mars lies between the two.

*Qualities of the First* (beneath Jupiter).—

Active courage, presence of mind, resolution, élan, aggressiveness.

*Qualities of the Second* (beneath Mercury).—Passive courage, devotion, self-command, resignation, strength of resistance, noble pride.

*Excess* (the excess of these mounts is favourable).—Of the first—great courage, dash and daring; love of danger for its own sake. Of the second—great fortitude, calm strength, power of forgiveness.

*Excess* (when represented also by bad lines).—Cruelty, tyranny, blood-thirstiness, anger, injustice, insolence, brusquerie.

*Absence*.—Cowardice, timidity, want of presence of mind.

#### MOUNT OF VENUS.

(*At the base of the thumb.*)

*Qualities*.—Beauty, grace, affection, charity, benevolence, love of beautiful things, of dancing, of melody in music, desire of pleasing, and the pleasures of the senses.

*Excess*.—Inconstancy, effrontery, coquetry, vanity, idleness, and sensuality.

*Absence*.—Coldness, selfishness, want of tenderness and love.

If the mount is flat, there is a want of the

qualities ; to have vices it is necessary for other signs to join in. With a hard hand, a much-developed mount will give wit and grace of manner, and it will take from a developed Mount of Saturn its melancholy, and will make the subject gay.

#### MOUNT OF LUNA.

*(On the outside of the hand beneath the Mount of Mars, and opposite that of Venus.)*

*Qualities.*—Imagination, sentiment, refinement, poetry, harmony in music, love of scenery.

*Excess.*—Despair, discontent, caprice, irritability, sadness, superstition.

*Absence.*—Dulness, want of sympathy, of imagination, of ideas, positivism, and severe judgment on others.

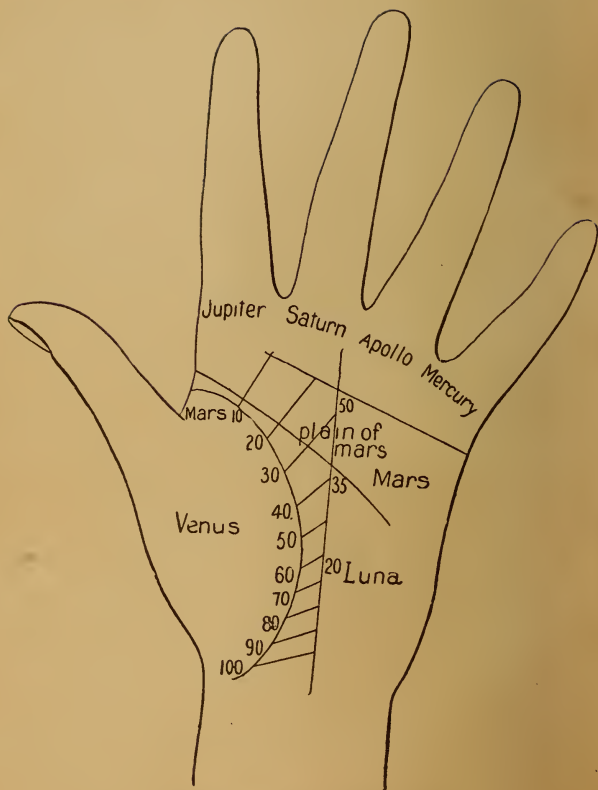
The mounts should always be judged with due regard for the shape of the fingers ; otherwise there is danger of confusing good and evil qualities, such as religion and pride, science and thieving. It is also very necessary to study and understand the lines. For instance, a straight Line of Head, a poor Line of Heart, knotted fingers, and a long first phalange of the thumb, will give, to a fine Line of Apollo, love of money instead of art ; the subject will be a speculator,



not an artist. Look also if idleness—soft hand—will not prevent success.

Look also if the mounts incline towards each other. If Mercury encroaches on Apollo, science will join art; if towards the percussion or outside of the hand, it will show talent for business. Mars inclining towards Mercury will denote courage in free speech, and energy in the management of affairs. Mars towards Luna—energy in imagination, and so on.





## Time and the Mounts

FIGURE 17.

## PART II.

### TIME. (Fig. 17.)

TIME is counted downwards on the Line of Life as shown in the accompanying sketch, and downwards also on the Line of Head. On the Line of Fate, on the contrary, time is counted upwards from the wrist to the Mount of Saturn, and this is also the case with the Line of Fortune. On the Line of Heart it is counted from the Mount of Jupiter to the percussion of the hand.

### LINE OF LIFE.

(*Vital.*)

The Line of Life shows the length of a person's existence, and his health or illness during the period. Time is measured upon it, and the incidents marked on the other lines are corroborated.

The Line of Life should be long, narrow, deep, softly coloured and completely encircling the Mount of Venus. This will give long life, exempt from illness, and a good character.

*Signs of illness.*—Pale and very deep—bad health. Little dark clots on it—nervous illness. Small lines crossing it—small illnesses, generally headache. Chained and uneven—painful life, bad health. Stopping suddenly with a black dot—death by accident or violence. Broken in one hand and weak in the other—a serious illness; broken in both hands—generally the patient dies. Forked at the end—possibly of illness or insanity; where this is found it is well to caution the subject against over-work, either mentally or physically. It is always a bad sign, and conveys a serious warning.

*Branches.*—When branch lines rise on either side of the Line of Life, it shows riches and dignity; if they fall downwards, poverty or loss of character. If one line rises from the Line of Life and crosses the Mount of Jupiter, it shows boundless ambition; if in both hands, it will be successful, unless crossed out by other lines; if the branch, instead of the Mount of Jupiter, rises on to those of Apollo or Mercury, success will be gained in art or business, and will be the result of personal merit. If the Life Line is divided and one branch goes away on to the Mount of Luna and deepens, it shows long voyages or distant travelling.

*Cross Lines.*—Many very small cross lines—ill-health and delicate constitution. Lines from the Mount of Venus crossing the Line of Life are misfortunes caused by other people. Very often they are signs of illness brought about by trouble given by persons loved; sometimes they are money troubles, difficulties with relations, occasionally lawsuits. To distinguish between them, care must be taken to see where and how they end. If on the Heart Line, it will be from the affections, and if ending with a star or irregular cross, a sudden shock. On the Head Line they will show an accident, or a brain fever, or illness from overwork.

*Attendant Lines.*—When the Line of Life is closely followed by another line, which may occasionally entwine itself with it, it is a sign of great vigour and success, and a promise of riches. But if a branch rises from it and crosses the Mount of Luna, ending in a star, the subject may be given to intemperance, and if, together with this, there is a black mark on the Line of Head, he will probably die from delirium tremens or a fit of insanity. This sister line to the Line of Life is generally called the Line of Mars. Besides the Line of Mars, which is rare, there will generally be found some attendant lines further off from the Line of Life, which follow its course more or

less regularly. These represent the influence of other people over our life, and their intensity and duration may be calculated by their depths and by the nearness of their approach to the Line of Life.

*Stars and Crosses.*—Stars and crosses near the Line of Life are signs of trouble, especially if the lines composing the star or cross pass over the Line of Life—this is often the sign of an infirmity from which the subject will not recover; but if it is on the side next the thumb it may mean trouble from relations.

When the Vital Line ends in a series of crosses, the subject may have an amiable character and talent; but if the crosses are found in both hands he will never succeed in any one line, will do nothing great with his life, and is menaced with long ill-health at the termination.

#### LINE OF HEAD.

(*Cerebral.*)

Should be even, long and narrow; this will show strong judgment, determined will, and clear mind. If the Mount of Mercury is much developed, there will be originality, energy, and constancy; if Mercury is low, more learning and less ability.

*When the line is separated from the Line of Life.*—This is a sign of self-confidence, and when found in both hands, often conceit. Subjects who have this division are very impulsive, and it is as well to warn them not to decide too hastily; with them second thoughts will generally be best. The division is always of advantage in gaining success in any business or profession, especially for barristers, public speakers, actors, singers, etc., as it gives them confidence in their own powers, and scorn of criticism.

*When the Line of Head is joined to the Line of Life.*—This is a sign of want of self-confidence. If it is joined as far as the middle in both hands, timidity and moral cowardice will be excessive; and unless there are signs of very great talent, subjects with the lines so joined will never succeed in anything. In many cases the lines are joined in one hand, and not in the other; when this is the case, a join in the left hand will show the subject to have been born self-distrustful, and to have conquered it by resolution; if *vice versâ*, the subject has been in youth somewhat conceited, and has been probably snubbed into a smaller opinion of himself. When the subject has a join in both hands, snubbing will have a very bad effect on the character; the subject should, on the contrary, be in every way encour-



aged. It is also often a sign that the development of the intellect has been slow.

*When the line is very long and straight.*—This is a sign of common-sense, of care and economy. If it goes quite straight right across the hand, it will show avarice, selfishness, and greed. This, however, need not be the case if the other signs are very good in the hand; with a fine Mount of Jupiter, a turned-out thumb, and a good Line of Heart, it will only mean great perseverance, good judgment, and common-sense.

*When the line is very long and sloping.*—This is a sign of imagination, artistic feeling, poetry, and but little judgment. In excess, it will bring every sort of folly and delusion, especially if the Mount of Luna is much developed and lined, and should it end in a star near the Bracelet, the subject may end his days in a madhouse. A long line is sign of good memory.

*When the Line of Head is forked.*—It is a good thing that all the lines in the hand, except the Line of Life, should end in a fork. When the Head Line ends in a small fork, it will show both imagination and common-sense. But the fork should not be too large, or the ends irregular. In this case it would show a tendency to ruse and trickery; in a bad hand, to lying and deceit; in any case, if one branch descends to-

wards the Mount of Luna, it is a sign of diplomatic talent, subtility and acuteness; the subject may deceive himself, but he certainly has the ability to deceive others.

*When the line is short.*—If the line advances only to the middle of the hand, it shows a want of spirit, of dash and balance; the subject will see but one side of any question; if it stops short under the Mount of Saturn, life will be short, and death probably sudden. If the line begins under the Mount of Saturn, and slopes into the Mount of Luna, and the Heart Line is not very good, it will show an obstinate character, and one who will always take offence and love quarrels. As any line attached to the Saturnian—or Line of Fate—which does not cross it is bad and unlucky, so a Head or Heart Line ending or beginning at the Line of Fate is very unfortunate, shows much unhappiness, weak health, and short life.

*Signs of illness.*—When the line is very pale and wide, it shows a want of intelligence, and indecision; but if the thumb is good, and the Mount of Mercury well developed and marked, this will mean weakness of the brain, and the subject should be cautioned against over-excitement. Broken in two beneath the Mount of Saturn, it signifies an accident to the head, or a

wound of some sort. A circle on the line may mean the loss of sight. Winding, unequal, and of differing colours, it shows liver complaint, and if broken in blocks, mental disease, or loss of memory. Small lines crossing or falling from it headache.

*When the line is chained.*—This shows a want of fixity in the ideas; there is too much variety; but if the line is followed throughout by another, a sister line, it means a great inheritance.

*Crosses, and lines rising and falling from it.*—A cross on the Head Line in the middle of the Plain of Mars shows a severe accident, the result of which must be looked for on the Line of Life. Black dots upon the line show brain fever, or an illness in which the subject has been delirious. Lines rising from the Head Line, and mounting towards the Heart without touching, and those which fall from the Heart towards the Head, show the influence of other people over us, and we can trace by their crossing each other, or stopping short, how far such influence is prejudicial or favourable to our happiness. The lines from the Head upwards are those of friendship only, while those from the Heart may arise from love for members of the opposite sex. A branch from the Head Line rising high upon

the Mount of Jupiter, and cutting into the root of the finger, shows great pride and ambition; if it ends in a cross, it will fail; in a star—success; but if instead of ending there, the branch turns back towards the Mount of Saturn, it is a bad sign for the character: the subject will be a fanatic in religion or pride, and possessed of mad vanity. A branch from the Head Line going toward Mercury shows a great gain in business or affairs; if it ends between the third and fourth fingers the gain will be in art or science. When the Heart Line sinks down towards the Head it is a sign of egotism; if the other signs are good, it is only the sign of a person who is unable to see any question except from his own standpoint, and takes a narrow and conventional view of things in general; physically it will show asthma, or palpitation if the Line of Health is not good. If the Head Line rises towards the Heart, it is a sign of timidity. If the Head and Heart Lines touch, it shows misfortune and early death—if in both hands, and should the Line of Fate stop at the Line of Head, the evil becomes still more certain. Should the Line of Head arch towards the Heart Line, and then abruptly fall on to the Line of Life, it is the sign of great misfortune in love, probably a long engagement never fulfilled.

## LINE OF HEART.

*(Mensal.)*

Should be narrow, deep, of a good colour, running straight from the Mount of Jupiter to that of Mercury. This will give a good heart; strong and happy affection. The longer the Line of Heart, the nobler, the more ideal the love. Should, however, the line completely encircle the Mount of Jupiter, and the Head Line slope on Luna, the subject may make himself unhappy by jealousy.

*When the line is short.*—Not rising until beneath the Mount of Saturn, it is a sign of a cold heart; if, however, with this, the Mount of Venus is much developed and the hand soft, the affections may be very warm, but the tendency will be sensual. With a very long Head Line and strong thumb, a subject will be very constant, even if the Heart Line is short. This will make him affectionate to the few he loves, though lacking in general benevolence and love of his fellow-creatures. When the line goes round the percussion of the hand till it can be seen on the back, it will show great spirit, daring, and perseverance.

*When the line is forked.*—A fork on the Heart

Line under Jupiter is a true sign of trustworthiness and constancy, but not of happiness in love. The more even the fork, the more ideal the character.

*Branches.*—Branches rising and falling from the Line of Heart show the influence of other people on the affections, and as they are crossed or otherwise, so is the love successful and returned, or disappointed and unhappy. A branch that rises high on the Mount of Jupiter promises great happiness and successful ambition, if uncrossed. When a branch cuts through the line and descends beneath it, it is a sign of disappointment. When there are many branches, it is a sign that the feelings of love and hate are very strong. No branches mean a loveless life, so far as the opposite sex is concerned.

*When the line is broken.*—A break in the line generally means a broken engagement, or a great disappointment with regard to a person loved. If beneath Saturn, circumstances will be the cause; between Saturn and Apollo, folly; beneath Apollo, from pride; and beneath Mercury, from caprice or ignorance.

*Dots and Dents.*—These on the Heart Line always show troubles, physical or mental. When the dot is red, the sorrow has been very keen, and may be caused by the unworthiness of the

person loved. White dots are conquests in love, and black or blue ones are signs of shock or illness.

*When the line is chained.*—Chains or islands on the Line of Heart show inconstancy, caprice, flirtation, and intrigue, and often contempt of the opposite sex.

*Signs of illness.*—These signs on the Heart Line must always be corroborated either on the Line of Health or that of Life, otherwise it is very easy to mistake flirtation for heart-disease, or loss of money and troubles of poverty for palpitation of the heart, and so on. It is a very bad sign physically, if the line is almost white and very wide, especially under Saturn, so that it almost looks blurred; this is a great sign of disease of the heart, and if the line be cut and the two ends piled on top of each other it is also a sign of severe illness.

A hand without any Line of Heart shows hard-heartedness, cruelty, and avarice.

#### LINE OF FATE.

(*Saturnian.*)

The Line of Fate shows worldly success or failure, and the general course of the life.

There are four principal places for the departure of this line :



1st. *From the Line of Life*.—This is good and common. The line then partakes of the life-qualities, shows a generous heart, and, if uncrossed, shows prosperity and happiness.

2nd. *From the Plain of Mars, or middle of the hand*.—This will show a life of trouble, but is also a sign of hope and energy. There will always be struggles and obstacles, but if success is achieved, it will be by merit alone.

3rd. *From the Bracelet*.—This will show a fine and uncommon destiny, if found thus in both hands, and happiness or misery will result from it according to the direction and markings of the line. If it goes from the Bracelet to the Mount of Saturn, ending high upon it, it shows great success; if the line is forked, it is still more certain. If it passes over the mount and enters the Finger of Saturn, it shows excessive fatality, a great destiny; should it, however, mount still higher and end in a star, it is said to presage an heroic career, ending with violence, or a great crime.

4th. *From the Mount of Luna*.—When the Line of Fate rises from this mount it shows that all the happiness of the life will arise from the actions of some other person or persons. Destiny is taken out of the hands of the subject altogether, and arranged for him. This is not altogether the



case if the line rises from Luna in one hand only, and in the other from the Life Line or the Bracelet. In this case the subject will either have given away his fate voluntarily into another's hands, or will have freed himself from the control imposed upon him by circumstance, as the line is found differing in the right or in the left hand. If a Luna Line of Fate stop at the Heart Line, and there is a well-formed cross on the Mount of Jupiter, fortune and happiness will arise by means of a good marriage.

If the line rises from below the Bracelet, it shows a very bad influence of fate and great grief. There are four principal places on which the Line of Fate may end.

1st. *On or towards the Mount of Saturn.*—When this is the case and the line is a good one, not much crossed or barred, the career will be a fine one, and probably successful and adventurous—full of good chances. These chances will often be shown by the end of the line being much forked upon the mount, each fork showing by its direction in what pursuit success will be promised.

2nd. *On or towards Jupiter.*—This will show great success and gratified ambition if the line rises high upon the mount, but if it runs up between the first and second finger it shows tranquil, untroubled life.

3rd. *On or towards the Mount of Apollo.*—This promises success in art, or great riches if the line is clear and uncrossed.

4th. *On or towards the Mount of Mercury.*—This shows gain in business or scientific triumphs. If the line stops at the Line of Heart, it is often a sign of love troubles; if at the Line of Head, fate is often spoiled by a wrong judgment; but in both cases these signs must be corroborated on the other lines. Small lines cutting the Saturnian show troubles, crosses; on, or near the line, changes of fate, or residence; and stars, dangers.

*When the Fate Line is broken* it does not always mean misfortune; if the line continues again well marked and uncrossed it will probably show a great event in the life, and if the lines run parallel for a little distance the event may bring a change for the better in position and dignity.

*When the Fate Line is tortuous, and chained with a double line*, it is a sign of misfortune, or bad character, and unhappiness brought about by evil deeds. When, however, the line is only followed by a sister line for a short distance, it means a strong influence of another person, or even an effect of imagination, powerful enough to affect the career of the subject.

*Branches upwards from the Fate Line* show

improvement in position and wealth; but if they tend downwards there will be reverses, and possibly poverty. A corkscrew on the line shows a very unfortunate period; if near the bottom of the hand, a very unhappy childhood. This is also shown by dents and crosses at the extreme beginning of the Life Line.

Should a line rise on the Mount of Luna, and cross or join the Line of Fate, it shows a great folly, or a fatal influence of imagination. With other bad signs concurring, it sometimes means danger of illness from over-indulgence in intoxicating drink.

In studying the Line of Fate, both hands should be most carefully compared.

[M. Desbarolles, M. Serres, and other French writers have asserted—and in this they have been followed by many English chiromantists—that the Line of Fate is only to be found in the hands of the European races. That they are mistaken in their assertion I have myself ascertained by examining the hands both of Maoris and of Hindoos; in the former case I invariably found the Fate Line very strongly marked.]

## LINE OF FORTUNE.

*(Solar.)*

Shows glory, fame, and riches, artistic and literary talent, and success, worldly distinction and prosperity. It should be narrow, deep, straight, long, and rise high upon the Mount of Apollo.

There are four places from which the line may rise.

1st. *Rising from the Line of Life.*—This is very favourable, and will show success and fortune gained by inheritance, or by merit. The lower the line rises, the more surely will honour or celebrity be attained.

2nd. *Rising from the Mount of Luna.*—In this case success or fortune will be gained unexpectedly, and by the help of other people, by the influence of powerful friends, or by marriage.

3rd. *Rising from the Plain of Mars.*—Middle of the hand. In this case success will come late in life, or towards middle-age, and will be the result of personal merit and exertion.

4th. *Rising from the Line of Heart.*—This will show an appreciative character, a love of art and of the beautiful; but neither wealth nor fame will be gained by it.

Occasionally the Line of Apollo may be found rising beneath the Mount of Venus, running parallel for a short distance with the Line of Life; fortune and success will then be made by love or marriage, or by the help of a strong friendship, but the subject has not been born to it.

*Cross Lines.*—These are obstacles in the way of success, and if they bar the line without cutting it through, the obstacles may arrive from envy and ill-will; if they bar the line near the beginning they will show loss of fortune by parents during youth.

*Branches.*—A single fork on the Mount of Apollo will show success in one line of life; but if there are many, and the line is, so to say, faggoted, there will be taste and talent in many different branches of art, politics, or literature, but energy being too much distributed, nothing will be brought to success or perfection, except in very exceptional cases, when a high Mount of Jupiter, and a very strong thumb, will show a subject of uncommon aptitude and determination. But when, instead of branching, the lines run parallel down the mount, great celebrity will be attained, and fortune and position will make complete success. But this is only when the lines are found alike in both hands. Many

lines on the mount always show ambition, but when faggoted—tied, as it were, together—it degenerates into a mere love of display and desire to shine; three lines will, nevertheless, often show a gain in wealth.

When the Line of Fortune is inferior in strength and beauty to that of Fate, there will be more position than wealth.

Unless there is a good Mount of Jupiter a Line of Apollo cannot bring much success, except in the shape of money, and in a very hollow hand it is said to be powerless.

#### THE LINE OF HEALTH.

##### (*Hepatica.*)

It is a sign of a very strong constitution to be without this line.

The Line of Health should start from the Bracelet, or from the Line of Life, and go on, or towards the Mount of Mercury; but it is very irregular, and may begin or end almost anywhere in the hand. It should be long, narrow, clear, well-coloured and straight; this will show good health, good memory and a kind heart.

If the line is tortuous it shows biliousness and bad temper. If it joins the Heart Line, and does

not cross it, it will show feebleness of Heart; if it joins the Line of Head it shows a tendency to brain attack from over-work or over-excitement, especially if the Life Line is forked at the wrist. A cross on the line shows an illness, the date of which must be looked for on the Line of Life. Small lines crossing it show weakness and delicacy, often headaches or neuralgia. If the line is broken it will show congestion of the lungs or pleurisy.

If the line is unequally coloured and very red near the middle, it shows a tendency to fever, and red or black dots show severe illness; if it is red near the Line of Head, it shows severe headaches, if it is very pale and white, chronic indigestion. Very red near the Line of Life shows heart-disease. A star on the Hepatica shows no family; a star near it on the Plain of Mars shows failing sight, sometimes blindness.

Branches from the Hepatica to the line of Fortune show changes in business relations or professions, and this is also shown by a cross near, but disconnected with the Line of Health. A branch from the Hepatica to the Mount of Jupiter shows great changes and much travelling; if it rises towards the Mount of Apollo, it will mean the possession of a great deal of money. When the Hepatica is followed by a

sister line, it is a sign of excellent health and good fortune.

### THE LINE OF INTUITION.

#### *(Line of Luna.)*

This is not a very common line, and is, as a rule, only found on imaginative or intellectual hands.

It should rise upon or beneath the Mount of Luna, and proceed in a sort of half circle on to or towards the Mount of Mercury.

If it is clear, straight, and narrow, it will show intuition, thought-reading, and mesmerism. The subject will have a taste for occult science, divining, clairvoyance, and if there is an island near the beginning of the line, a gift of second sight. If the line is branched, tortuous, or short, there will be danger of caprice and over-imagination, culminating in lunacy.

When the Line of Luna forms a triangle with the Line of Fate and the Line of Head it is said to indicate a good chiromantist, with talent for palmistry.

An island on the line, not perfect at one end, shows a tendency to somnambulism. This is also shown in the same way as the Line of Health.



Lines crossing the Line of Intuition, going towards the Fate or Life Lines, show voyages, and a star on the Mount of Luna, near the line, a danger of shipwreck, or fire at sea.

### THE RING OF VENUS.

The Ring of Venus is a half-circle, formed by a line starting from between the first and second fingers, crossing or surrounding the Mounts of Saturn and Apollo, and ending, when perfect, between the third and fourth fingers.

The early writers, and the great master of chiromancy, Desbarolles, have chosen to regard this line as indicative of evil, a sign of false ambition, lying, coquetry and sensuality; and in this they have been followed by most English palmists, though the latest writers have seen fit to modify, to a great degree, the severe judgment of their predecessors; in fact, some have gone so far as to say it is not a sign of evil, except with other bad signs concurring, and only then when the line is broken or tangled.

Now, I fancy if they had not started with the original idea already prejudged in their minds, they might possibly have come to the conclusion with regard to their own experience to discard the earlier readings hallowed by tradition, and

to attribute this line to other influences. Desbarolles, in his works, has always divided the palm of the hand into three worlds or divisions; the intellectual, that which comprises the Mounts and lines of Heart and Head, drawing a line across from the junction of the thumb to the base of the Mount of Mercury; the physical, that which contains the table of the hand, the Plain and Mounts of Mars, drawing the line from the lowest joint of the thumb to the junction of the Mounts of Mars and Luna; and the sensual, comprising the Mounts of Venus and Luna down to the wrist. The truth and value of this division has never, I believe, been disputed. How, then, it may be asked, can a line, drawn across the highest pitch of the intellectual world, be the sign of qualities which have always been found clearly distinguishable in the excessive development of the lowest division? The line itself encircles the Mounts of Fate and Fortune, and is generally found sharply intersecting the lines which signify success in art and ambition. I venture, therefore, with all respect to the learned and experienced writers who have gone before me, to suggest that possibly the earlier reading of this line may have been mistaken, and that the time has come when new light may be

thrown upon the subject. For myself I may, perhaps, be allowed to say on behalf of a new view, that during nearly five years of study and of experience of all sorts of hands on both sides of the world—and I have occasionally examined as many as forty or fifty in a day—I have never in one single case found the old reading correct, or that the line in any way corresponded to the other signs of the same disposition found in the hand. I have found this line invariably in hands of the most refined and intellectual type, hands with long taper fingers, straight forked Heart Lines with a few branches, pale narrow lines, and an entire absence of the Mount of Venus. In most cases I have also remarked in hands showing the so-called Ring of Venus, that while the Heart Line is cold, the Head Line is very marked, long, sloping deep and narrow, and the thumb has a long, strong phalange of reason. The hands are also often very much lined and crossed. My own theory, which is as yet only a supposition, and should be considered merely as such, is that this Ring of Venus is a sign of much misfortune ; as it breaks the Lines of Fate and Fortune, so it deprives them of their ultimate success, and as it cuts off the Mounts of Saturn and Apollo, so it deprives the rest of the

hand of the prudence and worldly wisdom of the former, and of the fame and sunshine of happiness promised by the latter. It is a sign of a restless disposition, of a *vie manquée*.

## PART III.

### THE PLAIN OF MARS.

THE Plain of Mars is the centre of the palm of the hand, the valley through which the Line of Head flows.

If it is high, it shows aggressiveness and daring; if low, a peaceful disposition; if very hollow, the subject will never rise to any high position.

The lines to be found, and signs marked on it, are considered under the headings of the Quadrangle and Triangles.

### THE QUADRANGLE.

This is the space found between the Lines of Head and Heart.

If it is wide and regular, largest nearest the percussion, and the lines bounding it of good colour, it shows justice, loyalty and broad, tolerant views, a straightforward and courageous character. Should it be narrow, it shows narrow views and conventionality, a tendency to injustice and indecision; with other bad signs

concurring, deceit and malice. In an otherwise good hand, but with a weak Line of Health, it is said to show asthma. When this narrowness is caused by the Line of Heart descending towards the Line of Head, the subject is egotistical; but if at the same time the Mount of Venus is well developed, and the Heart Line long, it will mean an inability on the subject's part to see anything from another's point of view; and though in this case he will be benevolent, he will only assist others at his own time, and in his own manner.

When the narrowness of the Quadrangle is caused by the Line of Head mounting towards the Line of Heart, it is a sign of irresolution and timidity. With red coloured lines, developed Mounts of Mars, and a short Heart Line, it will mean cruelty also. In an otherwise benevolent hand it will show a hard and critical judgment of other people's faults.

Crosses in the Quadrangle show the influences of others on the life of the subject. Those that fall from the Heart Line downwards are influences engendered by the opposite sex, those that rise may be the result of either friendship or love, but in the latter case the feeling will be deeper on the part of the other person concerned than of the subject himself. If the cross is well-

formed and does not cross the Lines of Fate or Fortune, the influence will be good and happy, and if the branches of the cross touch both head and heart, the influence will be lifelong.

### THE TRIANGLE.

The Triangle (fig. 6) is found in the centre of the palm of the hand, below the Quadrangle, and is formed by the Lines of Head, Life, and Health; if there is no Health Line in the hand, the Line of Fortune will take its place; and if that also is wanting, then the Fate Line stands instead; but in both these latter cases the Triangle must necessarily be much contracted.

When the Triangle is well traced, wide, and the lines of good colour, it will show good health, long life, and a strong intellect.

When it is very large—audacity, generosity, and a noble character.

When it is small and badly formed, it is a sign of avarice, tenacity, meanness, and want of intelligence.

If the Triangle is flat and somewhat raised in the hand, it will show daring, courage, and love of struggle; but if it is much sunk, the character will be peaceable and unambitious.

*First Angle* (fig. 7).—Formed by the conjunc-







FIGURE 9.



FIGURE 8.



FIGURE 7.

tion of the Lines of Life and of Head. If it is narrow, well made, and acute, it will show a good disposition, sensitiveness, delicacy and wit. If very obtuse, stupidity. If the lines do not join, great self-confidence. If the angle is formed low down, right upon the Plain of Mars, it will be a sign of a very unhappy life, possibly of love of money, and strife.

*Second Angle* (fig. 8).—Formed by the conjunction of the Lines of Life and of Health, or sometimes of Health and of Fate. If this angle is well formed, it will show good health; but it is a sign of a bad constitution if it is too sharp. If it is too heavy and broad, it shows idleness and ill-nature. If, in the hand of a child, this angle is found defective, care should be taken that he should not be pushed too hard in his studies, as intellectual power will be late in developing, and health may suffer from too great application.

*Third Angle* (fig. 9).—Formed by the conjunction of the Lines of Head and of Health. If it is well formed and broad, it shows long life and much intelligence; if it is too sharp, a nervous temper; and if badly formed, headache and irritability. If very obtuse, it is a sign of stupidity and inconstancy.

If in the hand of a young person the Triangle is formed by the Lines of Life, Head, and Health,

and the Lines of Fate and Fortune are missing, an intellectual career should not be chosen for him. He may be very clever and capable of good work, but he will always lose the opportune moment; from want of worldly wisdom the golden opportunity will be missed, and success in mental work will never be achieved.

### THE BRACELETS.

(*Rascettes*.)

These are the lines which encircle the wrist. It is, however, only those placed close to the hand that are of any importance.

The Bracelets show length of life—each line being said to foretell some thirty years of existence—and health, wealth, and happiness.

A single line, well made, uncrossed, and deep, shows a happy, if short, existence, and a calm disposition, and the greater the number of lines, if equally well made, the greater the promise of good fortune and happiness. A Bracelet of four lines is called a “royal Bracelet,” and signifies that the fortunate possessor will gain all this world can give.

If the lines rise towards the hand, it is a sign of elevated ideas and noble views of life; if they descend, it is a sign of inferiority.

If the lines are chained, it will show a laborious life; but if they continue without breaking, success will be won at last.

If the lines are much broken and badly marked, it shows trouble, distress, and with other bad signs concurring, even disgrace.

A cross on the Bracelets, well marked and even, is a sign of a legacy or unexpected gain.

An angle promises great inheritance and an honoured old age.

Branches on the Bracelets are also signs of distinctions and honour.

Lines rising from the Bracelet on to the Mount of Luna show long travel and voyages; if they end in a star on the mount, it is a warning of shipwreck; if in both hands, a danger of drowning. If a line rises from the wrist and passes up to the Mount of Jupiter, the subject will travel very far, probably more than once round the world. If the line, however, directs itself toward the Mount of Apollo, it will show a life of fortune and distinction from the favour of great personages; but if it crosses the Mount of Luna, and on reaching the Mount of Mars passes round the percussion of the hand, it will show great misfortune and tribulation, especially if it is also irregular in its course, or broken and chained.

## THE MARRIAGE LINES.

The Marriage Lines are found passing horizontally across the Mount of Mercury from the percussion of the hand towards the palm.

The long lines only should be counted as marriages; the others are love affairs in which the feelings were deeply concerned. In the case of a love match there should be also a well-formed cross on the Mount of Jupiter, and by this cross it is customary to date the time of marriage. If it is near the root of the finger, the marriage will take place very early; if in the centre of the mount, from twenty-five to thirty; if lower down, about middle age; and if upon the Line of Life, not until old age. When the heart is very deeply concerned, lines from the Heart Line will be found rising towards the Marriage Line on the Mount of Mercury,

When the Marriage Line is forked it is a sign of a broken engagement.

If it slopes down on the Line of Heart, it is said to foretell widowhood; if broken with a black or red dot, the death will be sudden.

Crossed with many perpendicular lines, it will show trouble, strife, and possibly lawsuits.

# LINES ON THE FINGERS AND MOUNTS.

## FIRST FINGER.

*(Finger of Jupiter.)*

### LINES ON THE FINGER.

ONE single line from the root to the first phalange shows nobility of character.

Many lines on the first phalange show ill-health (this is the case with all the fingers).

Transverse lines on the second—a power of lying well.

Star on the second—a sign of wickedness, unless the branches mount on to the first phalange.

Cross on the second—the friendship of the great.

Transverse lines on the third—money, or an inheritance.

Star on the third—an evil life.

Many lines from the mount across the root, on to the third phalange—high spirit and determination to succeed.

### LINES ON THE MOUNT.

A single line on the mount will show success.

A cross shows ambition and happiness.

A grill shows selfishness and absurd pride.

A triangle—diplomacy.

Without lines—happiness, and a calm life.

## SECOND FINGER.

*(Finger of Saturn.)*

## LINES ON THE FINGER.

A single line traversing the whole finger shows stupidity and a great folly.

Many lines equal and regular—a good fortune of money—said to be from mining or minerals.

Waving lines—obstacles.

Star on the first phalange—a great but fatal event.

A single line on the third phalange, not touching the root of the finger—prosperity in arms.

Cross on the third phalange—no family.

Triangle on the third—a bad subject, threatened by a miserable fate.

Lines from the root to the mount—melancholy.

Many lines on all the phalanges are said to be a sign of impulsiveness.

## LINES ON THE MOUNT.

A single line on the mount—a sign of happiness.

Many lines—misfortune, especially if tangled.

A cross—a misfortune, or an adverse influence.

Rays tending upwards—happiness.

Cross rays—obstacles.

Star shows a danger of assassination, sometimes of paralysis.

A triangle—a talent for mystic science.

### THIRD FINGER.

*(Finger of Apollo.)*

#### LINES ON THE FINGER.

A single line from the root to the first phalange shows a gain of great glory.

Straight lines on the third—a happy existence.

One or two lines from the third to the second show wisdom and ability.

#### LINES ON THE MOUNT.

A single line on the mount shows talent and success.

Two lines, if crossed—talent and failure.

Many lines, tangled or forked—love of too many arts, and consequent failure.

A cross—ill-luck in art or in riches.

A grill—vainglory and boasting.

A star shows riches and unhappiness; or celebrity gained by chance.

A triangle—scientific art or architecture.



## FOURTH FINGER.

*(Finger of Mercury.)*

## LINES ON THE FINGER.

A single line from the root to the first phalange—success in scientific research ; if more than one, failure from following chimeras and impossibilities.

Lines on the first—ill-health, feebleness of organization.

Line from the second to the first—a great intelligence.

Confused marks on the second—theft or lying.

Straight lines on the third—intelligence.

A star on the third—spirit and eloquence.

A cross on the third—theft.

A grill—cheating and dishonesty.

## LINES ON THE MOUNT.

A single line shows a good chance of fortune.

Two deep lines—a sign of a good doctor or nurse.

A faggot of lines shows science and aptitude, sometimes a good chemist.

A star—a successful author.

A cross—a disposition to theft.

A triangle—diplomacy, a love of politics.

Too many lines show an astute subject, but one liable to overreach himself.

A cross on the mount, close to the Heart Line, which is cut by one of its branches, together with a black dot on the line, is said to show a great loss of money through treachery.

[There being no mention of lines on the thumb in any work on palmistry with which I am acquainted, and my own theories not being sufficiently justified by experience to find a place in such a work as this, I shall at once pass on to the consideration of the mount. The lines on the thumb, I am convinced, are, nevertheless, of considerable importance, and I should be glad to draw the attention of the greater chiromantists to them.]

#### LINES ON THE MOUNT OF VENUS.

Many lines upon the Mount of Venus show great affection and passion; but if they are crossed by others into a grill, the reverse is the case; there will be great refinement in love, but the heart is cold and wanting in benevolence; this may be modified by fine Lines of Heart and Head. With many lines passing down the mount to the palm, fate will rule, and the subject's love-affairs will be the sport of destiny. A

single strong line crossing from the Mount to the Plain of Mars will show the dominant influences of someone of the other sex, exercised during a great part of the life. A mount without lines will show calm, coldness, and often a short life. A star shows trouble connected with marriage; a single cross—a happy love.

#### LINES OF THE MOUNT OF MARS.

Many lines upon the Mount of Mars, next the percussion, show a hot temper and a passionate disposition. A mount without lines shows coolness and courage. Transverse lines crossing to the outside of the hand are said to show the number of the subject's enemies, and according as they are broken or not, their power of injury. A grill is a sign of murder, or at least of homicidal tendencies, and a star is said to indicate an attempt at assassination, or death in battle. A triangle will show talent for war tactics.

#### LINES ON THE MOUNT OF LUNA.

A single line on the Mount of Luna will show a cause of disquiet; with many lines, there will be nervousness, and torments of anxiety, either real or imaginary. (To find out from what it pro-

ceeds, consult the other lines.) Downward lines to the wrist show voyages or long journeys.

A star is a danger of drowning, fatal only if found in both hands; but if on the Head Line, low on the mount, it is a sign of a tendency to madness. A cross shows lying or hallucination. A grill—sadness, timidity, and discontent.

### ON THE SMALLER SIGNS.

#### CROSSES.

An ill-made or uneven cross is always a bad sign on a hand, but well-made even crosses are not always harmful.

Cross on the Mount of Jupiter—successful ambition.

Cross on the Mount of Saturn—a great misfortune, or an adverse influence.

Cross on the Mount of Apollo—ill-luck in art or riches.

Cross on the Mount of Mercury—a tendency to steal.

Cross on the Mount of Venus—an unhappy love affair, unless there is a corresponding cross on Jupiter, when it is said to mean a happy marriage.

Cross on the Mount of Luna—lying, self-deception, or delusions.

Cross on the Mount of Mars—murder.

Cross on the Line of Life—a serious illness or infirmity; if the lines cut deeply across it—probable death.

Cross on the Line of Fate—a change of life; if near, and not on it, the change will happen to a relative or friend.

Cross on the Line of Health—an illness.

Cross on a branch of the Health Line—a change in business or affairs.

Cross on the triangle—an important event, the result of a struggle, always a change of circumstances.

Cross between the Mount of Luna and the Quadrangle—a fortunate voyage.

Cross—formed in the shape of St. Andrew's Cross—in the middle of the Quadrangle beneath the Mount of Saturn, with the ends unattached to any of the lines above or below, called the Mystic Cross, is said to show love of occult science, and spiritualism.

#### STARS.

Stars are fatalities, circumstances or events over which personally there is no control, and for which no responsibility is attached.

Star on the Mount of Jupiter—high honour and fortune.

Star on the Mount of Saturn—danger of sudden or violent death.

Star on the Mount of Apollo—riches and unhappiness; or, with a good Line of Fortune, celebrity won by chance, and not lasting.

Star on the Mount of Mercury—danger of theft or dishonour, committed either by the subject or someone closely connected. In a good and talented hand this star is said to be the sign of a successful author.

Star on the Mount of Mars—murder, danger of assassination, death in battle.

Star in the Plain of Mars—honour and military glory.

Star on the Mount of Luna—danger of drowning, or sign of illness.

Star on the Mount of Venus—trouble caused by love or marriage; if close to the Life Line, lawsuits.

Star on the Head Line low down on the Mount of Luna—danger of madness or insanity in the family; higher on the Head Line close to the Mount of Mars—danger of blindness.

Star on the Line of Fortune—a catastrophe.

#### SQUARES.

A square is generally a good sign, and gives force and energy to whichever mount or finger

it may be found on, except when found on the Mount of Venus, when it foretells imprisonment, a convent, or seclusion from the world.

On the lines it is said to show preservation from an accident.

#### TRIANGLES.

A triangle is a favourable sign, and shows aptitude for scientific pursuits.

Triangle on the Mount of Jupiter—successful diplomacy.

Triangle on the Mount of Saturn—love of occult science, mesmerism, mysticism, superstition.

Triangle on the Mount of Apollo—success in art or literature, scientific art, architecture, sculpture.

Triangle on the Mount of Mercury—success in politics, or in a learned profession.

Triangle on the Mount of Mars—military glory, war-tactics.

Triangle on the Mount of Luna—reason and intuition.

Triangle on the Mount of Venus—prudence in love, calculation in marriage.

## CIRCLES.

Circles are good signs on the mounts, signifying success and glory, especially on the Mount of Apollo ; but on the lines they are bad, showing misfortune. On the Line of Life they are a sign of loss of sight.

## DOTS.

Dots are favourable or otherwise, according to the position they occupy.

White dots on the Heart Line—conquests in love.

Red dots on the Heart Line mean the same, but in this case the subject has had his feelings also very deeply engaged ; but if there is a sign of illness on the Health and Life Lines, it may mean heart disease instead.

Dark dots on the Head Line—fever.

White dots on the Head Line—success in discovery, according to which mount they are under ; as, beneath Mercury, in science ; beneath Apollo, in art or literature ; beneath Saturn, in speculation.

Dots on the Health Line—illness ; if dark, typhoid, or other fever.

Dot on the Marriage Line—widowhood by sudden death.



## ISLANDS.

Islands are always bad signs in the hand, but care should be taken to distinguish them from sister lines, and from branches which cross the line from which they rise. An island is made by the line dividing itself into two even branches, proceeding a short distance and joining again into a single line.

Island on the Life Line—illness, generally hereditary.

Island on the Head Line—illness in which the subject has been delirious.

Island on the Heart Line—an unfortunate attachment.

Island on the Fate Line—happiness marred by the interference of enemies.

Island on the Health Line—liver complaint or indigestion; sometimes robbery or bankruptcy.

## GRILLS, OR CROSS-BARS.

A grill is an obstacle, and generally a bad sign in the hand, as it takes away the good qualities from the mount on which it is found, which, if much developed, will contain only the evil qualities exaggerated, and if the mount is undeveloped the grill will give great coldness.

Grill on Jupiter—Mount developed, selfishness and tyranny; mount undeveloped, superstition.

Grill on Saturn—great misfortune.

Grill on Apollo—mount developed, absurd folly and error; mount undeveloped, vanity.

Grill on Mercury—mount developed, hypocrisy, theft; mount undeveloped, ruse, petty lying.

Grill on Mars—sudden death.

Grill on Venus—mount developed, sensual affection; mount undeveloped, coldness in love and want of devotion.

Grill on Luna—discontent, anxiety, sadness; mount developed, a poetical nature.

## PART IV.

### ON SIGNS OF ILLNESS.

SIGNS of illness on any part of the hand must not be accepted unless corroborative evidence is found on the Lines of Life or Health by means of cross-lines, breaks, dots, stars, or other adverse markings. The colour and width of the lines generally, and texture of the skin, show health and sickness with much accuracy.

Lines wide and pale—ill-health and weakness.

Lines very red—tendency to fever.

Lines very yellow—tendency to internal illnesses.

Lines irregularly coloured—fluctuated health.

Soft skin and cold palm—good health.

Hot dry skin—liability to fever.

Hot damp skin—tendency to consumption.

Cold damp skin—liability to liver complaint.

Cold dry crackly skin—illness of the nerves.

Thin brittle nails—delicate health.

Fluted nails—tendency to consumption.

Curved nails—tendency to consumption or spinal complaint.

Many lines in a hand show the natural constitution is not strong. The fewer the lines, the stronger the health.

Many small lines on the Head and Heart—headache and neuralgia.

Dominant second finger, long Fate Line, and chained Line of Health—loss of teeth, or suffering from them.

Islands on the lines—hereditary illness.

A break or dot on the lines—a serious illness; if repeated in both hands—often fatal.

Star on the Mount of Saturn—paralysis.

Star on the Mount of Luna—dropsy, or illness from anxiety and worry.

Cross on the Mount of Luna—insanity in the family.

Cross on the Line of Life—a danger.

Break on the Head Line—a broken limb, or accident.

Circle on the Head Line, or a cross very high up—loss of sight.

Star on the Head Line—shock.

Star on the Plain of Mars—loss of sight.

Many lines and chains, spatulate fingers, soft palm, and poor second phalange of the thumb—hysteria.

## ON TEMPER.

Temper is shown by the shape of the hand, the nails, the skin, the Mount of Mars, and the general colouring.

Nails wider than they are long—hot temper, obstinacy.

Nails very short—criticism, contradiction.

Nails square, but round at the bottom—passionate, but not obstinate.

Nails very pink—hasty temper.

Long nails, narrow—sweet temper.

Almond nails—cheerfulness.

Many small lines show an irritable temper, but it may proceed from illness or nervousness, and the Lines of Life and Health should always be carefully consulted.

Red lines—hot temper.

Plain of Mars much lined—impatience; sometimes much suffering from the ill-temper of others.

Mount of Mars high and unlined, with wide Quadrangle—just, tolerant, gentle temper.

Thick, smooth, white skin, unimpressionable to heat and cold—a calm, intensely selfish character.

Hands with long square fingers are never content.

## ON SPECIAL QUALITIES.

*Pride.*—A very long first finger, especially long in the third phalange. Mount of Jupiter very long and high. A branch from the Head or Heart Line rising high on to the mount.

*Ambition.*—Very high Mount of Jupiter, long first finger, long second phalange. Good Lines of Fate and Fortune. Sometimes a line from the middle of the Mount of Luna ending high on the Mount of Jupiter.

*Conccit*—Spatulate fingers. Head and Life Lines widely divided.

*Vanity.*—Grill on Mount of Apollo. Head and Heart Lines deeply joined. Many lines on the Mount of Luna.

*Energy.*—Hard hand, deep lines. Spatulate fingers.

*Perseverance.*—Long fourth finger, especially the third phalange.

*Enthusiasm.*—Very long pointed fingers without knots.

*Reason.*—Long, thick second phalange of thumb. Long, square fingers. Knot of Philosophy.

*Will.*—Large thumb, long first phalange. If

the will is obstinate, the joint will be thick, the end heavy and spatulate, and the second phalange poor.

*Order*.—Large joints. First knot, order in ideas; second knot, order in practice.

*Impulse*.—Short, pointed, smooth, supple fingers, much lined. Head and Life Lines much joined.

*Capacity for Detail*.—Large hand, long fingers, long Line of Head.

*Idleness*.—Soft hands, pointed fingers, very limp. Short Line of Head, low Mount of Jupiter.

*Anger*.—Low Mount of Mars under Mercury, high under Jupiter, with the plain between much crossed and lined. Short first phalange of the thumb. Red lines. Short wide nails, quite square at the bottom.

*Courage*.—High Mount of Mars on both sides. Line of Heart going round the percussion. Straight fingers, especially the third phalange. Square fingers. Firm hand.

*Avarice*.—Hard hand. Fingers very close together, with the points curved upwards. Thumb turned inwards towards the fingers. Very long straight Line of Head. Short Line of Heart.

*Selfishness*.—Soft, fat hand, with very high

mounts. Fingers close together, thumb straight and heavy. Short line of Heart. No Mounts of Luna or Venus, but all the others over-developed.

*Hypocrisy*.—Long Head Line, with a great fork at the end, one branch descending on to the Mount of Luna, and the other rising towards Mercury. Mount of Mercury much developed, grilled; Mount of Luna much developed, with a cross on it. Third phalange of the fourth finger long and thick.

*Greediness*.—Third phalange of all the fingers long and very thick. High Mount of Venus encroaching on the palm.

*Generosity*.—Turned out thumb. Long, straight, narrow Line of Heart forked on the Mount of Jupiter.

*Eloquence*.—High Mount of Mercury. Long fourth finger. Long Line of Head, sloping towards the Mount of Luna. Long smooth fingers.

*Imagination*.—Long pointed fingers. High Mount of Luna.

*Nervousness* (not to be confounded with want of courage).—High Mount of Luna, much lined. A bend backwards of the first phalange of all the fingers.

*Constancy*.—Large strong thumb, long first



phalange. Long Head Line. Long, narrow, straight Line of Heart, evenly forked.

*Cruelty.*—Tyranny. Long, thin, stiff fingers, very pointed, very narrow hand. Turned-in thumb and fingers. No Mount of Luna. Brutality. Long, red, thick Line of Life. Hard, thick, clumsy hand. Lined Mount of Mars, no Mount of Luna. Lines very red. Fingers short, thick, and stiff.

*Money.*—Long uncrossed Line of Fortune. Branches from the Line of Life to the Line of Head. Good Mount of Mercury with two straight lines on it—money from business. Very good Bracelets with angle or cross on the first line, and lines on the third phalange of the finger of Jupiter—money from inheritance, legacies. Long straight Line of Fate rising on the Mount of Luna and ending on the Mount of Saturn, and a branch from the Head Line on to the Mount of Jupiter—money from appointments gained by the influence of others.

#### ON THE PROFESSIONS.

*The Service.*—Large hard hand. High double Mounts of Mars. Lines of Fate and Fortune—for success. Large thumb, heavy first phalange—for command. Square or spatulate fingers.

*The Cloth.*—Very good finger and Mount of Jupiter—for religion. High Mounts of Venus and Luna—for benevolence. Long straight finger and Mount of Mercury, with the first phalange pointed—for eloquence.

Pointed and smooth fingers—dogmatism and art.

Square fingers—tolerance.

Knotted fingers—argumentativeness.

With pointed and knotted fingers, and a long second phalange of thumb—faith and reason will be in continual conflict. With double knots and square fingers—resistance, reason, and union.

Long and pointed, with a turned-up Heart Line—the enthusiasts, the martyrs.

*The Faculty.*—Long deep Line of Head. Long second phalange of thumb. Long straight finger of Mercury, with straight lines on the mount—for chemistry. Good Mount of Luna—for quick diagnosis. Long fingers, good Mount of Mars—for surgery.

*The Bar.*—Long straight fourth finger, high Mount of Mercury, turned-out thumb, long first phalange of fourth finger—for wit and eloquence. Long, thick, second phalange of thumb—for logic. Good Line of Fortune—for fame. Good Line of Fate—for position and money.

*The Profession.*—Long supple fingers, turned-out thumb. Line of Fortune. High Mounts of Luna and Venus. Heart Line turning upwards towards the Mount of Mercury.

*Music.*—Long second finger, and good high Mount of Saturn. Line of Fortune. Line of Head descending on to the Mount of Luna. Supple fingers—for performers. Square and knotted fingers—for composers. High Mounts of Saturn and Luna—for harmony. High Mounts of Apollo and Venus—for melody.

*Poetry.*—Long pointed finger of Jupiter. High mount. Good Mounts of Luna and Venus. Head Line descending on to the Mount of Luna. Heart Line turning up high upon the Mount of Jupiter.

*Painting.*—Long Line of Head. Long supple fingers. Short thumb. Line of Fortune. High Mount of Apollo, long third finger. Second finger square in comparison with the rest, and all the first phalanges short.

*Sculpture.*—Spatulate hands. Line of Fortune. High Mount of Apollo. Second and third fingers of equal length, first phalanges of both very long and thick.

*Literature.*—Large hands, long smooth fingers. High Mount of Luna. Long finger of Mercury, with a star on the mount. Line of Fortune.

Long forked Line of Head descending on to the Mount of Luna.

*Business.*—Long large thumb. Long straight Line of Head. Square fingers, with a very long and square fourth finger.

## PART V.

### ON READING THE HANDS.

WITH regard to the difference in the lines of the right and left hands, which is one of the greatest difficulties in palmistry, I think it may be broadly stated that in the left is found what is intended for you in life, and in the right what you do with it. The left is the passive hand, the right the active. The outline of the hand, like the natural disposition, is hereditary, and it is impossible to alter it to any great degree; but the lines show the habits you encourage, the character you become, and the events that modify or establish that character, and therefore the lines of the hand are always changing, more or less according to the eventfulness, mental and physical, of the life led. It is absolutely necessary that the outline of a hand should be thoroughly understood before any attempt is made to study the lines, and it is by far the best plan for the student to restrict himself to the first part of palmistry until that is thoroughly comprehended and com-

mitted to memory before attempting the harder work comprised in the second part.

When about to read the hands of your subject, you should take the left in your own, and, holding it palm downwards, look carefully at the outline. You will then be able to judge as to the class of hand to which it belongs—long or short, pointed, spatulate, or square, with or without knots, shape of the nails, etc.—telling of the temper, tact, judgment, will, quickness of apprehension, and so on, of your subject. Then turn the hand over and press the palm, so as to tell of the hardness or the softness of the hand, as energy or laziness is the keynote of a character, and modifies all other signs. The hand should then be laid *palm upwards* on a sheet of paper, and the tops and bottoms of the fingers and edge of the outline dotted with a pencil, so as to be sure of the measurements being correct and in exact proportion. The subject should then hold the hand in an easy position, slightly horizontally, before the student, who should carefully draw the outline. The hand should then be laid flat downwards upon a table in a good light for the drawing of the lines, which, after being first drawn in pencil, should be corrected and redrawn in ink. This done, the student should note down upon another sheet of paper the other

signs of the hand, the shape and height of the mounts, the colour of the lines, the feel of the hand and texture of the skin, shape of the nails, etc. The right hand should then be observed, and, if time allows, a drawing should also be made of it as well, and in the same manner; but if time presses and the subject becomes impatient, it will be sufficient to note down carefully the differences between the two hands. The drawings should then be thoroughly studied by the student with the help of the grammar, notes being taken of every peculiarity, no one sign being taken by itself without the corroborative evidence of others; and against every conclusion drawn, the reasons for so thinking should be noted for future experience, and finally a careful summing-up of all the evidence should be written. A copy of this summing-up should be given to the subject, and the drawings of the hands and the full notes written by the student should be entered into a book kept by him for the purpose.

The student should never attempt to read a hand verbally until after at least six months of careful drawing and study, as I am sure it is completely impossible to carry all the rules and directions of this difficult science at once in the memory, and to produce correct deductions spon-







FIGURE 10.

taneously at the sight of a new and unstudied hand; though after a time, of course, it becomes possible to tell a character truly at a glance and events correctly without a moment's hesitation. But I am sure if students would have the energy and patience to follow the suggestions above made as to the drawing of hands, we should have less false conclusions arrived at, and fewer innocent people would be frightened out of their wits by the terrible and startling events prognosticated by the amateur palmist.

#### EXAMPLE OF THE READING OF A HAND. (Fig. 10.)

[This hand (the real hand of an artist) is worked out in detail as an example for the student's notes, and is purposely left in the rough; the finished paper that would be given to the subject would be a modified summary of this.]

#### OUTLINE.

*Scientific.*—The hand as a whole shows energy, audacity, resolution, love of comfort, of notoriety, of unconventionality, of personal movement. No love of detail (short fingers). The palm, by its size and hardness, shows great energy and continual restlessness; the subject will never remain inactive, but will rest from one occupation by

undertaking another; there is great love of fresh air and exercise, of games, of riding and rowing, and of walking tours in all weathers.

#### FINGERS.

*Knotted-Pointed.*—The first knot gives the subject great order in ideas, and the second order in the material world. The impression will be quick (pointed tips), but they will always be carefully reasoned out.

*Thumb.*—A very powerful one. The first phalange shows a very strong will, unselfish (turned out), extremely independent, would be occasionally very rash, and always hasty in judgment. Second phalange shows the reasoning powers very good, clear judgment and logical capacity, love of argument. A very constant friend, and one who could keep a secret.

*First Finger.*—The first phalange of this finger shows enthusiasm in religion, soon checked by philosophy (first knot), love of nature and of books. The second phalange will give ambition, and the third shows but little love of rule.

*Second Finger.*—This being the dominant finger, shows that destiny will rule the career, but the mount below will prevent ill-success from saddening the character. It shows a great

love of animals, and generally a want of prudence.

*Third Finger.*—Being pointed, this will give quick observation and activity in ideas, but it is too small to give either fame or riches.

*Fourth Finger.*—This finger is too short for eloquence or brilliancy, though the length of the first phalange will give cheerfulness. By the poverty of this finger the subject will never be able to manage or persuade other people, however necessary or desirable it might be, and the career will be very much hampered by this.

As a whole the fingers indicate aptitude and great inventiveness, mechanical skill and love of study, great sensibility and want of tact, generosity and unselfishness, a love of good things to eat and drink, a strong sense of individuality and entire absorption in the subject's own affairs. The fingers being both knotted and pointed show a continual struggle between inspiration and analysis, between religious tendency and the spirit of controversy. As an artist, the subject will be a painter of truth, not of imagination; will always be occupied with masses, general aspects, and colouring more than detail, and will never lose sight of the *ensemble*—the end to be obtained. She will carry out her own particular scheme according to her own ideas; she will

study all that has to do with her art, especially chemistry; she will make trials in the composition and in the amelioration of the earths used for making paints; she will make her own colours the effects of her own invention. (Desbarolles has made a particular study of the scientific artistic hand, as the combination of knotted and pointed fingers is rare, and renders the character difficult to analyze.)

#### MOUNTS.

Jupiter shows ambition and much pride; love of nature. There is no sign of success on this mount, and the adverse lines denote good chances spoiled by wrong judgment or by interference.

Saturn is insignificant, and tends towards Apollo, which shows fate leads to art.

Apollo, furrowed by two horizontal lines, shows the love of art; but the lines, being broken and crossed, give but little promise of success, as the Line of Fate is not strong enough to counterbalance the obstacles.

Mercury is favourable, and shows spirit and cheerfulness, love of work and perseverance, promptitude of action and invention. The three deep lines on the mount show the subject to be

possessed of great medical talent, which, had she taken to medicine instead of art, would probably have ensured success.

Venus gives a love of colour and of melody, but the mount is not important in this hand, showing but little passion in love, a lack of the wish for popularity, and a want of universal benevolence.

Luna, being high, shows a good imagination, and being without lines, calm, and absence of anxiety.

Mars is the dominant mount, and the most important. On the one side it shows daring, aggressiveness, presence of mind, a hasty temper, and great impetuosity, fortunately controlled by reason (second phalange of thumb); on the other, calm courage, fortitude, and self-control.

#### LINES.

*Line of Heart.*—This line shows a true heart, very constant, without falsehood or coquetry (branches evenly forked), but little passion and hardly any tenderness. It is unfortunate in love and friendship (branches all crossed). There was a good promise of happiness early in life, but the direction of the branches towards Jupiter, and the lines on the mount, show that pride and in-

dependence, together with overruling of circumstances (division of Fate Line), caused the promise to come to nothing, and the engagement or attachment—marked and crossed out on Marriage Line—to be of no effect. There is no marriage in this hand. As to friendship, the subject has been equally unfortunate. By the crossing of the branches and of the lines on the Head Line, the few sincere friends that the subject has made have been lost to her by death and distance, and the others she has not chosen well, as they have proved inconstant. At one time one friend was able to help her powerfully, but the influence could only have lasted a very short time.

*Line of Head.*—This is a good line, and shows much common sense and energy, courage and perseverance. Perhaps it tends too little to imagination for a follower of art, and the work will consequently be realistic rather than fanciful. There is much self-confidence and audacity (division of Head and Life Lines); the memory is not very good. There is a good deal of illness shown by this line, and from the break, and the lines on the commencement of the Life Line, and the direction of the Line of Fate, there must have been at one time a tendency to suicide (irregular cross on Mars); but if so, it must have

been singularly early in life. The line, taken with the knotted fingers and the poverty of the fourth finger, shows a want of tact and diplomacy.

*Line of Life.*—This line shows a very unhappy childhood, and much trouble and struggles in middle life. There is a very serious illness between the age of thirty and thirty-five; through which the subject struggled by means of a good natural constitution. There is a great change in life at about twenty-eight, which had a great effect on the career (line from Life to Head); it made more work and more happiness. Life will last till sixty-five or seventy, and will end suddenly.

*Line of Fate.*—This shows a very adventurous career. There has been an unhappy beginning, great poverty, and many obstacles. The Head made a very fatal choice, both with regard to love and fame, and from thirty-five to fifty the struggle has been very severe (line broken crossing the Plain of Mars). The line beginning so low down and stopping abruptly at the Head shows fate to be always adverse; the various decisions come to by the subject have nearly always been wrong, which is singular, considering the good judgment shown by the thumb; but over-impetuosity may have been the cause of some of them, and inability to manage or under-



stand other people and their prejudices, the subject having so few herself, has probably conducted a great deal towards the ill-success shown by this line.

*Line of Fortune.*—This shows a loss of fortune by parents during youth. Beginning low, this line shows the subject to have earned a good deal of consideration and admiration from many people, and had the Saturnian been better, might have gained fame and success. The line, instead of going towards the Mount of Apollo, which is its proper direction, turns towards Mercury, which shows that the natural tendency is scientific and not artistic; and had science been followed instead of art, success would have been more certain. The line is too short to bring money at any time.

*Line of Health.*—This shows a naturally hardy constitution, but the subject has been most rash in throwing away health. There have been bad illnesses from over-work and over-exposure, and danger of death in the break and crosses (this is repeated on the Life Line). Health will improve as life advances, and the subject will be very strong in old age. There is a great warning against falls on the lines, and it shows a liability to fever and inflammation, and to neuralgia on the left side of the head and face. Fruit will

not be wholesome, and should be taken very sparingly.

## PALM.

*The Plain of Mars.*—This shows great military talent, which, in a woman's hand, will probably find its outlet in playing chess, and games needing strategical skill ; also a sense of construction and locomotion, engineering talent. There will be a love for studying the unseen, and continual debating and questioning (Knot of Philosophy), but the thumb is too strong, reason too good, for it to degenerate into credulity. The Triangle is unfortunate, but shows large ideas, generosity, and toleration of the opinions of others.

*Quadrangle.*—This is too narrow, the Head Line rising too near the Heart. This, in another hand, would probably mean timidity and irresolution, but with such fine Mounts of Mars, and so strong and courageous an outline, this would be a contradiction. We must, therefore, apply to it another reading of Desbarolles, which is confirmed on the Lines of Life and Fate, namely, that of exile. The subject must have left home early in life and never returned to it.

*The Bracclets.*—These, being both chained and broken, show a very laborious life. There is a small legacy on the lower one.

## THE SUBJECT CONSIDERED AS A TYPE OF MARS.

(*After Desbarolles.*)

The subject being a type of Mars, should be above middle height, strongly built, and somewhat clumsy. A short, thick head, large, high forehead, and much-developed cranium. A red-brown complexion and firm skin. Thick hair, bright in colour; large, bright, bold eyes, gray or brown, very straight and fixed while speaking. A large mouth, with thin lips shutting tight; large teeth, very even, not very white. A high nose, well shaped; a rather prominent chin. A short neck, wide chest, and substantial figure. The head is carried well in the air, and the walk is firm, with large steps. The movements are rapid and somewhat brusque, accompanied by "devastating gesture;" the voice clear and strong, liberal to prodigality, just and generous, those born types of Mars love bright colours, and movement, and animated conversation. Quick to anger, and irritated by contradiction, they despise danger, and attach no great value to their life.





FIGURE 11.





FIGURE 12.







FIGURE 13.

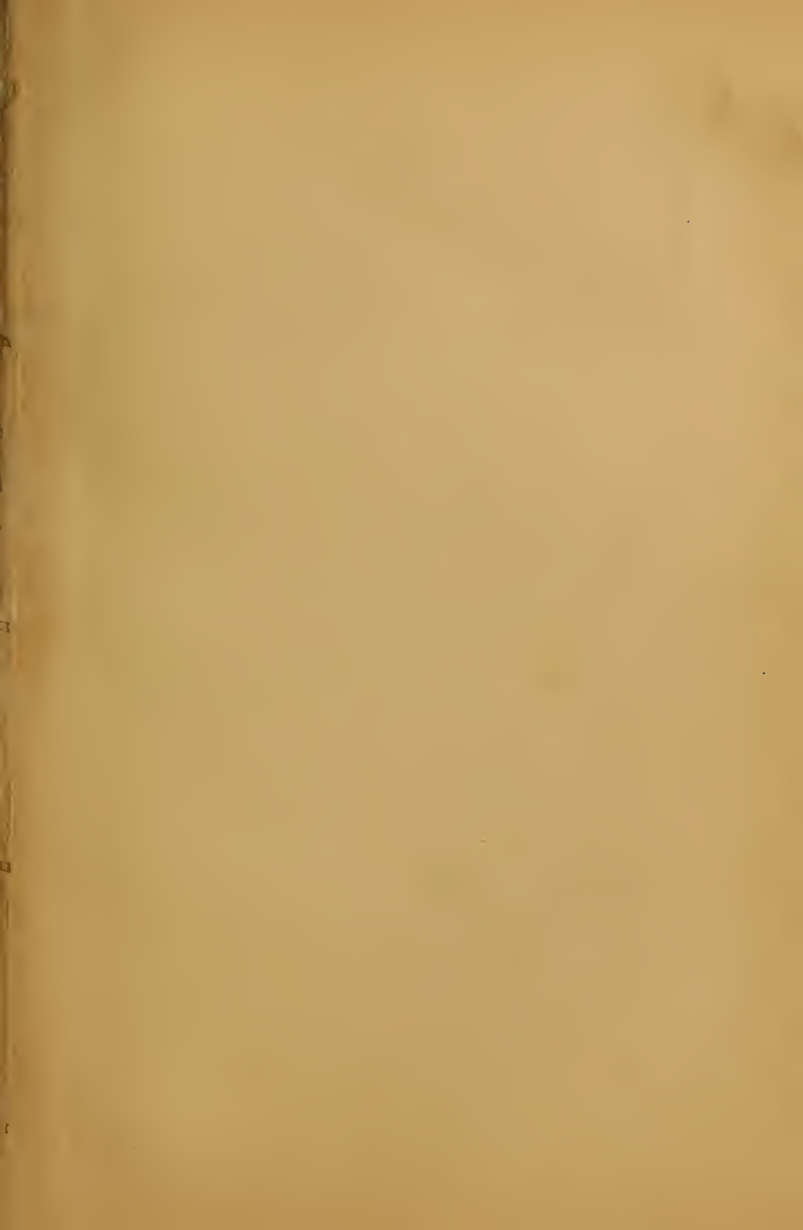




FIGURE 14.

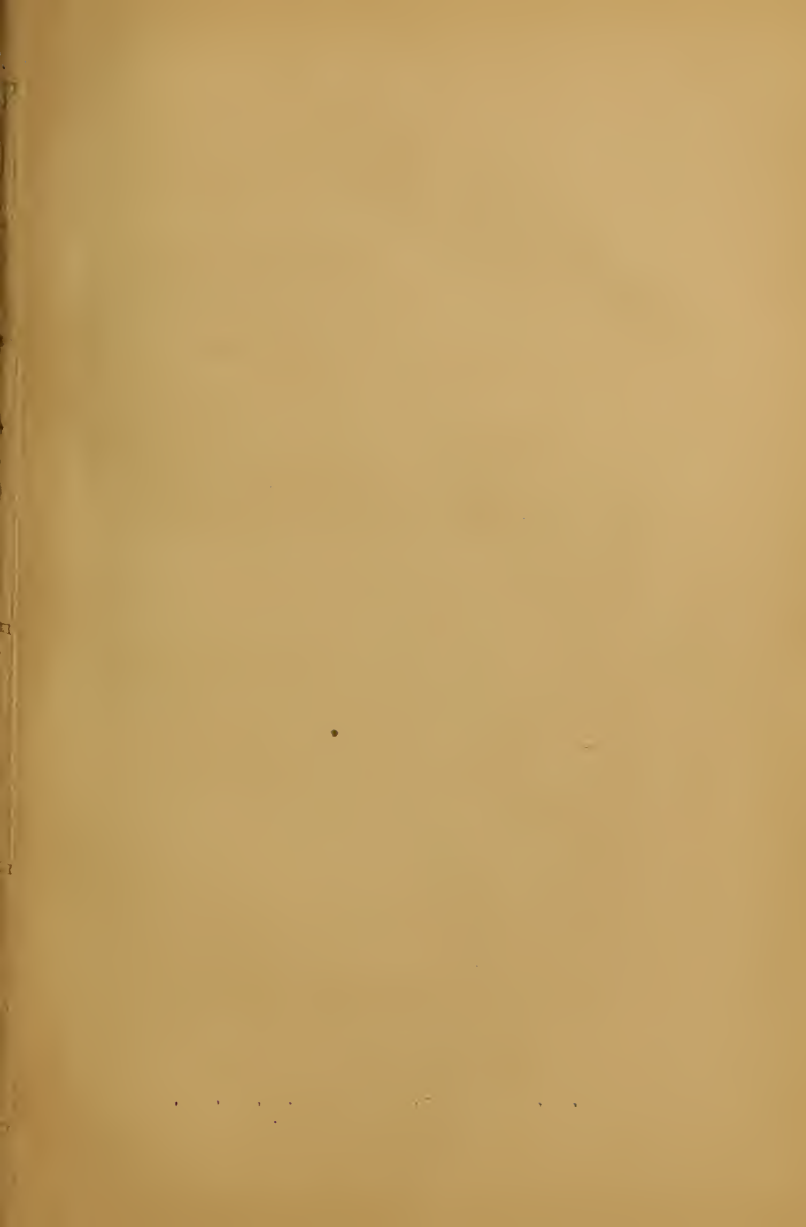




FIGURE 15.





FIGURE 18.

## PART VI.

### THE HANDS OF DISTINGUISHED PERSONS.

- Fig. 11. The Hand of a Nursing Sister.
- Fig. 12. The Hand of a distinguished Soldier.
- Fig. 13. The Hand of an Author.
- Fig. 14. The Hand of a Sculptor.
- Fig. 15. The Hand of an Actress.
- Fig. 16. The Hand of a Musician.

THE opposite hands, inserted for the benefit of the student, have all been carefully drawn from life. For obvious reasons, the names of the owners of the hands are not given, but the reader may rest assured they have been chosen as typical examples of successful hands in the different professions and callings to which they belong.



## PART VII.

### GLOSSARY OF TERMS.

FINGER and Mount of Jupiter—the first finger with the mount at its base.

Finger and Mount of Saturn—the second finger with the mount at its base.

Finger and Mount of Apollo—the third finger with the mount at its base.

Finger and Mount of Mercury—the fourth finger with the mount at its base.

Mounts of Mars—the first, the space between the thumb and the bottom of the Mount of Jupiter; the second, the mount on the outside of the hand, immediately below the Mount of Mercury.

Mount of Luna—space between the Mount of Mars and the wrist.

Mount of Venus—large mount at the base of the thumb.

Line of Life, or Vital—line that encircles the Mount of Venus.

Line of Head, or Cerebral—line rising between the thumb and first finger, and crossing the hand horizontally.

Line of Heart, or Mensal—line crossing the hand horizontally beneath the mounts.

Line of Fate, or Saturnian—line running perpendicularly up the hand from the wrist to the base of the second finger.

Line of Fortune, or Solar—line running perpendicularly up the hand to the base of the third finger.

Line of Health, or Hepatica—line running perpendicularly up the hand to the base of the fourth finger.

Line of Intuition, or Lunar—line running in a curve from the Mount of Luna to the base of the fourth finger.

Ring of Venus—line running horizontally from between the first and second fingers towards the fourth.

Bracelets, or Rascettes—lines encircling the wrist.

Percussion side of the hand, opposite the thumb.

Plain of Mars—the palm of the hand.

Quadrangle—space between the Heart and Head Lines.

Triangle—space between the Lines of Head, Life, and Fate, or Health.

Marriage Lines—running horizontally across the Mount of Mercury.

THE END.