

ELEMENTS OF HAND-READING

*A practical work on the Study of the Hand,
containing the Laws of the Science
clearly and concisely expressed*

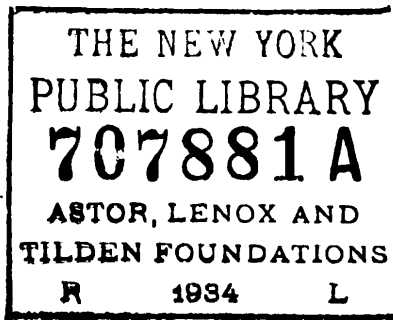
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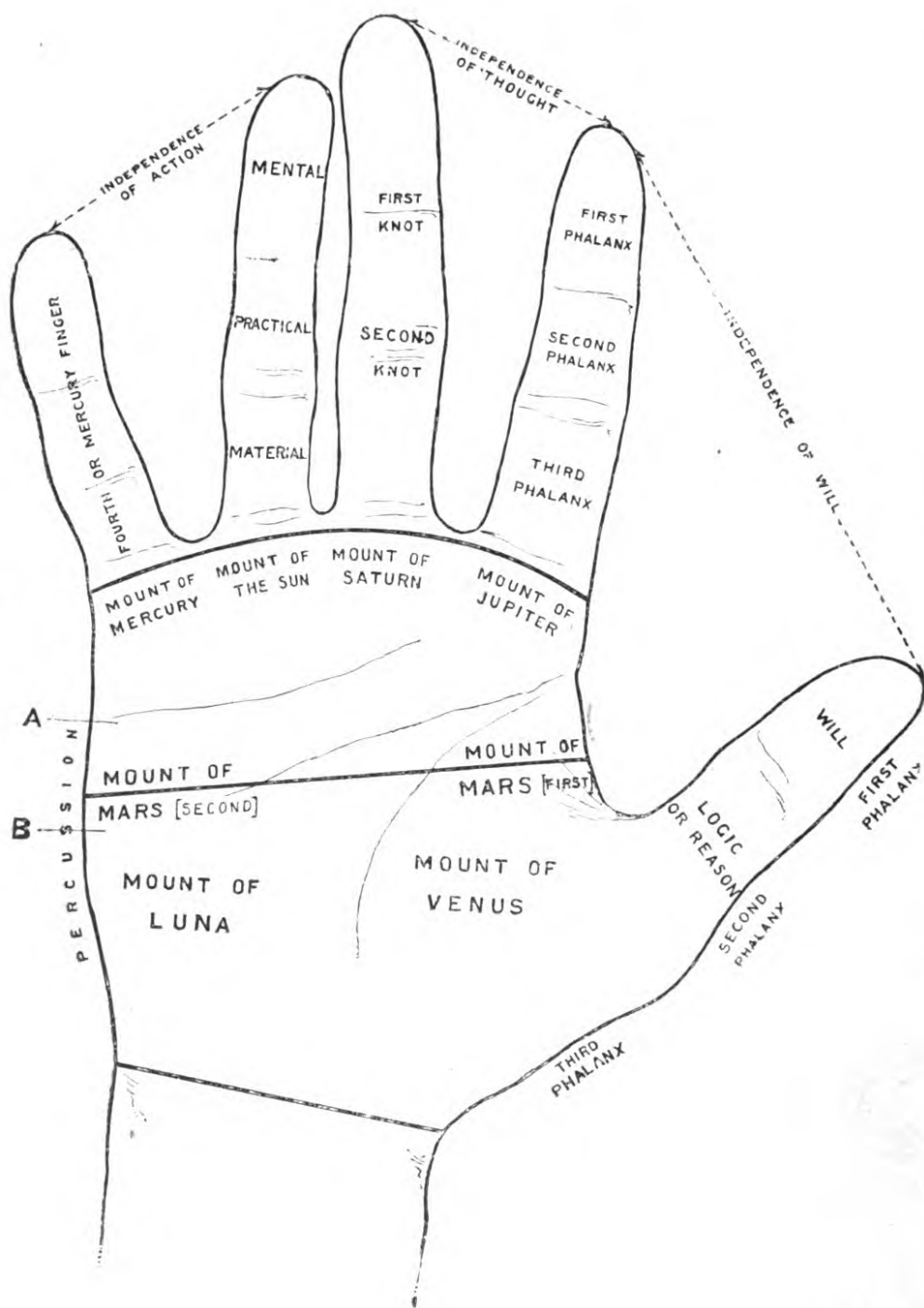
AUTHOR OF "GUIDE TO HAND-READING"

With Four Full-page Plates and Thirty-four Illustrations in the Text

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Frontispiece

PLATE I

MAP OF THE HAND

THERE is nothing that helps a man in his conduct through life more than a knowledge of his own weaknesses (which, guarded against, become his strength), as there is nothing that tends more to the success of a man's talents than his knowing the limits of his faculties, which are thus concentrated on some practicable object.

WILLIAM HAZLITT (*Table-Talk*).

PREFACE

SINCE the publication of my larger book—*Guide to Hand-reading*—a few months ago I have felt induced to bring out a book on this subject at a price within the reach of all.

Something of this description which shall be condensed and yet sufficiently comprehensive has for some time been needed; this work, containing the essentials of my other one in such a manner as to be of help to the student as well as to the beginner, will I hope help to supply this need.

PHANOS.

May, 1903.

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CONCERNING THE SCIENCE

ONE is often asked the question "Do you believe in Palmistry?" and frequently the answer is "No!" The reason is not far to seek, one need but have one's hand read by certain so-called Palmists also to answer "No," and yet it is what it claims to be.

Hand-reading is a Science, a study that teaches one of self, a chapter from the book of Nature—that most fascinating of studies. Its laws may be logically explained and its workings clearly understood.

It is a study that reveals our character, health conditions, the influences that affect our lives and that warns and helps. By its aid the path of life may be made lighter and brighter, for it is only by a knowledge of ourselves that we may help ourselves.

All over the world has this science been practised. In India it was known to the Brahmans 2000 years

before the birth of Christianity. The Egyptians and the Greeks knew and practised it, the oldest treatise on the subject now extant being written in the Greek tongue by Aristotle three and a half centuries before Christ.

In the early ages, being condemned and denounced as witchcraft by the Church, it fell into the hands of gipsies, fortune-tellers, and charlatans who, for the most part, knowing nothing about it, degraded the Science.

During the Middle Ages much was done to rekindle the true light—now very dim—of the study, some of the more important works on the subject written at this time being still preserved.

Within the last few years still more has been done; the Science has been placed on a logical basis, the old superstitions have been weeded out, and Hand-reading is now recognised as a science.

If, then, this ancient knowledge is false and untrue, why have not the ages declared it? It has survived because it has proved itself what it claims to be.

So-called Palmistry has been, and still is, condemned by the Church, and one can easily understand this when one considers how much harm was done in the early and Middle Ages by those

who, knowing nothing about the study, professed themselves competent Palmists.

There can be little doubt, however, that the Bible recognises the Science of the Hand in common with other occult subjects. Solomon, as we know, was one of the greatest Astrologers of his time, and David himself was learned in the occult.

Many verses favour the theory that Palmistry itself was specially recognised.

Among others the following is important :

“ He sealeth up the hand of every man ; that all men may know his work ” (Job, xxxvii, 7). The original Hebrew meaning leaves but little doubt that the hand was indeed marked for our use by a Higher Power.

In the Science of Hand-reading as it is now understood everything of character, of health, etc., may be logically and physiologically explained. The hand has the most intimate connection with the brain, and most medical men admit that much can be learnt concerning disease by an examination of the nails alone.

The Palmist, however, goes further, he examines the whole hand in his search for health peculiarities.

Much has been written by such authorities as Sir Charles Bell and Sir Richard Owen illustrating the superiority of the hand. This member contains more

nerves than any other portion of the system, and is thus more in union with the brain than any other part of the body. This being so it is easy to understand that the hand by its formation and markings reveals the mind, and thus to understand the mind one need but read the hand.

The fact that certain events in the future are marked in our hands is attributed to the change in the formation of the brain affecting, through the nerves, the lines in, and the shape of, the hand years, it may be, in advance of the actual event or change.

By learning how to read these signs may we be warned of trouble, loss or illness.

If the hand then shows misfortune in the future, I do not think it will *necessarily* take place; I firmly believe that these signs (whether they be fortunate or unfortunate) are for our own guidance, and if unfortunate that we may be warned in time and correct that which tends to drag us down. Those of us who can read and who have developed our will-power can, I maintain, by the use of that will-power and by careful attention overcome threatened misfortune, but how few there are who do!

I certainly do *not* believe that so-called "fate," *as indicated by the lines in our hands*, is, like the laws of the Medes and Persians, "Unalterable," but that as

these signs warn us so should we be warned, and as we have wills given us so should we strengthen them.¹ Thus by a knowledge of the workings of nature may we honour the Author of Nature and by the study of Man may we gain the power that helps others and that brightens our own path through life.

¹ *Have you a Strong Will?* by C. G. Leland.

ELEMENTS OF HAND-READING

PART I.—CHEIROGONOMY

CHAPTER I

BASIS OF THE STUDY

THE Science of Hand-reading is divided into two divisions—Cheirognomy, dealing with the shape of the hand and fingers, consistency, &c. ; and Cheiromancy, dealing with the lines and signs found in the hand.

In reading the hand, however, no two distinct divisions can be made, the keystone to knowledge being the word *combination*, and without it there can only be failure, never any *real* success.

This science, like all others, has a groundwork—a basis from which the indications shown in the hand are read.

This basis is known as the Mount-types,¹ but for the beginner this system is difficult, and I have therefore commenced with the usual basis of study—The Types of Hands.

Until he gains experience, and is able to accurately determine the predominating Mount or Finger and Mount (*i.e.* the Mount-type system), the beginner should use the Type of Hand (whether it be Conic, Square, &c.) as his basis for reading the hand.

My reason for advising this lies in the fact that it needs great care in determining the leading Mount or Finger and Mount, and a mistake may easily be made, the result being disastrous.

After the beginner has become proficient, then his *real* basis for the study of the hand will be the Mount-types (Chapter VI.).

I would advise that the whole work be carefully read, and the last chapter—Modus Operandi—specially noticed before the student commences to read hands.

This may seem tedious, but will pay in the end.

¹ *The Laws of Scientific Hand-reading*, by William G. Benham.

CHAPTER II

TYPES OF HANDS

THE hands are divided into seven types, and are known by the following names :—

The Elementary.

The Square or Useful.

The Spatulate or Active.

The Conic or Artistic.

The Philosophic.

The Psychic or Idealistic.

The Mixed or Versatile.

The types are seldom found in their pure state, generally two or more types are found blended together. When this is so, it will be better, even for the beginner, to ascertain the predominating Mount or Finger and Mount, and use this as his basis of work.

We will now consider each of the types.

THE ELEMENTARY

is not often seen. It is an undeveloped hand, showing an undeveloped mind, and is found among the lowest types of humanity. The thumb is noticeably short.

THE SQUARE OR USEFUL.

This hand is square at the base, square at the base of the fingers, and with the tips of the fingers square.

The possessor is practical, orderly and methodical, possesses business instincts, is obedient to authority and a respecter of law and order. If the consistency is firm, tenacity of ideas and power of application is shown with considerable energy.

THE SPATULATE OR ACTIVE.

This is more frequently a large hand, and is distinguished by the tips of the fingers, which resemble a Spatula, whence the name is derived.

The Spatulate is the hand of energy and invention, and is often found as the hand of great travellers and explorers. This hand is full of new ideas, and

loves to alter and improve the existing state of things. People with these hands are full of energy and movement, and if the palm is hard, the energy and power of application will go far towards bringing success. A soft palm indicates the mental activity, but the character will lack ability and energy in carrying out the ideas.

THE CONIC OR ARTISTIC.

With this type the palm tapers slightly towards the base, the fingers taper, and the tips are conic or pointed. The third phalanges of the fingers are often thick, and the hand itself is often rather soft.

The Conic is the hand of impulse and intuition. It gives artistic taste and the appreciation of the beautiful in all its forms.

Although possessing artistic taste, these people generally lack the ability to carry out their artistic ideas. Many imagine that these hands possess artistic *ability*, but the taste and appreciation only is, as a rule, shown.

These hands are impressionable to people and surroundings, they are fond of ease and luxury, impressionable in "les affaires du cœur," they are fond of colour, are warm-hearted and sympathetic in

disposition. They like and dislike at first sight, and are often quick to anger. They shine in society, and women with these hands make good hostesses.

With the hand hard, energy will do much for the subject, and will frequently bring success in some one branch of art.

THE PHILOSOPHIC.

This hand is peculiar in that the knots or joints of the fingers are developed, the knuckles are also well developed and the fingers bony. The whole hand is hard, bony, and angular. This is the hand that seeks knowledge. The possessors are very neat, careful, and methodical ; with them everything has its proper place. They are orderly, punctual, and very fond of detail and minutiae.

They seek wisdom in some form or another. Frequently they study mankind ; also the supernatural, the occult, and anything mystical appeals to this type strongly. They are silent, secretive, and generally undemonstrative, possessing considerable perseverance and determination.

THE PSYCHIC OR IDEALISTIC.

This type is seldom seen pure.

The hand is long, slender, and very beautiful; the palm tapering, and the fingers tapering and pointed. The type is too beautiful, too refined and idealistic to exist in this practical, money-making world. It is the hand of beautiful ideals and of great imagination. It is utterly unpractical, unbusiness-like, and unmethodical. Inspiration, intuition, and impulse are shown.

With these hands people are very sensitive and impressionable, they are fond of the beautiful in every form, are very fond of colour, and are easily moved by grief, tears, or joy.

They are a type which needs help, pity, and understanding; their part down here is to make life purer and more beautiful, but as things are they cannot exist, and are thus crushed by the practical types. A pure Psychic hand is seldom seen.

THE MIXED OR VERSATILE.

This hand is no distinct type, but a mixture of two or more. It is often found with finger-tips different,

one or more fingers being pointed, square, or spatulate.

People with these hands are generally versatile and can do a little of everything. If the hand is hard, they are more likely to take up one subject and stick to it.

In dealing with this type it is better to use the Mounts and Fingers (*vide* Chapter VI.) as the basis of work.

CHAPTER III

THE HAND : ITS CONDITIONS

IN reading the hand, it must be remembered that the left is the hand we are born with, the right is the hand we make.

In the left hand the tendency is shown, and in the right the course as we ourselves have shaped it. Thus, if the left hand is soft and the right firmer, it would indicate that we are, by nature, lazy and indolent, but that, owing to our will or to circumstances, we have become more energetic. If the flexibility is greater in the right than the left, it shows that our adaptability of mind or character has increased. In the same manner must the thumb, fingers, colour of hand, &c., be judged. With left-handed people I should advise that the two hands be studied equally.

We will now consider one or two conditions of the hand and their meaning, it being remembered that

only by *combining* all the characteristics shown can we accurately read the hand.

THE THREE WORLDS.

The three worlds, the Mental, the Practical, and the Baser, are indicated by: the fingers for the Mental world, the mounts under the fingers and palm to a line from Mars (first) to Mars on the Percussion for the Practical world, and the palm beneath this line for the Baser world (Plate I.). These three divisions should be evenly balanced.

If the fingers are long and out of proportion, then the mind rules. If the mounts in the second division are all well developed and that part of the hand large, then the subject is practical and business-like.

If the lower part predominates with either or both of the Mounts of Venus and Luna well developed, then the material or baser qualities rule.

CONSISTENCY OF THE HAND

A hand may be soft and yet have a hard skin.

A hard hand indicates energy, activity, and perseverance, and is a good sign to possess on any hand.

With a very hard and inelastic hand, there will be much energy and activity, but less intelligence and adaptability.

The elastic consistency shows intelligent energy and activity ; these hands are often found with successful business men.

A soft hand betrays a love of ease and comfort, making the possessor indolent and fond of luxury.

If the palm is thick, coarse, and very soft, the subject will be coarse and sensual.

THE FLEXIBILITY OF THE HAND.

Flexible hands are those with supple joints, or double-jointed fingers which will bend back without effort. In a stiff hand the fingers cannot be bent back.

Care must be taken in noticing the difference between slightly flexible hands, flexible hands, and very flexible hands, each showing a varying degree of character.

A flexible hand indicates a flexible mind and a pliant disposition.

People with these hands are very versatile and adaptable, quick in grasping facts and people ; they

are generous, and often extravagant : they are open and candid rather than silent and secretive.

The possessors of very flexible hands are more versatile ; they shine in society, are chatty, and make good conversationalists.

People with flexible hands are easier to get on with than people with stiff hands : the latter show a nature that does not adapt itself easily to people and surroundings, is reserved, conservative, and slow in grasping people and facts. The flexible hand shows a flexible mind, and the stiff hand a stiff mind.

COLOUR OF THE HAND.

The hand gets its colour from the blood ; if, therefore, the circulation is good and the blood healthy, the better will be the colour shown in it.

The palm of the hand shows the colour more clearly and it is this part which should be examined

The normal colour is pink, and hands should be judged with reference to this colour.

The pink colour shows a warm, sympathetic disposition : the possessor will be sanguine, hopeful, and cheerful.

Hands which are white under all conditions indicate

a lack of blood supply, and make the possessor cold, distant, and selfish.

Hands which are red in colour show an unusual supply of blood—pure and rich.

These people are very ardent and passionate : in their affections they are very intense, frequently very jealous, and with other signs they will be sensual.

Yellow colour in the hands is due to the presence of bile and impurities in the blood. These people are melancholy, reticent, morose, and fond of solitude.

Dark hands show a nature proud, cold, and reserved.

TEXTURE OF THE SKIN.

The texture of the skin on the back of the hand is either coarse or fine, the former showing one who is coarse and able to get on in rough surroundings.

Fine-textured skin gives a love of refined surroundings, fondness for ease and luxury, delicacy and taste.

People with very fine-textured skin dislike anything or anybody coarse, rude, and unrefined.

HAIR ON THE HANDS.

Hair on the hands is either dark, light, auburn, or red in colour, and owes this coloration to matter known as iron pigment.

Its presence on the hand increases one's natural vitality and strength.

Dark hair gives much vitality and nervous force.

Light hair shows vitality, but in a lesser degree.

People with red or auburn hair are excitable, hasty and quick-tempered, impulsive and frequently passionate.

Hair will be either coarse or fine, the former showing a person by nature coarse, whilst the fine hair indicates a more refined nature.

Hair on the back of the fingers indicates one who is irritable and quick-tempered, increased if the hair is very dark and there is much of it.

I would advise the beginner to carefully notice the hair on the hands, for it will be of great help to him in accurately estimating his subject. More especially is it useful in gauging a subject's *temper*, and in this respect is very helpful when reading the thumb.



CHAPTER IV

THE THUMB

THE thumb is most important, and was made the basis of work by Gipsy and Indian palmists, many of whom reached a high stage of knowledge owing to their wonderful ability in reading the variations of this particular member.

People with long thumbs are ruled by reason, those with short thumbs by sentiment ; a long thumb indicates intellectual ability, a short one the reverse.

To be medium in length it should reach well up the third phalanx of the first finger, but here the setting of the thumb must be carefully noticed.

The thumb (Plate I.) is divided into three divisions, or phalanges, by the joints.

The first or nail-phalanx represents the will.

The second phalanx, logic or reason.

The third phalanx, love.

These phalanges should be more or less evenly balanced.

The first and second phalanges should be equal in length ; if this is so, and the thumb well shaped, then the will is guided by reason, and reason supported by will-power.

. If the first phalanx is much longer than the second, then it shows an unreasoning will, obstinacy, and a rash, "headstrong" disposition.

When the second is longer than the first, then there is a lack of will-power and determination, and the possessor will be hesitating and undecided, permitting opportunities to slip by.

The third phalanx, if long, gives passion for the opposite sex, and, if Venus is high, sensuality.

THE SETTING OF THE THUMB.

Thumbs which are high-set give a lower scale of intelligence than that shown by the low-set thumb.

The latter gives a high scale of intelligence, and shows independence, generosity, and adaptability of character. The thumb in Plate I. is decidedly low-set. The normal position is medium-set, this showing a natural balance in the character.

SUPPLE-JOINTED THUMBS.

Thumbs are either supple-jointed or stiff. This difference is most important.

To be supple-jointed the thumb must be flexible and able to bend back without effort. The suppleness may be at the first or second joint.

If the first joint is supple-jointed (Fig. 1) it indicates one who is pliant and adaptable to people, generous and impulsive ; if the flexibility is great, it shows extravagance and extreme pliancy, and also a rather weaker will, owing to this trait of pliability, unless the line of head is unusually strong. These thumbs also indicate a certain ease of morals.

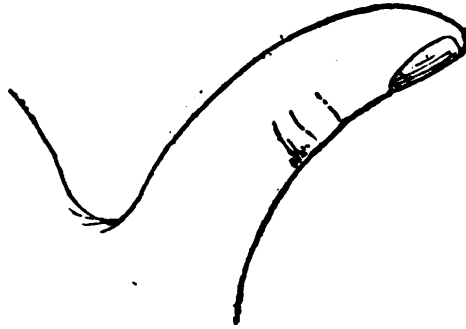


FIG. 1.

The thumb supple or flexible at the second joint indicates adaptability to circumstances.

STIFF THUMBS.

If the thumb is stiff (Plate I.), the will-power is increased, a stiff thumb with first and second phal-

C

anges equal giving considerable will-power and reason. The stiff thumb is, by nature, unadaptable to people or circumstances, according to whether the first or second joint is stiff.

A thumb with the second phalanx in the shape of a waist (Fig. 2) indicates tact and diplomacy, especially where the fourth finger is long.



FIG. 2.



FIG. 3.



FIG. 4.

A thumb which is broad in the nail-phalanx and square tipped (Fig. 3) gives obstinacy if thick, otherwise determination and perseverance.

A thumb narrow and not thick indicates more gentleness in temper and often a lack of determination.

A pointed thumb (Fig. 4) gives a person erratic and uncertain in temper.

A thumb clumsy at the joint indicates one who is wanting in tact.

The "Clubbed Thumb" (Fig. 5), so called on account of its curious formation, is one to beware of, for it is a sign of ungovernable passion. When the temper rises the reason is completely subjugated, and

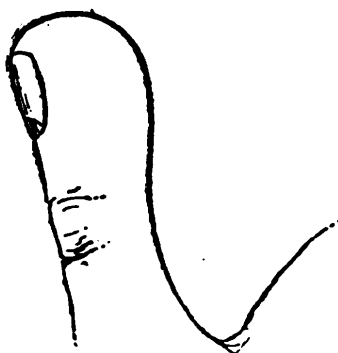


FIG. 5.

if the first joint is also stiff the subject would commit murder in a moment of frenzy.

The hair on the backs of fingers should be noticed when examining the thumb, and also the consistency of the hand, the soft hand greatly modifying the power of a strong will and an energetic disposition as shown by the thumb, making the subject use his will by fits and starts.

CHAPTER V

THE FINGERS AS A WHOLE

LONG AND SHORT FINGERS.

LONG fingers give a love of detail and minutiae. They worry about trifles, and are careful about little matters, even about the words they use.

Short fingers are impulsive, quick in thought and action, and fond of taking things *en masse* rather than mastering detail.

Short fingers and square tips make the possessor very quick but logical, while conic tips will make one very impulsive and wanting in tidiness.

THE PHALANGES.

The fingers as a whole are divided into three worlds as represented by the phalanges (Plate I.).

The first or nail-phalanges represent the mental world.

The second phalanges represent the business or practical world.

The third or lowest phalanges represent the material world.

This method is more accurate than that used by most palmists, in which the three worlds are known as: The ideal, mental and material.

The normal division is that in which the phalanges are equal in length, therefore if the nail phalanges are the longest, the mental abilities are strongest, and so with the other phalanges. Often two of the phalanges are equal in length, the third being short, and the beginner must be careful to notice and read correctly these differences.

It is curious to notice that while the bones of the phalanges are never equal in length (the first or upper being always the shortest), yet the divisions as shown on the inside of the fingers are, in their normal development, always equal.

Often a small ball or pad is seen on the first phalanx. This indicates sensitiveness and tact in reference to the feelings of others.

When the third phalanges are thick and soft, it indicates a fondness for the good things of the table.

If the phalanges, instead of being thick, are waisted, it gives the power of investigation.

THE FINGER-TIPS.

Finger-tips are divided into three classes :—

The Square,

The Spatulate,

The Conic and Pointed.

The square tip gives order, method, reasoning power, and the practical qualities.

The spatulate (page 4) gives action, movement, invention, new ideas, and originality. Whatever the profession of the subject, his work will be tinged with the above qualities.

The conic gives impulse, artistic ideas, intuition and, with smooth fingers, a love of the beautiful. If the finger is pointed it gives considerable intuition, impulse and ideality.

The square tip represents the practical qualities, while the pointed gives the reverse. The former deals with the material, the latter with the ideal.

SMOOTH AND KNOTTED FINGERS.

Smooth fingers, *i.e.* those without any development at the joints, are impulsive, impressionable, intuitive (with conic tips), and artistic.

Conic tips with the above make one careless, untidy, and lacking in order. Square tips tend to stem the tide of impulse, making the possessors more practical.

Knotted fingers are those in which the joints are developed.

There are two knots, the first between the first and second phalanges, and the other at the joint between the second and third phalanges (Plate I.).

The first knot gives mental order and the ability to plan.

The second gives material order, neatness, punctuality, &c.

The knots curb impulse and untidiness, and indicate carefulness, attention to detail, economy and order. People with these knots are cool and collected in an emergency.

Great development of the knots makes one too methodical and orderly.

Knotted fingers and square tips make one orderly, methodical and regular.

SPACES BETWEEN FINGERS.

If, when the hand is held open, the fingers fall naturally apart with wide spaces between individual

fingers (Plate I.), the subject will be unconventional and independent.

If the space between the first finger (Jupiter) and the thumb is wide, independence of will and dislike to restraint is shown. If between Jupiter and the second finger (Saturn) independence of thought is indicated.

If between Saturn and the third finger (the Sun or Apollo) it indicates independence of circumstances. These people do not make provision for the future, but let the future take care of itself. If, however, this space is very narrow, or there is no space, care for the future is indicated.

The space between the Sun and the fourth finger (Mercury) gives independence of action.

When all the spaces are wide it indicates great independence and Bohemianism.

When the fingers are kept together and the spaces are very narrow it gives but little independence, making one a slave of custom.

LEANING OF FINGERS.

If all the fingers lean towards Jupiter, or that finger leans outwards, great ambition is indicated.

All the fingers leaning towards Saturn makes the nature despondent, melancholy and morbid.

Jupiter leaning towards Saturn lessens the ambition.

Saturn towards the Sun indicates a person much swayed by moods—one moment cheerful and bright, the next depressed.

Sun towards Mercury shows art used with a view to money-making.

Mercury towards the Sun indicates business abilities used in the direction of art.

The fingers all leaning towards one finger strengthens the qualities indicated by it.

CROOKED FINGERS.

A finger crooked shows shrewdness of the qualities indicated, especially on Mercury, where it often shows a tendency towards sharp-practice.

Care must be taken to distinguish between crooked and leaning fingers.

The finger of Saturn in Plate I. is an example of a finger slightly crooked.

CHAPTER VI

THE MOUNTS AND FINGERS

THE mounts and fingers are dealt with together the mount and finger of the same name being treated together under one heading.

There are seven mounts (counting the two Mars as one), four of them placed under their corresponding fingers, the two mounts of Mars lower in the palm, and the mounts of Luna and Venus at the base of the palm (Plate I.).

We shall consider the mounts and fingers under the following seven heads :—

- (1) Mount and finger of Jupiter.
- (2) Mount and finger of Saturn.
- (3) Mount and finger of the Sun or Apollo.
- (4) Mount and finger of Mercury.
- (5) Mounts of Mars.
- (6) Mount of Luna.
- (7) Mount of Venus.

Of the seven divisions, one or, perhaps, more will predominate, and the one which predominates will be the keynote of the hand.

The student must thus be very careful in determining this dominant division, carefully noting if it be simply dominant or greatly in excess.

For the fingers to be normal in length, Jupiter and the Sun should be equal, Saturn should be almost the length of the nail longer, and Mercury should reach to the first joint or knot of the Sun.

Before proceeding further it will be necessary to learn how to determine the predominating mount or finger and mount in the hand. Of the seven divisions one will

predominate, followed, perhaps, closely by a secondary type, or the leading one may be influenced by two or more types.

First notice which mount is most developed, then the position of the apex of the mount (Fig. 6); if this is centrally placed it shows a strong mount, the other apices leaning towards it greatly strengthens the division it represents.



FIG. 6.

The leaning of the mounts themselves must be read in the same way.

If the choice is between the first four then carefully examine the length of each finger, noting which one is above normal. Look also to the size and strength of the individual fingers. Possibly one may be high-set, this being a powerful sign, or low-set, this showing a weakness of the finger.

Carefully notice the leaning of fingers, all of them leaning towards (say) Saturn greatly adding to the power of that finger.

The signs found on the mount are very important—the star, triangle, square, circle (Plate III.), one or more perpendicular lines greatly adding to the strength of a mount, especially one strong, clear line.

THE MOUNT AND FINGER OF JUPITER.

The following are the qualities indicated by the mount and finger of Jupiter (Plate I.): ambition, pride, religion, love of power and desire to rule, honour, principle, and a love of justice.

This type is always reliable in positions of responsibility, is ambitious and a leader of men. The Jupiterian, whatever his sphere of action, always desires to lead.

He is a strong type, self-confident and inclined to be self-assertive. He is warm-hearted, kindly and essentially manly.

The above is the good type; if the type is bad as shown by the markings on the mount and by the rest of the hand, he will be selfish, overbearing and tyrannical. The Jupiterian is a big man, frequently a heavy eater, and as a type he marries young.

The grille (Plate III.) shows the bad qualities of the type. Cross lines are also unfortunate. The cross will be dealt with later.

As regards the three phalanges, if the first—the mental phalanx—is the longest, the subject will use his mental ability in rule, etc., or has ambition in the mental world.

If the second predominates, the subject will have business capacity and be very practical.

If the third predominates and is thick, he will desire power to gratify his material instincts, such as his fondness for eating, etc.

The knots and finger-tips must be carefully noted and their significances added.

Conic or pointed tips give religion and intuition, with the first phalanx long.

When the mount and finger are deficient the subject

will be unfitted for responsibility, non-aggressive, and lacking in ambition.

THE MOUNT AND FINGER OF SATURN.

The following are the qualities indicated by the mount and finger of Saturn (Plate I.)—prudence earnestness in work, a fondness for the study of sombre subjects (such as philosophy, the occult, etc.) sacred and classical music, and a love of solitude.

The Saturnian is morbid and inclined to melancholy, in disposition grave, reserved, and not given to material pleasures or fond of society.

As a type he is tall and thin and looks morbid and reserved. A pure Saturnian will seldom marry.

The grille and the cross are unfortunate signs on the mount.

If the first phalanx predominates, a love of study (often of the occult) is shown.

If the second is longest it gives practical and business ability, frequently used in connection with mechanics or agriculture

If the third is long it indicates material instincts often shown in the love of money and avarice. The knots and finger tips must be noticed specially in reference to the leading phalanx.

The mount and finger deficient gives a dislike to study, decreases the prudence and shows a lack of stability.

THE MOUNT AND FINGER OF THE SUN.

The following are the qualities indicated by the mount and finger of the Sun (Plate I.); love of art, appreciation of the beautiful, a desire for celebrity, and with a good Sun line and other signs, artistic *ability* is shown.

The Apollonian, as a type, is artistic (which is shown in music, painting or literature, etc.), fond of pleasure, bright and gay. He is versatile, attractive, and shines in society. The Apollonian is handsome and healthy looking; he almost always marries, but often unhappily.

If much in excess he is fond of speculation and of games of chance.

The grille, cross and cross lines are unfortunate.

The bad Apollonian (as shown by the above signs and by the rest of the hand) is coarse, vulgar and "flashey."

If the first phalanx predominates and is conic it gives a love of form and of graceful lines in painting

and sculpture—with the tip square and with other signs it would give literary, painting, or musical ability.

If the second phalanx is the strongest, art of a business description would be indicated.

The third phalanx longest and also thick would indicate the material tendencies influencing the life and tastes, and giving more fondness for pleasure and display.

The square tip to the finger makes the subject more practical, the conic more fond of the beautiful, the pointed more inspirational, intuitive, and impulsive.

The mount and finger deficient gives but little love of music, art, etc., and takes away the qualities above mentioned.

The knots on this finger must be carefully noticed, smooth fingers showing more impulse and taste.

THE MOUNT AND FINGER OF MERCURY.

The following qualities are indicated by a developed mount and finger of Mercury (Plate I.).

Mental ability, diplomacy and tact, power of expression in language and thought, influence over people, and scientific or business aptitude.

The Mercurian is one who uses his brains, either for good or evil.

He does well in science or business, generally making his mark in one or the other ; and is generally smart and witty.

When the development is pronounced, it indicates one who can "twist people round his little finger."

The Mercurian as a type is generally small and active ; he is predisposed to marry and, as a rule, marries young.

The grille, cross and cross lines show the evil side of the subject, making him dishonest and unprincipled.

Excess of development gives mental power, but also dissimulation.

If the first phalanx predominates, mental ability, eloquence and diplomacy are shown.

If the second phalanx is the strongest, it shows the business or scientific man.

The third, if long, shows the business or commercial tendency.

The knots and finger tips must be noted, the tip of the finger conic showing eloquence.

The mount absent and the finger short gives a lack of the Mercurian qualities.

D

THE MOUNTS OF MARS.

There are two mounts of Mars, the first under the mount of Jupiter and the second under Mercury and above Luna between the lines marked A and B (Plate I.).

The first mount gives aggression, courage, presence of mind, and a fighting disposition.

The second mount gives resignation, calmness in danger, and the courage of the martyr.

The Martian will have both mounts well-developed and the space between, the plain of Mars, relatively high.

He is fond of the profession of fighting and of rough sports, bold and courageous. As a type he is fond of the opposite sex and marries early in life.

When the mounts are very deficient or absent it will denote a lack of the above qualities.

The grille and cross lines increase the subject's pugnacity and make him an undesirable acquaintance.

THE MOUNT OF LUNA.

The mount of Luna is placed towards the percussion side of the hand and under the second Mars (Plate I.).

If the mount is developed it gives the following qualities :

Imagination, refinement, love of scenery, a leaning towards mysticism, and a fondness for travel.

As a type he is gifted with the power of imagination, is somewhat restless and selfish. In his marriage relations he is often eccentric.

If absent it denotes a lack of imagination, and of the above qualities.

The lines found crossing the mount of Luna from the percussion refer to health conditions, *not* to travel.

On the upper third of the mount they give a tendency to intestinal and stomach trouble.

On the middle portion, to rheumatic troubles.

On the lower third to kidney or bladder trouble.

In reference to the above the rest of the hand must be examined for health defects.

As there are no phalanges to guide one the Three Worlds must be carefully noted.

THE MOUNT OF VENUS.

The mount of Venus is under the first mount of Mars and inside the life line (Plate I.).

The mount denotes affection, sympathy, a fondness

for the opposite sex, a love for the beautiful, and a liking for ease and luxury.

The Venusian is of a lovable disposition, unselfish, and happy. To him living is happiness ; he is fond of pleasure and of the opposite sex.

As a type Venusians only marry for love, and, like the Mercurians, they marry early.

If the mount is in excess passion, sensuality, and much love of luxury is indicated. If deficient the nature is cold and unsympathetic.

After the leading mount or finger and mount has been ascertained then read the other indications shown (Chapters III., IV., V., VII., and the lines) in their special reference to the type your subject represents. The type is always modified or strengthened by other indications, specially those dealt with in Chapter III.

CHAPTER VII

THE NAILS

IT is not possible to give much information on this subject in the space at my disposal, in my larger work ¹ I have gone more fully into the question.

IN RELATION TO DISPOSITION.

The nails are divided into two broad divisions, the Long Nail and the Short Nail.

Long nails (Fig. 7) are impressionable to people and surroundings, refined, sensitive, and inclined to be visionary and unpractical.

Short nails (Fig. 8) show critical ability and are practical. If very short, obstinacy and a fondness for argument and debate are shown.

Guide to Hand-reading, by Phanos.

The colour of the flesh under the nail must be noted (*vide* p. 12).

IN RELATION TO HEALTH.

Long nails high and curved show lung or chest delicacy (Fig. 7).



FIG. 7.



FIG. 8.

The same type of nail but shorter shows a liability to throat troubles such as asthma, etc.

Nails with large moons in comparison to their size indicate excessive action of the heart.

Nails without moons show defective action of the heart and poor circulation.

A blue tinge at the base of the nail shows bad circulation,

Nails that are wedge-shaped (Fig. 9) show a tendency towards paralysis.

Nails long and very narrow (Fig. 10) give warning of spinal trouble.

Fluted nails indicate delicacy.

The ridges across the thumb nail show past ill-health. The nail takes about six months to grow and the time of ill-health may thus be ascertained.

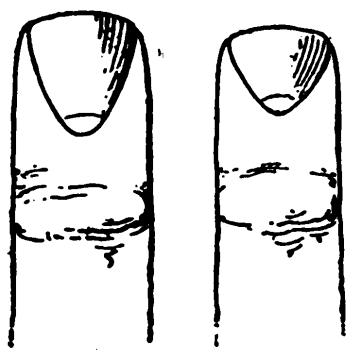


FIG. 9.

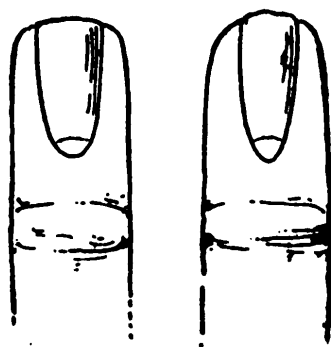


FIG. 10.

White spots on the nails show an overstrung condition of the nerves. They make their appearance just after the nervous strain, and disappear as the nerves regain their normal condition.

When there is much white shown the nerves need a thorough rest.

When the nails are habitually bitten it shows a nervous and highly-strung nature.

The colour, as showing circulation, should be noted.

In reference to health the nails should be examined together with the Line of Health.

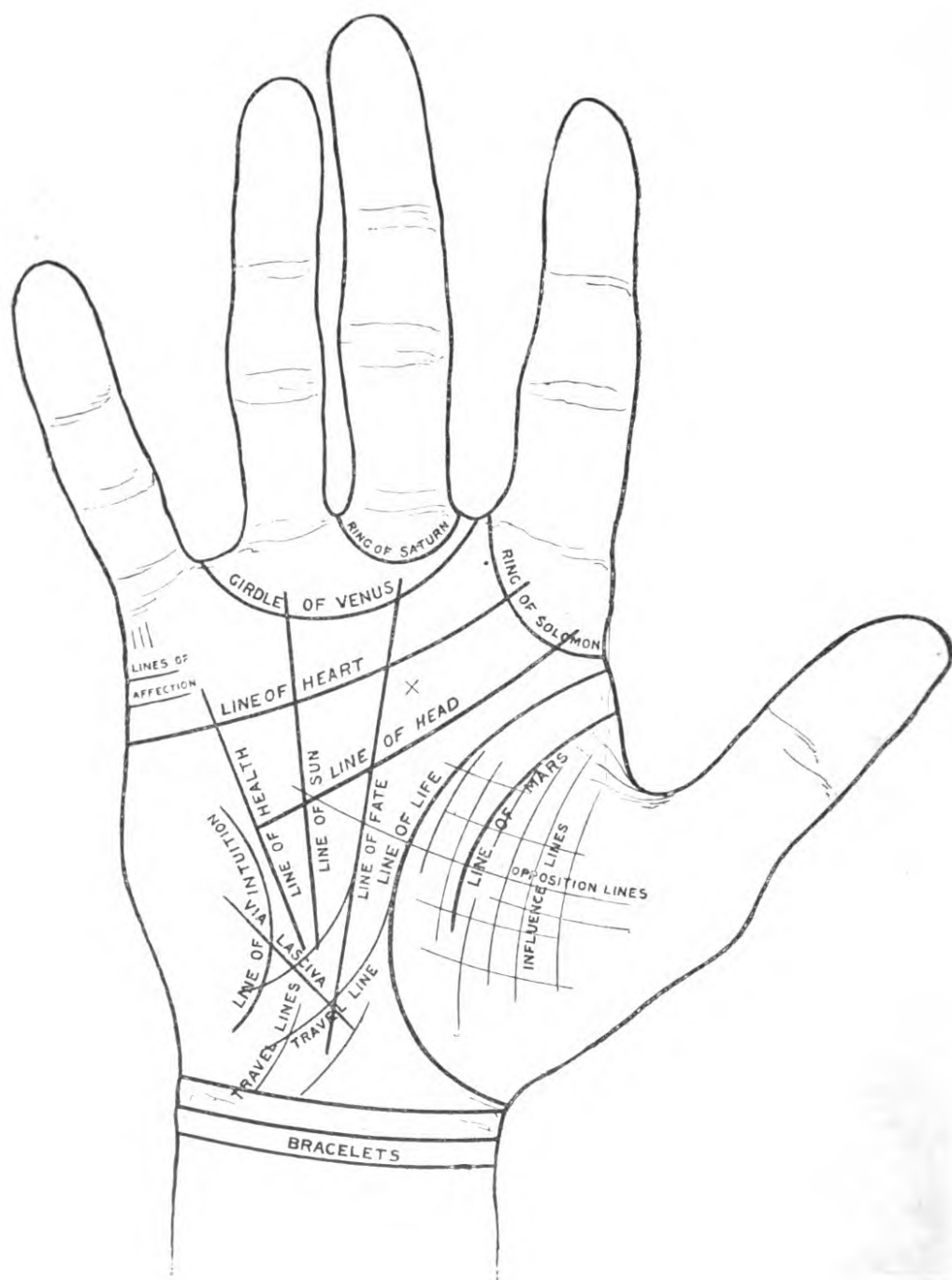


PLATE II

MAP OF THE LINES

PART II.—CHEIROMANCY

CHAPTER I

IN REFERENCE TO THE LINES

BEFORE dealing with the individual lines the peculiarities of lines as a whole should be understood.

Lines are canals through which a current flows. If the line is irregular the progress of the current will be the same ; thus if the line is broken the course of the current is stopped, if there is an island the power of the line is impaired and weakness of the qualities is shown. A square surrounding any irregularity is a sign of preservation. Dots and deep cross lines impede the regular course of the current, weakening the power at the date indicated.

Lines should be even, clear, well-cut and narrow, of a good colour and without breaks, deep crossing lines or any irregularities.

A wavy, uncertain line indicates weakness of the power shown.

The line chained or islanded, showing a diffusion of the current, is a very weakening sign.

If the line ends in a tasselled formation it shows a gradual dissipation of the power.

Stars (Plate III.) on the end of the Lines of Life and Head indicate death, on the Head Line only it shows insanity (*vide* p. xviii.).

If the student keeps in his mind the fact that a line is like a canal he will be able to explain all irregularities. Both hands must be most carefully examined in the reading of each line. The left hand shows the natural course of the qualities indicated, the right showing the course as we ourselves shape it ; with left-handed people both hands must be examined together.

Before one proceeds to read the lines, it is always advisable to know the subject's character as shown by Cheirognomy, for so many lines, besides indicating the disposition, are much influenced by the type, colour, consistency, the Three Worlds, etc.

For age on the lines, *vide* Chapter XII.

CHAPTER II

THE LINE OF LIFE

THE Line of Life (Plate II.) refers to the natural length of life, to health, and to periods of illness.

This line should rise from below the Mount of Jupiter and should encircle the Mount of Venus.

Rising from the Mount of Jupiter, an ambitious life is indicated.

When the line is short in both hands a short life is indicated.

If ending thus in one hand only, preferably the left, a serious illness is shown.

A break in the line shows a serious illness if broken in one hand only. The line broken in both hands at the same date indicates death.

The line broken up or composed of islands or chained shows delicacy and ill-health, the date and duration being shown in Chapter XII.

When the line sweeps well out into the palm, good vitality is indicated.

Branches from the line going towards Luna have reference to travel, and if the branch is strong then travel will be indicated. They always give a desire in this direction.

Lines rising up from the Life Line (Fig. 11) indicate success or power in reference to where they end.

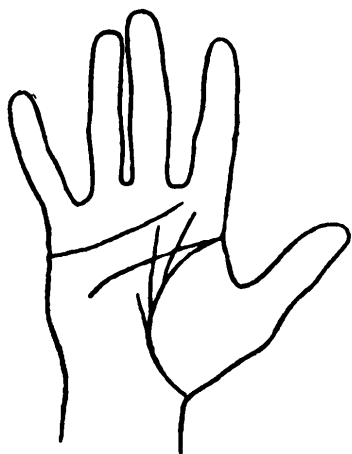


FIG. 11.

If towards the Mount of Jupiter, increase of power or authority is shown at the age indicated ; if ending on Saturn, it shows something successfully attempted ; if on Apollo, success in Art or Literature, and so with the other mounts.

Defects on the Line of Life and other lines are, I believe, placed in our hands simply to warn us, and even if death is shown in the hand I do not think that it will *necessarily* take place.

LINE OF MARS.

The Line of Mars (Plate II.) is found as a sister line to the Life Line, and is easily distinguished from

other, somewhat similar, lines on Venus by its nearness to the Life Line and by its strength.

This line, while it is present, strengthens a weak Life Line and adds strength and vitality to a good one.

It helps the subject over periods of illness, makes up for defects and irregularities in the Life Line, and is a most fortunate line to possess.

OPPOSITION AND INFLUENCE LINES.

Cross lines on Venus cutting the Life Line indicate obstacles and worries brought about by others or by events. They are known as Opposition lines (Plate II.); cutting the Life Line only they show illness at that age, if the Fate Line is cut, worry and trouble in the career is indicated, and so on with the other lines.

The fine lines on Venus proceeding down the mount and known as Influence lines (Plate II.) will be dealt with in Chapter VIII.

CHAPTER III

THE LINE OF HEAD

THE Line of Head (Plate II.) refers to the mental ability of the subject.

It may rise from the Mount of Jupiter (Plate II.), or from below the mount, separated from, or joined to, the Life Line.

Rising from Jupiter great ambition is indicated. Separated from the Life Line it shows a go-ahead nature, pushful and self-confident.

If the space is too wide, the subject will be imprudent, very impulsive, and lacking in caution.

If joined to the Life Line, carefulness, caution, and sometimes a want of self-confidence is shown; when decidedly joined (Fig. 12), shyness, self-consciousness, much caution, and a decided want of self-confidence is indicated.

If the Head Line goes straight across the hand the possessor will be practical.

If long and straight, the will-power and the mental ability is increased. This sign also gives economy, and if the line is very long and straight the ability to make money is shown.

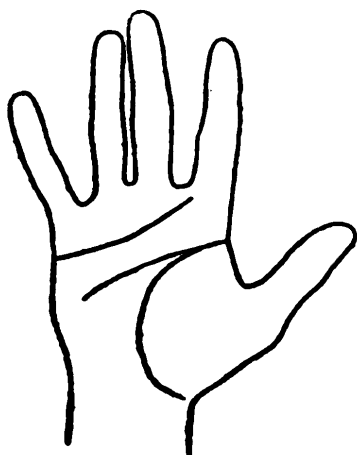


FIG. 12.

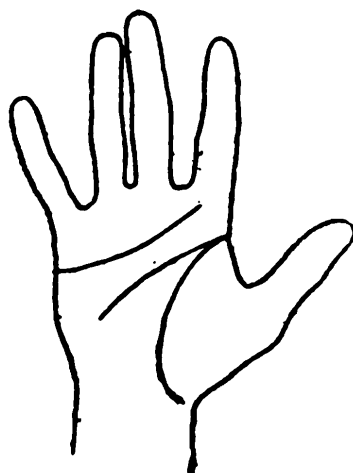


FIG. 13.

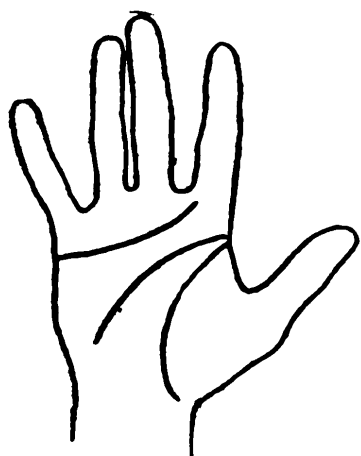


FIG. 14.

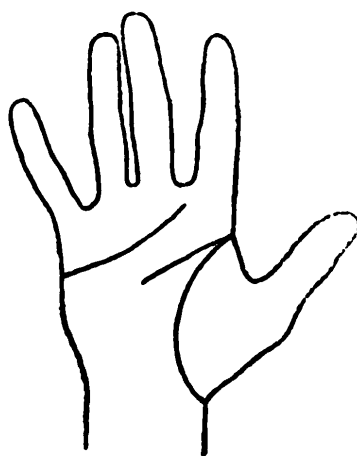


FIG. 15.

If the line slopes towards Luna (Fig. 13) it gives imagination and artistic feeling.

If very sloping (Fig. 14), idealism and too much imagination is present.

The greater the sloping of the line the greater the imagination and the more likely is the mind to become unbalanced.

If the Head Line is very short (Fig. 15) the mental power is lessened ; if so short that it ends under Saturn, it indicates a short life. The Life Line must, in this case, be carefully consulted.

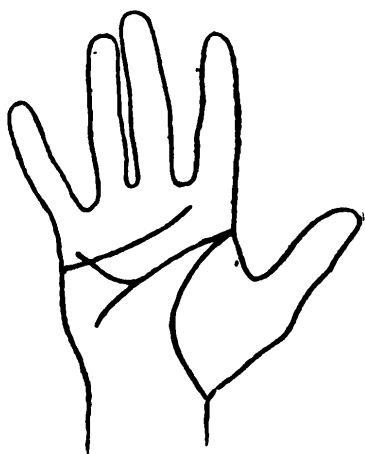


FIG. 16.

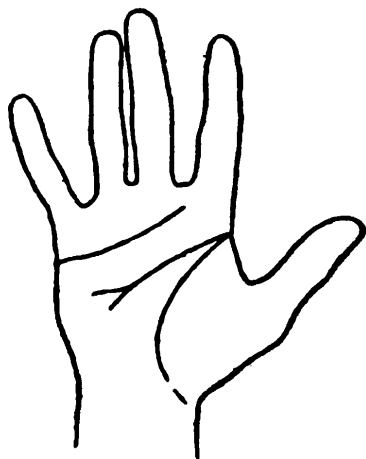


FIG. 17.

Branches from the Head Line indicate the qualities of the mount towards which, or on which, they end ; for example, a branch towards Mercury (Fig. 16) indicates success in business or science owing to the mental ability ; if rising up to the Heart Line an affair of the heart is indicated.

Dots on the line show a lack of mental concentration at the time they make their appearance.

THE LINE OF HEAD

47

Islands show a temporary weakness of the brain power, or mental illness.

If the Line is broken a serious illness in reference to the head is indicated and the Life Line should be carefully consulted.

A Forked Head Line (Fig. 17) adds to the power of the line and gives finesse and versatility; if the fork is large the possessor is apt to exaggerate and become untruthful. A double Head Line is a very powerful sign.

When the Head Line rises into the Heart Line (Fig. 18), it shows, at the time indicated, the reason is completely subjugated by the heart or the passions.

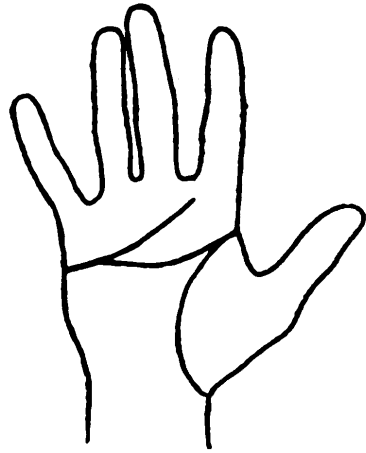


FIG. 18.

The natural direction of the line varies with the type of hand on which it is found. Thus, with the square hand the Head Line is fairly straight, with the conic it is sloping, and very sloping with the Psychic hand.¹

¹ Cheiro lays stress on this point.

Handwriting, since it is a reflection of the mind, is a very important factor in the study of the human mind.

E

CHAPTER IV

THE LINE OF HEART

THE Line of Heart (Plate II.) refers to the affections and to certain conditions of the heart, and may rise from the Mount of Jupiter, between the first and second fingers, or from the Mount of Saturn, and crosses the palm to the percussion below the Mount of Mercury.

Rising from the Mount of Jupiter (Plate II.), it shows the highest type of love. These people marry one to whom they can look up and obey, and are strong in their affections. If rising between the first and second fingers it gives more calmness in affection. These people are deep but reasonable in their love affairs.

When rising from the Mount of Saturn it shows sensual affection, especially if Venus is grilled. It never gives the same depth and unselfishness in love as when rising from Jupiter.

If the line rises in a fine fork on Jupiter it strengthens the qualities shown.

The Line should be deep, narrow, well-coloured, and with branches rising from the line.

When pink in colour, showing good circulation, it gives warmth of affection.

If red in colour, giving a richer and better supply of blood, it denotes passion and intensity, and with a long Heart Line, much passion and jealousy is indicated.

When pale in colour the nature will be lacking in affection.

If the line is very long, lying right across the hand, and also well-coloured, there will be a great tendency towards jealousy.

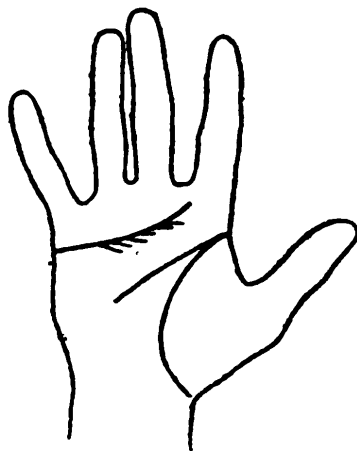


FIG. 19.

Branches rising from the line (Fig. 19) show a fondness for the opposite sex and often flirtation. If bare of branches the subject will be more contained in his affections and not given to the society of the opposite sex.

If the Heart Line is broad and pale, it gives contempt for the opposite sex, and if also rising from Saturn, sensuality.

Breaks in the line show serious troubles in the affections or may refer to heart trouble.

An island signifies less serious misfortunes.

Dots show trouble either in health or affection. If in its commencement the line is joined with or is very close to the Lines of Life and Head it is an unfortunate sign showing a lack of foresight.¹ ✕

Irregularities in the Heart Line, such as breaks, islands, dots, etc., have reference to the affections or to the condition of the Heart, the rest of the hand must therefore be carefully examined, particularly those lines relating to health, with a view to ascertaining the correct meaning of the irregularity.

¹ Vide *Guide to Hand-reading*, p. 66.

*Working a fine card, see a fine
many of the most important lines.*

CHAPTER V

THE LINE OF FATE

THE Line of Fate ^[p. 41.] (Plate II.) refers to one's destiny or career and may rise from near the wrist, from the Line of Life, from Luna, or from the Plain of Mars.

Rising from the wrist and proceeding to the Mount of Saturn (Plate II.), it promises success due to the subject's own ability and determination.

From the Life Line it shows the early part of the career influenced by home associations or by parents.

Rising from Luna ^[p. 52.] (Fig. 20), the career will depend largely upon the influence and favour of others.

Rising from the Plain of Mars (Fig. 21) success will come later and after struggle, the place it takes its rise from giving the age.

When rising from the Head Line success comes later, and from the Heart Line very late in life. The line should end on the centre of Saturn, this showing

a fortunate career if the line is good. The line should not ascend up to the root of the finger. The line ending on any other Mount than that of Saturn

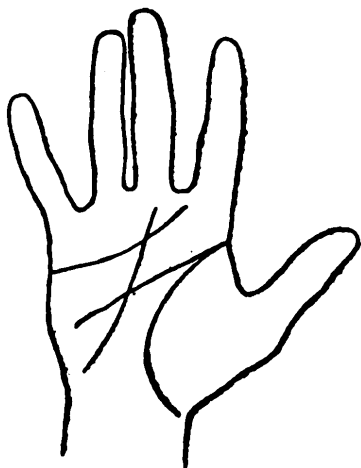


FIG. 20.

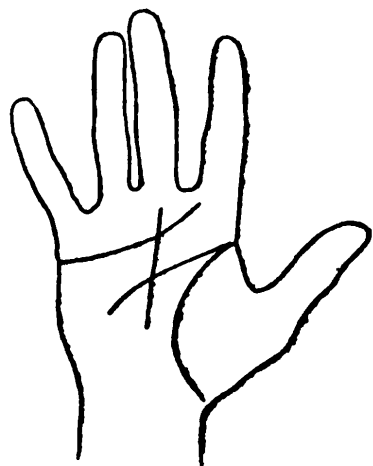


FIG. 21.

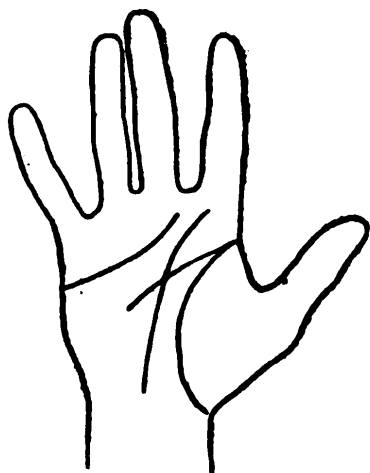


FIG. 22.

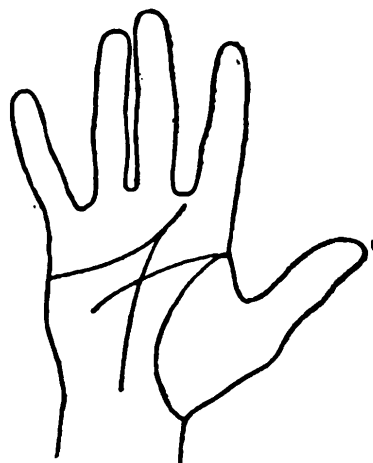


FIG. 23.

gives success in reference to the qualities indicated by that Mount. Thus, if ending on Apollo success in Art, Literature, etc., is shown ; on Jupiter (Fig. 22) power and distinction is denoted.

Branches from the line to the mounts have a similar significance at the date they leave the Fate Line.

Should the line end suddenly at the Head Line, it indicates a blunder or mistake affecting the career, and if the line goes no further the career is ruined.

If the Fate Line ends at the Heart Line, the mistake or trouble has reference to the affections.

Joining and ascending with the Heart Line (Fig. 23) is a fortunate sign.

Breaks in the line tell of misfortunes and troubles in the career.

If the one line commences before the other leaves off, it indicates a great change in the career, and if the new line is more regular and stronger the change will be for the better.

Islands show loss or trouble in the career—financial or otherwise.

Deep lines crossing show obstacles and troubles.

Squares denote preservation from loss.

Lines rising on Luna and joining the Fate Line (Plate II.) show influences in connection with the opposite sex. If strong they generally refer to a fortunate alliance—and are very accurate as regards date, the place of junction giving the date on the

Fate Line. These lines will be more fully dealt with later.

A double Fate Line is a powerful sign strengthening what is shown by the first line.

No Line of Fate makes success much harder to attain and is an unfortunate sign unless there is strong will and energy shown.

The Line of Fate should be read in reference to the type of hand it is found on, it being often more pronounced in the Psychic, Philosophic, and Conic, and less in the Square and Elementary.

CHAPTER VI

THE LINE OF SUN

THE Line of Sun, or Apollo (Plate II.), increases the success given by a good Fate Line. It gives success through one's own ability.

The line may rise from the same parts of the hand as for the Fate Line, the significances being the same.

Rising from the Life Line (Fig. 24) success is connected with home influences.

The Line of Sun should direct its course to the Mount of the Sun, and if ending on the centre of the Mount (Plate II.) it indicates celebrity.

If ending on the Mount in three parallel lines (Fig. 25) the power of the line is increased.

Lines parallel to this line are very fortunate, indicating increased success.

Branches rising up from the line show increased fame or successes in reference to where they end.

The line ending suddenly at the Head or Heart Line should be read as for the Fate Line.

Breaks in the line show a temporary loss or financial trouble.

Islands show either disgrace, misfortune, or money trouble ; dots show loss of reputation.

Cross lines show obstacles.

If anything serious is shown it will be found verified at the same date on the Fate Line.

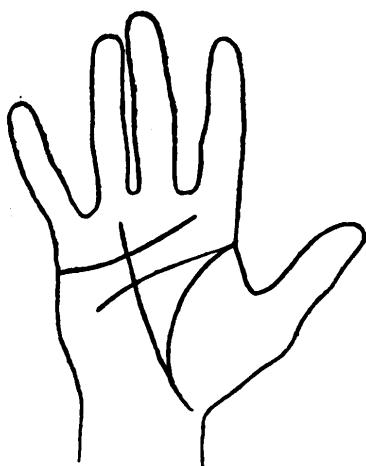


FIG. 24.

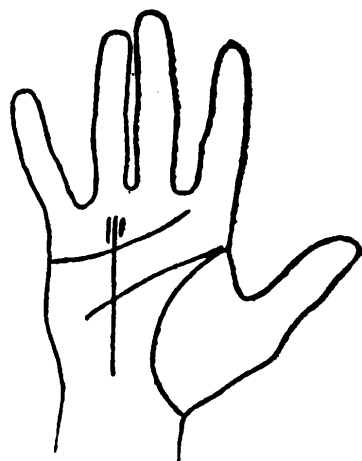


FIG. 25.

Stars on this line are very fortunate signs, showing fame and celebrity.

To ascertain the kind of success given by the line, whether it be literary, artistic, business, or scientific, etc., the capabilities of the subject must be carefully read from the predominating mount, or finger and mount, the Three Worlds, Finger-tips, and Head Line being specially examined.

Since this line increases what is given by the

Fate Line and refers more especially to success and fame, its absence from the hand is not of great significance. Without it, however, fame and success, and frequently money, will be more difficult to attain, for with this line success comes through one's own ability.

CHAPTER VII

THE LINE OF HEALTH

THIS line, often known as the Hepatica (Plate II.), deals with the health conditions of the subject.

It rises from the Mount of Mercury and proceeds down the hand. It is a good sign to be without this line.

If rising directly under the Heart Line (Fig. 26) it indicates some delicacy connected with the Heart, the nails here giving the clue.

The line should take its course towards the wrist, touching neither the Life Line nor the Line of Travel. If it strikes the Life Line, it shows illness at the age shown on the Life Line ; if both lines are equally strong at the point of meeting, it may indicate death.

The Health Line striking the Life Line always shows some delicacy to be guarded against.

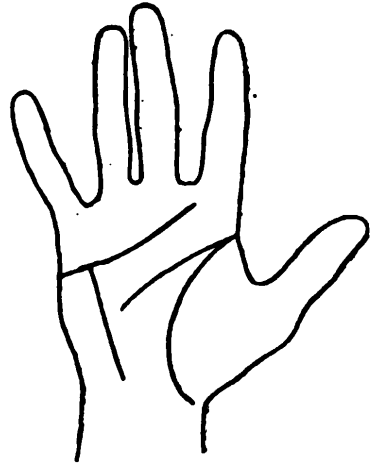


FIG. 26.

If both lines show indications of illness at the same date, great care should be taken.

Dots on the line weaken it, showing stomach trouble.

Islands show jaundice or biliousness, while the line islanded denotes delicacy of throat and lungs.

A wavy line (Fig. 27) gives frequent biliousness.

If broken up in pieces, stomach trouble is shown.

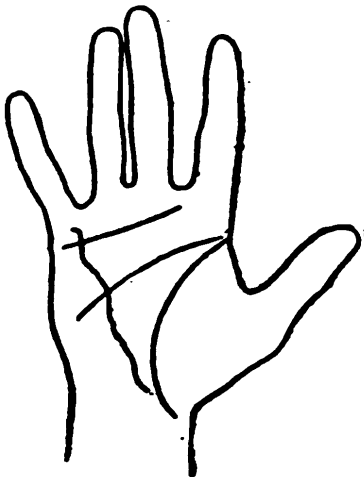


FIG. 27.

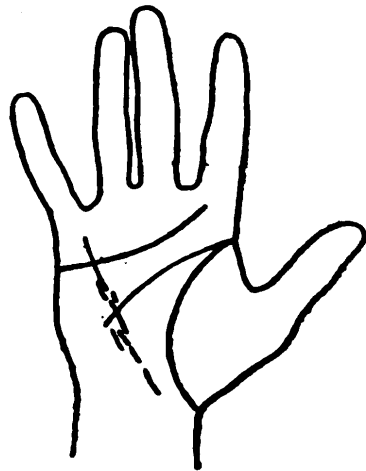


FIG. 28.

If much broken up (Fig. 28) this is increased.

If the line is very red in places, it gives feverish symptoms. If yellow, biliousness is shown.

If the Line of Health is chained, it indicates a bad condition of the stomach and liver.

The rest of the hand should be very carefully examined when reading this line—specially the Life Line and the Nails.

CHAPTER VIII

THE LINES REFERRING TO MARRIAGE

THE first thing to remember is that the ceremony of marriage is not shown on the hand—were this more generally understood there would be fewer mistakes made when reading these lines. The lines dealing with this subject are found in three different parts of the hand.

(1) The Lines of Affection (commonly called the Lines of Marriage) are found on the side of the hand towards the Mount of Mercury. (2) The lines of Influence from Luna to the Fate Line. (3) The lines of Influence on Venus (Plate II.).

THE LINES OF AFFECTION.

These lines (Plate II.) rise from the side of the hand and proceed towards the Mount of Mercury. They refer not to marriage but to affection, showing the

love felt for one of the opposite sex. If long and well-shown, it will, with other lines corroborating, indicate marriage.

The age at which these influences come into the life is reckoned as follows: close to the Heart Line it gives from about fifteen to nineteen years of age; one-third the way up will give the age of about twenty-three; half the way between the Heart Line and the base of the finger denotes about thirty to thirty-three; two-thirds the way up about forty to forty-five. After a little practice the student will find no difficulty. If the line is deep and well marked, the affection felt is deep.

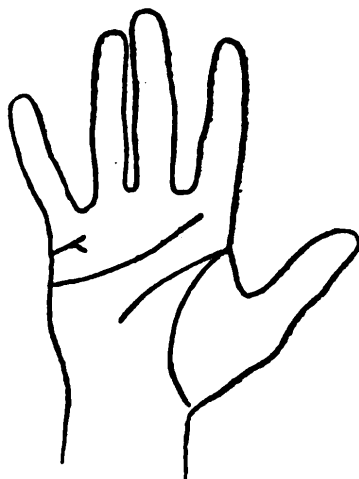


FIG. 29.

The line broken shows temporary separation or estrangement.

Lines crossing show obstacles.

Forked at the end (Fig. 29), it shows a dissipation of the affection often ending in separation or divorce. Sloping downward towards the Heart Line it shows ill-health of the partner. *[No, loss of heart.]*

Irregularities on the line give troubles in affection weakening the power of the line.

LINES FROM LUNA TO THE FATE LINE.

These lines (Plate II.) are very accurate as regards dates, and if the line is well marked and long it will frequently show marriage.

If the line is crossed it will show an obstacle to marriage.

Frequently these lines are short and not well marked. These will not, unless there are strong corroborating signs, indicate actual marriage but rather an influence.

If the Fate Line is better marked after the Influence Line joins it, it indicates better prospects in the career, owing to the connection or marriage. When the line is well marked and strong the partner of the subject will have considerable will power.

The date is shown at the time the Influence Line joins the Fate Line, age being reckoned on the latter.

INFLUENCE LINES ON VENUS.

These lines are very fine, proceeding down the mount more or less parallel with the Life Line, and may be distinguished from the Line of Mars by the strength of the latter (Plate II.).

They refer to blood or close relations, the line commencing very early being generally that of the mother. Those relating to marriage rise later, often from the Line of Life itself.

Care must therefore be taken to distinguish between the lines referring to close relations and those indicating marriage or the influence of one of the opposite sex.

These lines on Venus should always be carefully read in conjunction with the other lines relating to marriage.

If the line rises from the Life Line (Plate II.), and with the other lines corroborating, it will almost always refer to marriage. This is a stronger sign than when the line rises some distance from the Life Line.

The line may be either long or short, showing an association of long duration or an influence short-lived.

When the line, instead of proceeding down the mount parallel with the Line of Life gradually increases the distance between the two lines (Fig. 30) it indicates a growing lack of harmony and agreement in the married life.

If the line is broken it shows, for the time being, trouble and separation.

Islands show unhappiness.

If ending suddenly it denotes an ending of the influence—that the partner will go out of the subject's life.

A star on the end of the line shows death.

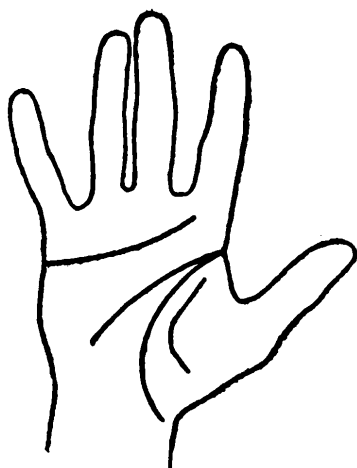


FIG. 30.

Forked at the end, showing a dissipation of the influence, it refers to separation or divorce.

All irregularities on this line may be correctly read if one remembers what has been said in Chapter I., Part II.

The above significances apply to all the lines whether of marriage or relationship.

When examining the lines relating to marriage it should be remembered that some types are predisposed to marriage, whilst others are not (*vide* Chapter VI., Part I.). For example, Venusians and Mercurians are given to marrying young, the pure Saturnian seldom or never enters into the happy state of matrimony, and the Lunarian is liable to make a romantic match.

X. Venusian, Mercurian, Saturnian, Lunarian

CHAPTER IX

MINOR LINES

THE GIRDLE OF VENUS.

THIS line is found encircling the Mounts of Saturn and the Sun (Plate II.), and is seldom unbroken.

It is found in many forms, sometimes one broken

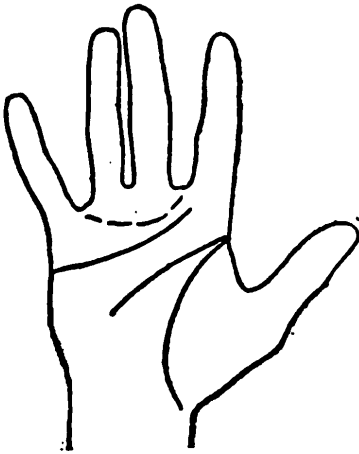


FIG. 31.

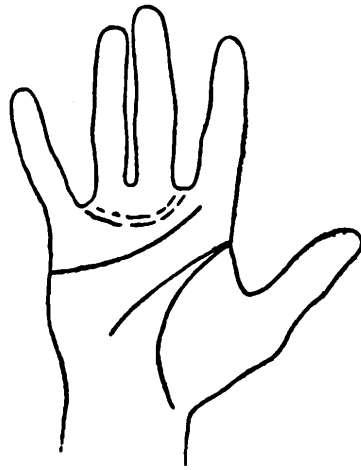


FIG. 32.

line (Fig. 31), and frequently two lines may be seen (Fig. 32).

This line must be read in reference to the leading

mount-type or to the type of hand represented if the latter is pure.

The line indicates one who is highly-strung, sensitive, and possessed of much nervous force. If unbroken it gives much depression and a tendency towards hysteria.

Nervous force accumulates and most people find it necessary to throw it off in some manner, either in hard work, pleasure, or the gratification of the senses—one must, therefore, carefully ascertain the subject's character, and thus find out how he will expend this nervous force. For example, the Martian would indulge in hard work, sport, etc., but with a high grilled Venus in the gratification of the passions as well.

The Lunarian would become more restless and fond of change. The other types must be read in the same manner, and the student should be careful not to read this line as indicating sensuality (as is very generally done) unless this characteristic is clearly shown.

THE LINE OF INTUITION.

This line is often difficult to distinguish from the Line of Health, and is found as a curved line bound-

ing the Mount of Luna (Plate II.). It gives intuition, occult ability, and often clairvoyance or second-sight.

THE VIA LASCIVA.

In its natural position this line is found parallel to the Line of Health (Plate II.). It is, however, more frequently found as a curved line from Luna to Venus or to the Life Line (Fig. 33).

It denotes vitality and energy and often sensuality.

The rest of the hand, especially the third world, must therefore be carefully examined to ascertain the significance of the line.

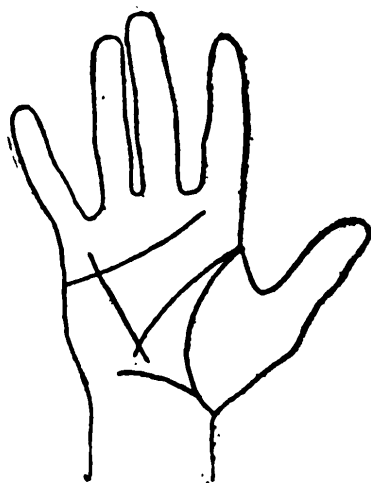


FIG. 33.

On a good hand it is a good sign, but on a bad and sensual hand it is a bad sign.

THE RING OF SATURN.

This line is found encircling the Mount of Saturn (Plate II.).

It is an unfortunate sign in that the possessors,

lacking continuity of purpose, seldom succeed in life. The line does not *necessarily* indicate failure, but failure and despondency are frequently found as the portion of those who possess this sign.

This sign therefore is given us that we may "know ourselves."

RING OF SOLOMON.

This line encircles the Mount of Jupiter (Plate II.) and is more powerful if ending close to the Life Line.

It gives considerable occult ability and a fondness for Psychology.

THE BRACELETS.

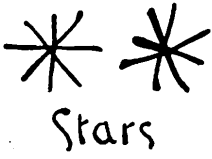
These I have dealt with more fully in my larger work.¹ They are found as three lines across the wrist (Plate II.).

The first or upper line I have found very helpful in reference to health.

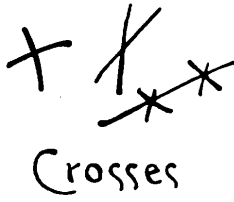
x If chained or islanded it shows stomach trouble.

These lines were popularly supposed each to indicate thirty years of life, if well formed. This

¹ *Guide to Hand-reading*, by Phanos.



Stars



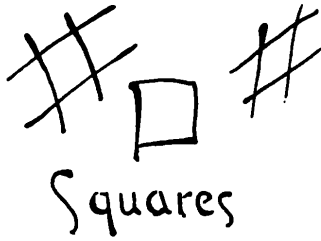
Crosses



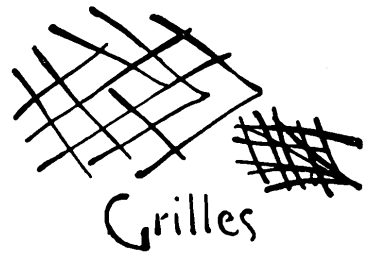
Islands



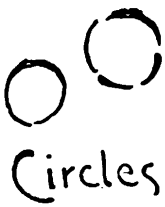
Spots



Squares



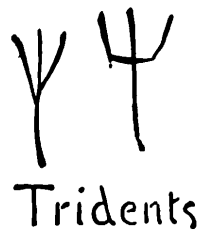
Grilles



Circles



Triangles



Tridents

PLATE III

MINOR SIGNS

theory is, however, incorrect, these lines not being necessary to insure a "ripe old age."

- If the first line arches up into the palm it shows internal weakness.

TRAVEL LINES.

These lines (Plate II.) are found leaving the Life Line and proceeding towards Luna or the wrist. Also the lines rising from the wrist up into Luna or the palm indicate voyages or travel.

Irregularities on these lines should be read as usual.

The lines across the Mount of Luna from the percussion do *not* refer to travel. I have dealt with these in the chapter on the Mounts and Fingers.

CHAPTER X

MINOR SIGNS

THE STAR.

OF the lesser signs the star (Plate III.) is the most fortunate, strengthening the power of any mount on which it is found.

It is very fortunate on the Sun Line.

In reference to the other lines, *vide* Chap. I.

THE CROSS.

This (Plate III.) is an unfortunate sign on the mounts or, in fact, on any part of the hand except on Jupiter, where it refers to some deep attachment, and in the Quadrangle under Saturn where it gives a fondness for the occult. This latter sign is known as La Croix Mystique (Plate II.).

THE ISLAND.

The island (Plate III.) is a sign of loss or illness, according to where it is found, and weakens the power of a line.

On the mounts it indicates defects of the qualities shown and lessens the power of the mount.

The dot or spot is also, in a lesser degree, a sign of loss or illness.

THE SQUARE.

This (Plate III.) is a sign of preservation from loss or ill-health in reference to whatever line it is found on.

On the mounts it is a strengthening sign.

THE GRILLE.

The grille (Plate III.) is not a favourable sign, strengthening the bad qualities of the mount on which it is found.

Thus, on Mercury it shows dishonesty.

On Venus, passion and sensual desires.

THE TRIANGLE.

The triangle (Plate III.) is a powerful sign and shows mental power in reference to wherever it is found. It is a strengthening sign on the mounts.

THE CIRCLE.

The circle (Plate III.) if well-formed is a favourable sign and strengthens the qualities of the mount on which it is found. If badly-formed on the mount of Luna it should be read as a health defect.

On the lines of Head and Life it refers to eye-trouble.

The *Trident* (Plate III.) strengthens the qualities of the line on which it is found ; on the mounts it is also favourable.

CHAPTER XI

THE PLAIN OF MARS

THE Plain of Mars comprises the centre of the palm. If this is high it increases somewhat the Martian qualities. When, on the contrary, the palm is hollow it shows a lack of the qualities given by Mars and has thus come to be regarded as an unfortunate sign. The possessors appear to have "bad luck" either in the affections or the career, but this may always be traced to a lack of temper, pushfulness, or some other of the Martian qualities.

When the palm is covered with a network of lines it shows one who is highly-strung, nervous and easily worried.

The Great Triangle, the Smaller Triangle, and the Quadrangle will now be considered.

THE GREAT TRIANGLE.

This is formed by the Lines of Life, Head and Health.

Broad and well-formed it shows breadth of views and generosity. *[mc]*

Small and ill-formed, it gives the reverse. Should the Health Line be absent, the line of Sun or an imaginary line must take its place.

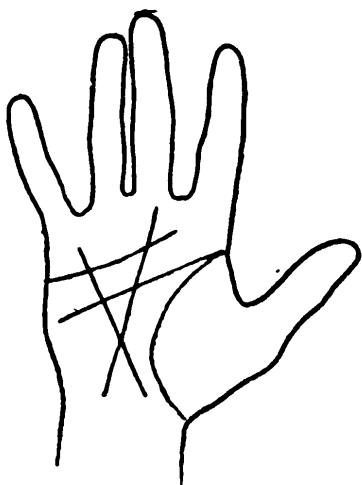


FIG. 34.

Of the three angles, if the upper, or that formed by the Lines of Head and Life, is clear and well pointed, it indicates one who is delicate and refined and often possessed of wit. The middle

angle, or that formed by the Lines of Head and Health, when well-formed and almost a right angle, gives lucidity of mind.

THE SMALL TRIANGLE.

This is formed by the Lines of Head, Health and Fate. If well-formed and clear (Fig. 34) it shows ability in the occult, and is frequently found as

showing a fondness for, and ability in, Hand-reading. *101*
When this sign is noticed, look carefully to the rest of the hand in reference to the above.

THE QUADRANGLE.

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

If wide, well-formed, and free from many lines it shows breadth of views and generosity of mind, and makes the possessor take an intelligent view of morals and of religion.

If narrow, the possessor will be narrow-minded.

Too broad makes one liable to be too broad in one's views of morals, religion and of life. This is more especially the case if very broad under the Mount of the Sun, when it indicates unconventionality in regard to morals, and makes one often careless of one's reputation. In this latter case look carefully to the thumb and Head Line, and then to Venus and the Heart Line. *[also into the slab part]*

CHAPTER XII

TIME—AGE ON THE LINES

To give the correct time of an event, past or future, needs much practice.

There are few who can accurately determine a date to within the year ; and to read events to the month or week, as some people pretend to do, is impossible if one relies only upon the hand. These people are aided by outside sources or by intuition.

The usual method of calculating time is to divide the Life and other lines into equal divisions of ten, seven or five years.

If, however, a fixed point can be found, giving a certain age on the Fate Line, and also on the Life Line, it will greatly help one.

For example, on a square hand with the lines well placed, the cutting point of the lines of Fate and Head will give the age of thirty-five on the Fate Line ; draw a line from this point to the centre of Venus and it will

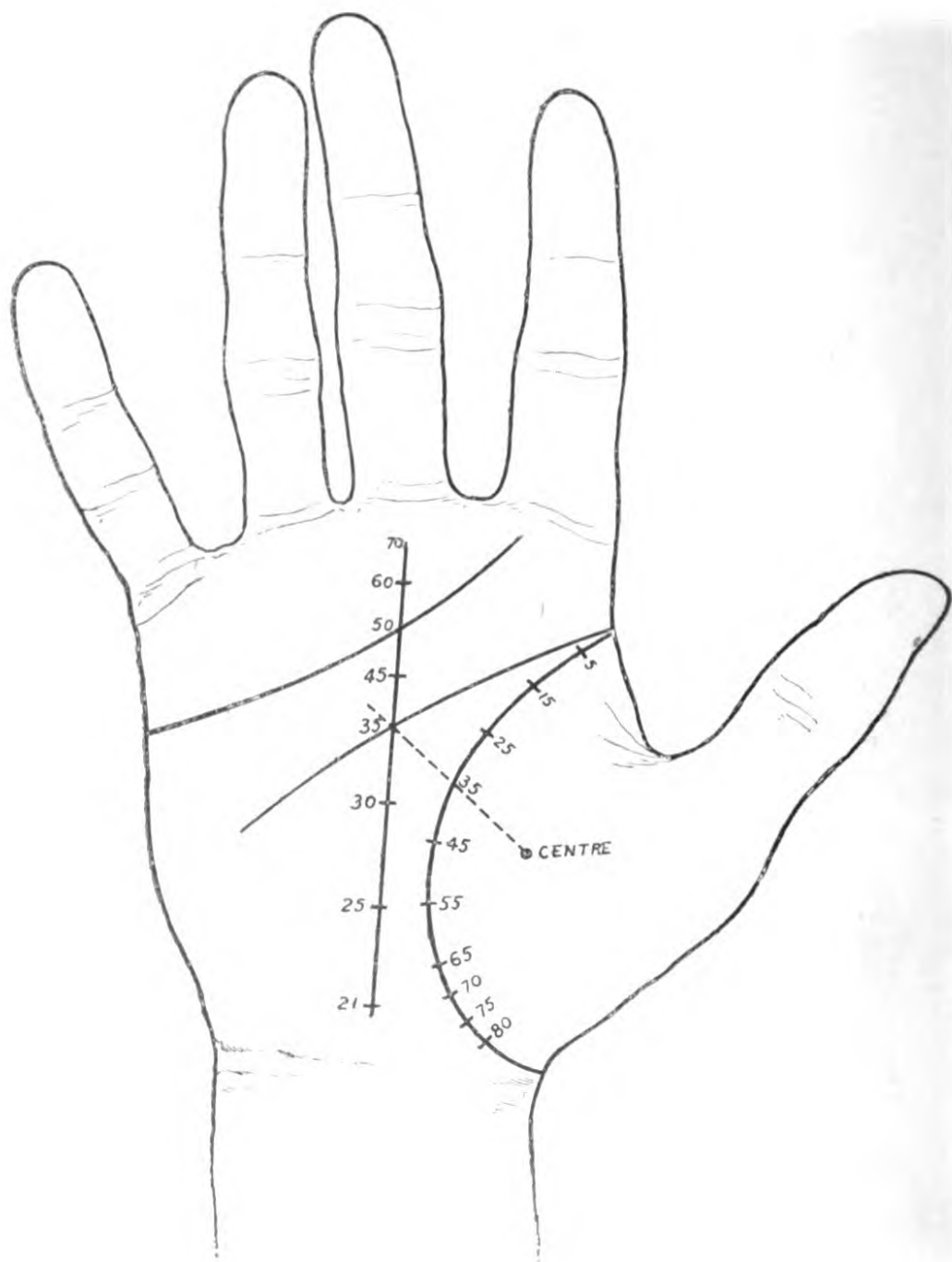


PLATE IV

TIME—AGE ON THE LINES

cut the Life Line at the same age (Plate IV.). This method is, I have found, always accurate, but the student must remember to use this in reference to the type of hand, and with a long slender hand or with the Head Line placed high to increase his scale on the Fate Line.

On the Head and Heart Lines age is reckoned as follows :—

Under Jupiter, five years ; between Jupiter and Saturn, fifteen years ; under Saturn, twenty-five ; between Saturn and the Sun, thirty-five ; under the Sun, forty-five ; and so on. Allowance must, of course, be made when the Head Line is sloping.

The Line of Sun is read in the same manner as the Fate.

NOTE.—By the term “centre of Venus” I mean the space inside the Life Line.

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CHAPTER XIII

HINTS ON THE STUDY OF THE HAND

THE first thing to learn is to read character—Cheirognomy—not the lines. The beginner often considers the first part rather dry, and wishes to learn the significance of the lines with as little delay as possible. Unless the Science is worth mastering properly it is not worth learning at all.

The study of the hand gives a wonderful knowledge of Man, and, as knowledge is power, and power never comes without application, so must this study be carefully and diligently pursued.

I would warn the reader, and specially the student, against believing in, or accepting, and very strongly against practising, the many superstitions which have crept into this science of Hand-reading.

The less logical of Palmists read certain signs on the fingers and elsewhere as showing terrible fatalities,

murder, drowning, etc., doing incalculable harm and most seriously frightening their client. These people being illogical and knowing only the superstitious side of Hand-reading, confine their attention to future reading and delight in terrible predictions. They seldom or never prove their knowledge of the Hand by thoroughly analysing character and health or accurately reading the past, thus establishing a tangible claim to their client's attention.

Others there are who pretend to read names and initials *from the hand*. Let there be no mistake, this cannot be done. These people are aided by intuition or by outside sources.

Again, there are so-called Palmists who ask their clients to write down their names on a slip of paper. This, in itself, should always be read as an admission of ignorance.

The student must carefully avoid anything like the above, which does the true Science untold harm, and should the reader have been a victim of the class which delights in predicting trouble let him think carefully whether or not his character, health or past were *accurately* described, and if not, to worry no further about the prediction. This is not only natural but perfectly sensible.

When reading the lines always think of the mount-

type represented by the subject, this frequently modifying one's reading.

In reading the future endeavour to help and to warn rather than to display one's knowledge, and thus to help forward the true interests of the Science. If your subject is highly-strung you will have to be doubly careful not to frighten him.

Never risk making a mistake and *never* predict the subject's death or any fatality of this description. The reason I so strongly advise that Cheiromnomy be first mastered is because not only is it essential to a proper understanding of Cheiromancy but because it is very necessary to be able to read a person's character and thus understand him and gain his confidence.

It is very inadvisable to read hands in a drawing-room among a number of people, as it prevents the proper concentration of attention, besides often leading to argument. Always, therefore, endeavour to be alone with the person whose hands you read.

CHAPTER XIV

MODUS OPERANDI

WHEN examining the hands it is better to do so by daylight rather than by artificial light unless the latter is very good. Sit opposite the subject, permitting the light to fall on his hands and examine both hands, see what the character has been by the left, and how it has altered as shown in the right. In reference to what has been said before, it is better to rely rather on the right hand for information than on the left, and it is therefore advisable to ascertain whether one's subject is right or left handed.

The natural position of the fingers must be noted, and if difficulty is experienced I have found it useful to ask the subject to hold up his hand palm towards the reader ; the fingers will then be found to assume their natural positions. First of all the predominating mount or finger and mount must be ascertained, and as one commences to read examine the three

worlds, texture, flexibility, consistency, etc., then the thumb and fingers, nails, etc., and read each in its special significance to the predominating division, noticing how each influences and modifies the qualities of the type.

Be very careful not to make mistakes by omitting to examine everything bearing on the part of the hand examined.

Speak slowly and distinctly, without hesitation, and truthfully. You need not offend, however plainly you speak, if you use tact.

Be careful lest you frighten a sensitive and highly-strung subject, put yourself into your consultant's place and feel for him or her.

Do not read the future until you are fully able to do so, and then strive to warn and to strengthen rather than to create an impression.

This study cannot be learnt in a day, so do not be discouraged if at first you fail—it is worth much attention, for by it the Book of Nature—the study of Man—is open to all.

Knowledge is power, let us therefore seek it that we may help others and be of use to ourselves.

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December 11th, 1902.

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