

# *Character Analysis*

BY THE  
OBSERVATIONAL METHOD



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*Lesson V*—TEXTURE, CONSISTENCY AND  
FLEXIBILITY

*Lessons VI and VII*—PROPORTION



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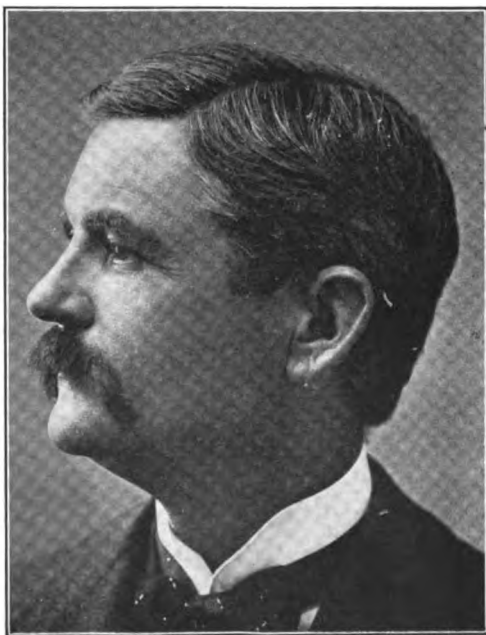
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**New York**

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**Figure 59.—H. Rider Haggard.**  
Medium texture.



**Figure 60.—Rev. Sam Jones.** Coarse texture.

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## LESSON FIVE

### TEXTURE, CONSISTENCY, AND FLEXIBILITY

#### PART ONE

#### TEXTURE

Opposite this page there are two pieces of cotton fabric.

Examine them and note carefully their difference in appearance.

Take them in your fingers. Note carefully the difference in their "feel."

Both are made of the same material—cotton. They are the same color. They are the same shape and size.

But there is a great and most important difference between them. This is due to their difference in *texture*. One is fine; the other is coarse.

**Texture of Inanimate Things.**—Although they are all made of clay, there are great differences among Haviland China, English China, ordinary porcelain, what is called stone-ware, building tile, fine brick and common brick.

These differences are mainly differences in texture. The grain of Haviland China is exquisitely fine; while the grain of common brick is coarse.

**Texture of Woods.**—There are great and important differences among woods.

Hemlock, jack pine, red oak and elm are different from basswood, birch, white oak, and white pine.

All of these are different from cherry, rosewood, mahogany and walnut.

Perhaps another classification would include ebony, *lignum vitæ*, and holly.

While these woods differ in color and consistency, their principal difference is a difference of texture.

**Texture in Stones.**—Among the stones, sandstone is perhaps one of the coarsest in texture. Limestone is also coarse-textured, but not as coarse as sandstone.

Then comes granite which is made up of coarse grains of fine-textured materials; then the different grades of marble, the Carrara marble being the finest-textured marble known.

Of finer texture than marble are quartz, tourmaline, kunzite, beryl, jasper, moonstone, ruby, diamond, emerald, sapphire, and other semi-precious and precious stones.

**Texture in Metals.**—Texture is also a variable of metals. Gold, silver, platinum, and quicksilver are finer-textured than iron, copper, lead and zinc.

**Texture in Animals.**—Amongst animals there are all grades of texture. Not only are different species of animals different in texture but there are wide differences in the same species.

The thin-skinned, fine-haired, delicately fashioned thoroughbred or trotter is of far different texture from the thick-skinned, coarse-haired, heavily and clumsily built draft horse.

The Pomeranian and the greyhound are finer-textured than the St. Bernard and the mastiff.

One has to observe only a few cats in order to note considerable difference of texture among them.

Among cattle, the delicate, nervous, high-strung,

thin-skinned Jersey is finer in grain and fiber than the Durham or Hereford.

It is the difference in texture amongst sheep that is at the basis of the difference in texture among broad-cloth, kersey, worsted, serge and tweed.

A careful observation of these variations in texture amongst animate and inanimate things is an excellent preparation for the study of texture and its significance in human beings.

Only the most casual observation of the next half dozen persons you meet will show you that there is almost if not quite as wide variation in texture among human beings as among animals.

**Where Texture is Observed.**—Texture in human beings is observed primarily in the skin and its appendages—the hair and nails. It is also observable in the features, hands, feet, and general body build.

A fine-textured person has fine hair, fine skin, delicately molded features; slender, finely-formed hands and feet; fine, thin nails, and in general a delicate body build.

**Variations of Texture.**—Occasionally fine hair will be found with coarse skin and coarse hair with medium fine skin. Also sometimes fine hair and skin will accompany a certain degree of ruggedness in features, hands, feet, and body build.

On the other hand, the reverse may be true, and an individual may be rather delicately fashioned but have somewhat coarse hair and skin.

All of these variations have their significance and must be carefully observed and interpreted in order to understand aright their meaning.

It is not difficult to learn by observation and deduction what variations of texture indicate regard-

ing an individual's aptitudes, disposition, preferences and character.

Why these particular mental and psychical variations accompany variations in texture we can only conjecture.

### **EVOLUTION OF BRAIN AND NERVOUS SYSTEM**

Physiological psychologists agree that of all the parts and organs of the body the brain and nervous system are the most intimately associated with a man's mental and psychical life, his habits and his character.

**Relation of Brain and Nervous System to Character.**—George Trumbull Ladd, Professor of Philosophy in Yale University, in his book, "Elements of Physiological Psychology," pages 580-2, says:

"1. The quality and intensity of the sense-element in our experience is correlated with the condition of the nervous system as acted upon by its appropriate stimuli.

"2. The combination of our conscious experiences is correlated with the combination of impressions made upon the nervous organism.

"3. Those phenomena of consciousness which we designate as 'memory' and 'recollection' are correlated with the molecular constitutions and tendencies of the elements of the nervous system.

"4. The course of thought and all the higher forms of self-conscious expression are correlated with the condition of the cerebral centers.

"5. The statical condition of the body (by which we mean all of those inherited peculiarities of the

organism, the sexual and tribal bodily characteristics, the corporeal condition as dependent upon age, which change only slowly and within narrow limits, or do not change perceptibly at all) and the general tone or coloring of conscious experience are correlated.

“All facts too obviously impress upon us the conclusion, how pervasive, intimate, varied and profound are the mutual relations—the correlations—of the physical mechanism and phenomena of consciousness.”

This being true, a study of the origin and history of the human brain and nervous system may throw light upon our problem.

**The Sensitive Cell Wall.**—The lowest form of life is a single cell composed of three parts: a nucleus, a cell body, and a cell wall. This cell wall seems to be slightly and vaguely sensitive; at least it attaches itself to and absorbs into the cell body particles of food which float into contact with it.

A little higher up the scale a number of cells are associated in one organism.

**Sensitive Skin Cells.**—Here some of the cells form the body with its crude organs. Others of precisely the same nature, but slightly different in shape, unite to form the skin. This skin is also sensitive in a crude way and gives the organism certain vague scraps of information about its environment.

**Specialized Skin Cells of Sensation.**—At the next step above, the organism consists of still more cells which are slightly more differentiated in their function.

Among the cells of the skin here and there is one



from which projects a little filament that looks like a hair. This is a kind of feeler and gathers up impressions from the surrounding medium. Filaments running from the inside of this skin cell seem to carry these sensations to the other parts of the organism.

Another variation is a skin cell here and there retracted into the body and sending out its filaments to the surface and to other skin cells similarly retracted.

**Groups of Specialized Skin Cells Form Nerves.**—As we ascend the scale of life we find these retracted cells multiplying in number and associated with more and more complex specialized groups of filaments and cells like themselves. These groups of cells are called ganglia and the filaments nerves.

**A Brain Appears.**—Gradually in the process of evolution one ganglion seems to have acquired more importance than any of the rest and to have developed new functions. These multiply and grow more complex. This chief ganglion continues to grow in size and importance until it develops into a true brain located in the head. From this beginning is developed the brain and nervous system of man.

## **EMBRYOLOGY OF BRAIN AND NERVES**

The embryo of man in a sense recapitulates the history of the race.

**Sensitive Cell Wall, Groove, Channel and Vesicles.**—The embryonic cell develops a skin called the epiblast. As the embryo develops, a groove appears in the epiblast. This deepens until it be-

comes a channel. The channel continues to deepen, until a cross section of its interior walls would be crescent shape. Then the horns of the crescent join, or in other words the edges of the channel come together and a tube closed at both ends is formed.

At one end of the tube is a series of enlargements or bulbs, called vesicles. These vesicles develop finally into the brain—the rest of the tube into the spinal cord. Brain and spinal cord form the central part of the brain and nervous system in man.

### TEXTURE AND CHARACTER

It thus appears that, considered biologically and embryologically, the brain and nervous systems of all animals, including man, are formed of modified and specialized skin cells.

There seems to be no cause to doubt that there is an important relationship between the texture of the skin and the character of the brain and nerves.

**Mystery of Brain and Nerve Function.**—Almost nothing is known about our brain and nerve function. Science has found that some nerves carry sensory messages to the spinal cord and brain and that others carry motor messages from the spinal cord and brain to the muscles. Anatomists have learned to differentiate between these two kinds of nerves, which are called afferent and efferent nerves.

A large and important part of the nervous system controls the operation of the vital organs. This is called the sympathetic nervous system.

Various sensory and motor brain areas have been localized by science. Much has been learned of the



Figure 61.—Richard  
Le Gallienne, poet. Fine  
texture. Artist's hair.

Copyrighted, 1898, Rockwood



Figure 62.—Henry Wood-  
ruff. Actor—fine texture.

manifestations and results of nerve function, but as to the precise manner in which the brain works and the nerves carry their messages there is only conjecture.

**Causal Relation Between Texture and Character Not Established.**—It is therefore not possible to say that a brain and nervous system, associated with coarse-textured hair and skin, functions in one way because of the coarseness of texture of hair and skin and that a brain and nervous system, associated with fine-textured hair and skin, functions in another way because of the fine texture of hair and skin.

**A Law of Texture.**—Wide observation and patient investigation show, however, that whatever the cause, *men vary in their aptitudes, dispositions, preferences, responses to stimuli, and character in accordance with the fineness or coarseness of the texture of their hair, skin, nails, features, hands, feet, and general body build.*

There is, therefore, presumptive evidence in favor of the hypothesis of brain and nerve texture, and so far nothing has been discovered to disprove it.

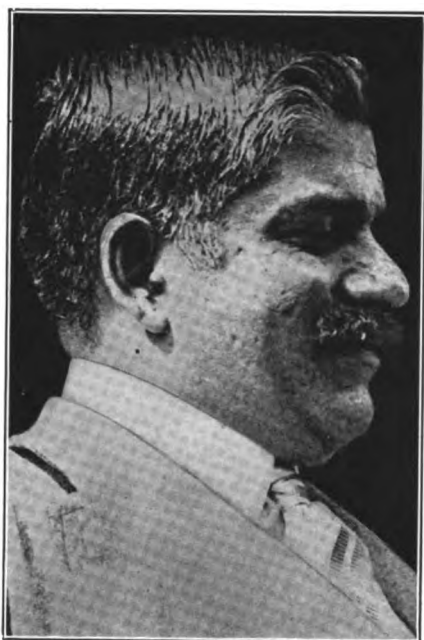
## FINE TEXTURE

**Natural Refinement Keynote of Fine Texture.**—

The keynote of fine texture is *natural refinement*.

This manifests itself in quick responsiveness to impressions and stimuli, keen sensitiveness to sensations, and a preference for fineness in play and recreation, in work, in tools, in clothing, in surroundings, and in possessions.

**Fine Texture in Animals.**—Fine-textured animals



**Figure 63.—Coarse texture.**

Photo by American Press Association



**Figure 64.—Chopin, musician. Fine texture. Artist's hair.**

show all of these qualities. They are refined and dainty in their habits, exceedingly sensitive and irritable.

Contrast in these respects a cat and a hog. The cat is of delicate build, with hair as fine as silk and skin so thin that the light shines through its ears and shows their fine blood vessels. The cat's features are fine, comparatively small, and daintily molded.

A fine cat will not eat coarse food, is unhappy in coarse surroundings; if left to itself always chooses clean, soft materials for its bed, carefully avoiding dirt and filth, and constantly grooms itself to keep clean.

The hog is clumsily and coarsely built. Its hair is so coarse that it scarcely deserves the name of hair, and we call it bristles. Its skin is coarse and thick; its features crude and comparatively large. The hog seems to be almost totally indifferent to its surroundings, lies down and sleeps in the grossest and most putrid filth, eats anything and everything.

Observe the same difference between a canary and a hen, between a Jersey cow and a Durham.

**Refined Tastes.**—Fine-textured people have refined tastes. Good places to study them are at classical concerts, lectures on art, music and literature, and all exhibits of fine and delicate china, needle work, jewelry, etc.

You will find a large majority of people at such places fine-featured. The coarse-textured man expresses a scientific truth in a slang phrase when he says that such affairs are "too fine haired" for him.

It follows, of course, that other good places to

study fine-textured people are the factories, shops and stores where these fine, delicate and beautiful products are manufactured and sold.

**Fine Materials and Tools.**—The fine-textured man or woman resents handling coarse, heavy, unlovely materials and tools, and is never quite successful if chance or someone's bad judgment has forced him into an occupation where this is necessary.

Those who make or deal in watches, jewelry, silks and other fine fabrics, objects of art, china, fine glassware, flowers, millinery, and all of the fine and delicate products are usually fine-textured.

**Fine Thoughts and Feelings.**—Artists, poets, musicians, preachers, lecturers, social workers, statesmen, lawyers, physicians and all other artistic or professional men and women who express the fine, elegant, beautiful and sympathetic things of life are always fine-textured and many of them are extremely fine-textured.

There are those in all of these professions, however, who are coarse-textured, but they express quite another phase of art and thought. They will be considered in due time.

**Responsiveness and Sensitiveness.**—Fine-textured people are responsive. They receive impressions easily and quickly and respond to them as easily and quickly. They are therefore profoundly influenced by those with whom they come in contact and by their environment. This trait also makes them sensitive to both psychical and physical pain.

The fine-textured person has a thin skin, and a thin skin mechanically brings nerve ends and blood vessels near the surface.

Notice a thoroughbred horse. See how fine and

silky his hair is and how the thinness of his skin causes the blood vessels to show all over him.

See how responsive and sensitive he is. He is always on the *qui vive*, his ears twitching and turning to catch the slightest sound, his eyes glancing everywhere to sight everything that may approach. See how delicately formed his nostrils are and how the blood shows through the thin skin inside them. Note how they dilate and quiver.

The thin-skinned horse jumps at a word and the lightest flick of a whip makes him frantic.

The fine-textured person is thin-skinned in exactly the same way, both literally and figuratively, even to the dilation and quiver of his nostrils.

**Fine Surroundings and Associates.**—It is for this reason that the fine-textured individual wears fine textured clothing if at all possible, is distressed and unhappy in the midst of coarse, unlovely, disorderly and unclean surroundings, winces and suffers when harshly spoken to, resents the coarseness of speech and manner of the extremely coarse, is pained by loud, harsh noises, and in every way manifests his physical, mental and psychical preference for what is fine, elegant, refined and beautiful.

**Extreme Fineness May be a Handicap.**—Extreme fineness of texture is frequently a severe handicap. When associated with deficient energy and short endurance, fine texture makes it exceedingly hard for the individual to earn a living, much less to provide himself and surround himself with the refinement, elegance and beauty which his type demands.

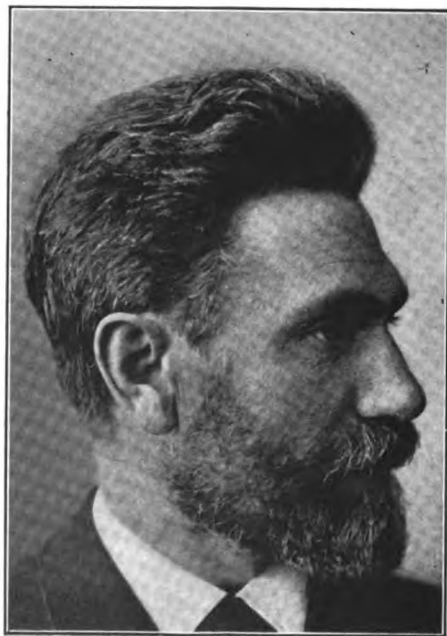
The foregoing delineation applies to the fine, the very fine and the exceedingly fine-textured individ-





**Figure 65.**  
Plane upper,  
concave lower.  
Fine texture.

**Figure 65A.—Bebel.**  
German Socialist leader.  
Coarse texture.



ual. He is at one extreme of the texture scale, about which you will learn further in this lesson.

### COARSE TEXTURE

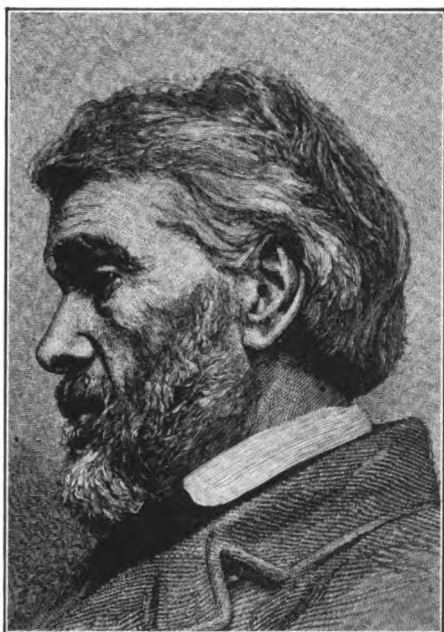
*The keynotes of coarse texture are strength, virility, self-reliance, cheerfulness under harsh and unlovely conditions, capacity for enduring physical discomfort and pain, a preference for handling rough, heavy material and massive, powerful tools.*

#### **Work With Coarse Materials and Heavy Tools.**

—The coarse-textured individual does not necessarily handle rough, heavy, coarse materials and implements physically. He may be an executive directing work with such things. He may be an engineer dealing with scientific problems in relation to them. He may design them, sell them, keep books with reference to them, paint pictures of them, or in any other way interest himself in them.

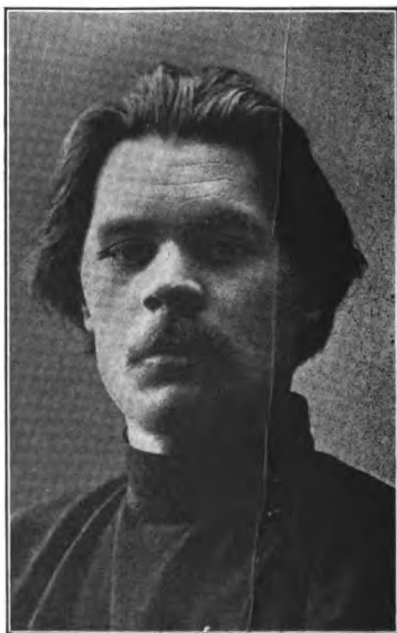
In an organization manufacturing and selling a crude, rough and ready, massive, heavy type of machinery, I found the management, clerks, engineers, designers, salesmen, accountants, superintendents, foremen and operatives almost without exception of medium-coarse or coarse texture. This is typical.

**Unconventional Traits.**—The coarse-textured individual is often unconventional in manner, in dress, in ideals, in ideas, in speech, and in fact in every manifestation of his character. Such people are blunt, often brutally frank, and impatient of the usages of polished society. Listen to their talk and you will usually hear them express contempt for the niceties and what they call the superficialities of conventional conversation and behavior.



**Figure 66.—Thomas Car-  
lyle. Coarse texture.**

Copyright, 1881, by Harper & Brother



**Figure 67.—Maxim Gorky.  
Coarse texture.**

**Radicalism.**—Because the man of coarse texture can sympathize with the rough ordinary people and because he feels strongly and vigorously, he is often a socialist or anarchist, a radical reformer, a revolutionist or a syndicalist.

Karl Marx, Emma Goldman, Morris Hilquit, Maxim Gorky, Jack London, John Mitchell, Tom Mann, James Larkin, Haywood, Moyer, Billy Sunday, Sam Jones and a multitude of others belong to this type. (See Figures 65A, 67, 68, 69 and 77A.)

Somewhat less radical than these are many of our statesmen who are most urgently demanding an extension of the rule of the people. Such are Theodore Roosevelt, William Jennings Bryan, Louis F. Post, and many others. These are of medium texture. (See Figures 72 and 73.)

**Endurance of Hardship.**—Since coarse-textured people take and give punishment without immediate exhaustion they fill the ranks of prize-fighters, wrestlers, pioneers, soldiers, sailors, Arctic explorers and others whose callings are particularly strenuous and severe. Commodore Peary is distinctly of this type. (See Figures 69, 74, 75, 76 and 77C.)

When the coarse-textured man is of the mental type he is either a reformer or statesman such as I have already described or as an artist, a musician or an author he portrays the fearless, virile and rugged or even the grotesque, horrible and gruesome aspects of life. He creates the powerful, the vivid and the horrifying rather than the beautiful. Some, indeed, do create the beautiful, but it is beauty with virility and strength.

Such men are Wagner, de Maupassant, Rider Haggard, Thomas Carlyle, Maxim Gorky, Savona-



**Figure 68.—Jack London.**  
Coarse texture.



**Figure 69.—General Villa.**  
Coarse texture.

Photo by American Press Association

rola, Rodin, Jack London. (See Figures 66, 67, 68, 70, 71, 77 and 77B.)

**The Proletariat.**—When the coarse-textured man or woman is of deficient mentality but of the distinct motive type, he does the hard, heavy, rough, grimy, physical work of the world. Of these there are millions. They form the proletariat—they and the coarse-textured vital men and women who feed them, hold petty executive positions over them and in a small way finance them.

**Indifference to Surroundings.**—Very coarse-textured, unintelligent people are usually indifferent to their surroundings. They populate the slums and inhabit the crude, unpainted, dilapidated, slatternly hovels in the most unlovely parts of our suburbs and small towns.

Those of greater intelligence and more learning are sometimes also indifferent to their surroundings. Their homes and clothing, and their offices are plain, substantial but with no effort at adornment or beauty.

**Grotesque or Gaudy Display.**—A certain type of coarse-textured person is fond of display. People of this type wear gaudy, elaborate clothing, large patterns, bright colors, grotesque effects, and their homes and offices reflect the same quality of taste.

**Rough, Coarse Amusements.**—People of coarse texture produce and enjoy broad comedy and appreciate rough-and-tumble humor. The cheap theaters—where this kind of comedy is a part of the bill and where there is melodrama, with all effects vivid and crude—are the theaters of the coarse-textured, both on the stage and in the auditorium.

**Coarse Voices.**—Coarse-textured people enjoy

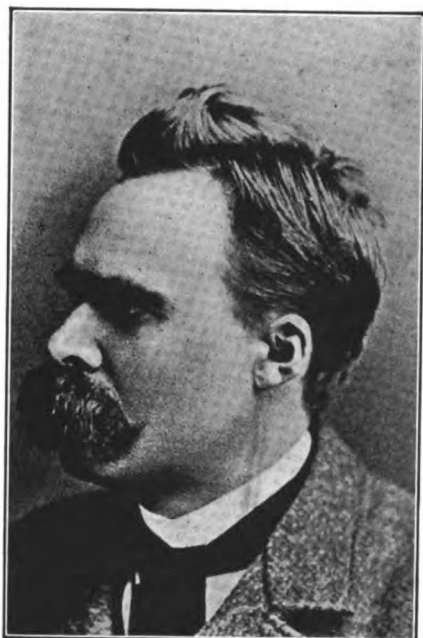


Figure 70.—Friederich  
Nietzsche. Coarse texture.



Figure 71.—De  
Maupassant. Coarse  
texture.

practical jokes, indulge in horse play, have coarse, harsh voices and laugh loudly.

**Bulk and Beauty.**—One peculiarity of the coarse-textured is significant and offers a valuable key to their character and tastes.

It is a well-known fact that among the coarse, crude, savage and semi-civilized races bulk is usually the most admired of all feminine attributes. Among many peoples their most corpulent women are considered the most attractive. It is a well-known fact that the most admired of stage beauties in the theaters patronized by the coarse-textured are quite distinctly heavy-weights.

Many of these characteristics of coarse texture, such as bizarre garments, bright colors, over-ornamentation, rough-and-tumble humor, horse play, and, sometimes, a fondness for too plump ladies, are also the exuberances of adolescence—even in fine-textured people.

### MEDIUM TEXTURE

*People of medium texture lack the extreme sensitiveness, responsiveness and delicacy of those of fine or exceedingly fine texture and also the crudity and grossness of the exceedingly coarse.*

In many cases they have a considerable degree of refinement and good taste, the gentleness and culture of the fine textured, together with the virility and strength of the coarse textured.

**Combinations of Texture.**—As I pointed out to you in the beginning of this lesson, fineness of hair is sometimes accompanied by coarseness of skin, and



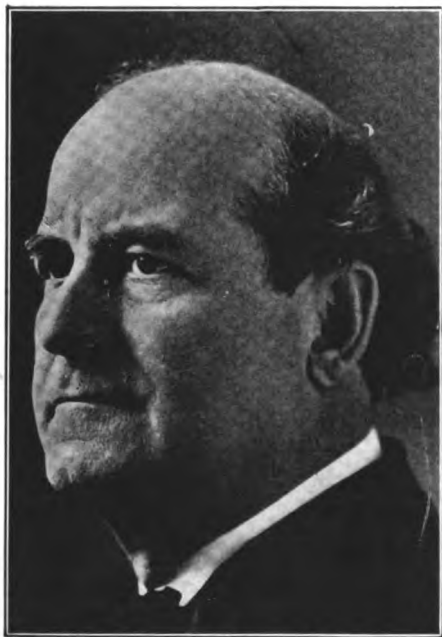


Figure 72.—Bryan. Medium texture.

Copyright, Edmonston, Washington, D. C.



Figure 73.—Louis F. Post. Medium coarse texture.

vice versa, fineness of skin is sometimes accompanied by coarseness of hair.

The texture of both hair and skin is more or less influenced by the state of health and other physical conditions.

Illness which pollutes the blood, deposits waste products in the body, depletes the vitality and lowers the physical tone, tends to coarsen the texture.

On the other hand, such illnesses as tend to eliminate poisons and effete matter and clear up the blood, such as typhoid, and other fevers, oftentimes make the texture finer.

**Changes in Texture.**—A gross manner of living, especially excessive indulgence in heavy, rich foods and in liquors, with other dissipation, tends to coarsen the skin, so that fine hair and coarse skin will often indicate a person of natural fineness of texture who has coarsened himself and his skin by the coarseness and crudity of his behavior.

Just as dissipation and excesses tend to coarsen the skin, so right living, cleanliness and self-restraint refine the skin—and not only the skin but the character as well.

I am often asked if there is any hope for a person of coarse texture who desires to become finer.

There is not only hope but certainty. I have examined many coarse-textured people who not only lived frugally and carefully but cultivated a taste and preference for fineness, refinement, culture and beauty, and have observed them growing finer year after year, just as I have observed the texture of naturally fine-textured people growing coarser year by year as they indulged their grosser appetites and passions.



Figure 74.—Paul Kruger. Coarse texture. He was noted for his ability to endure hardship.



Figure 75.—Field Marshal Oyama. Coarse texture.

The skin is usually more responsive than the hair, so that a person with fine skin and coarse hair is very often one who has begun life with an inheritance of coarse texture and by clean, fine living has refined the texture of his skin and the quality of his character.

People who "grow old beautifully" often exhibit finer texture in their seventies and eighties than in their youth and middle life.

**Coarse Features—Fine Hair and Skin.**—I have pointed out to you earlier in this lesson also that people with coarse, rugged features, hands and feet, and body build sometimes have fine hair and fine skin, while people with finely chiseled, delicate features, hands and feet and body build sometimes have coarse hair and coarse skin.

Sometimes you will see an apparent puzzle in a man strong, rugged, angular and coarse in features and build but possessed of fine hair and fine skin. In such cases look for an interesting type of man in whom gentleness, kindness, tenderness, natural refinement and delicacy of feeling are associated with great strength of character, mental vigor, virility and real power.

**Fine Features—Coarse Hair.**—The Japanese, with his delicate, almost feminine features, his long, slender fingers and his generally fine body build, accompanied by the coarsest human hair known, is a splendid example of the opposite type.

The Japanese loves and creates beauty and does the finest, almost miraculously exquisite hand work, at the same time being capable of the most harsh and cruel hardships and making one of the bravest, most enduring and fiercest of soldiers.



Figure 76.—James J. Jeffries. Prize fighter. Coarse texture.

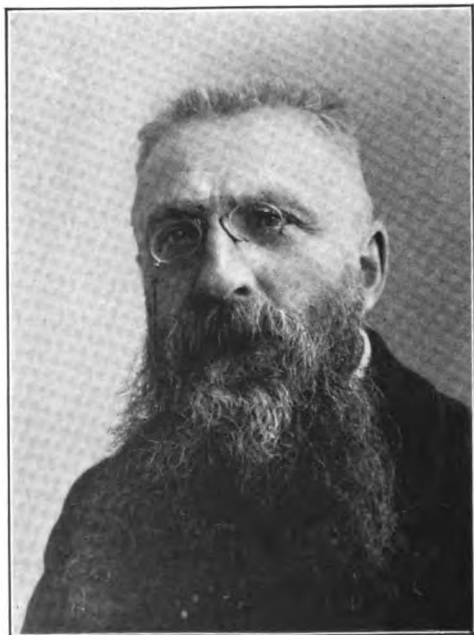


Figure 77.—Rodin. French sculptor. Coarse texture.

## HOW TO OBSERVE TEXTURE

In learning to observe texture the first step is fixing upon a uniform scale.

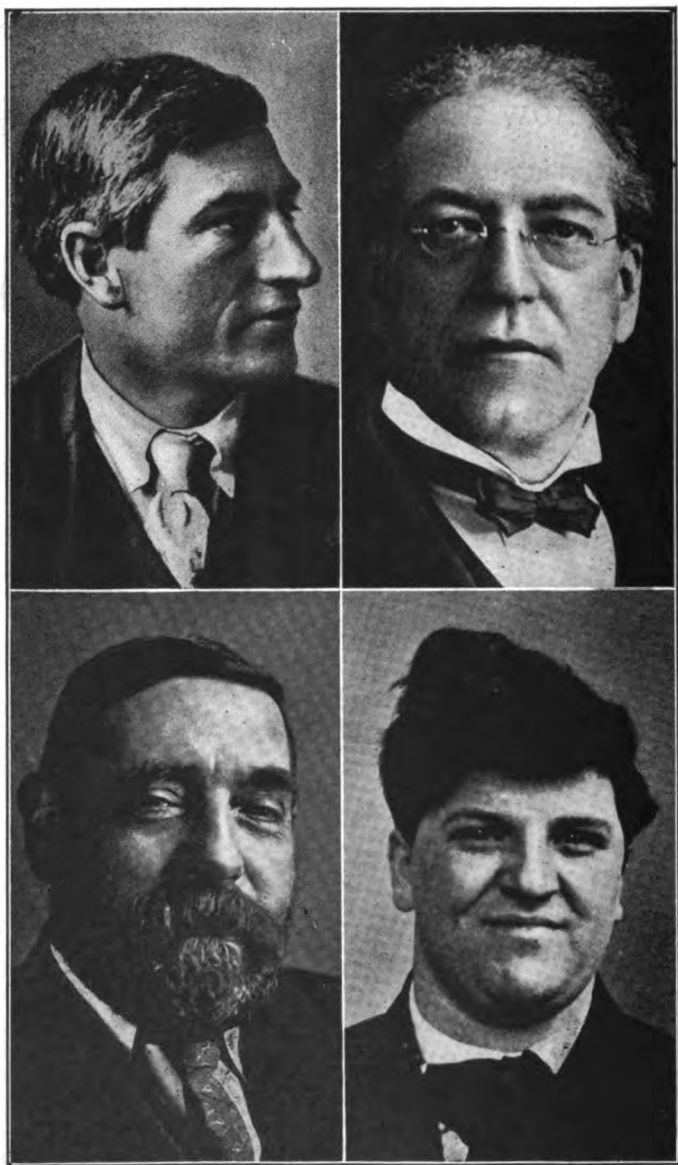
**Difficulty of Fixing Texture Scale.**—It is difficult to fix such a scale arbitrarily, since it is obviously impossible for you to measure with delicate instruments the precise fineness or coarseness of hair, skin, features, hands, feet, nails, and body build of all the individuals whom you observe in the application of this science.

Any scale of texture upon which you fix must necessarily involve a large element of judgment on the part of the observer.

**Texture Scale.**—Merely as a suggestion and for your convenience we offer the following hundred point scale.

This may be represented graphically, as below:

100	Exceedingly Fine
95	
90	
85	
80	
75	Fine
70	
65	
60	
55	
50	Medium
45	
40	
35	
30	



James Larkin  
Will Crooks

Samuel Gompers  
J. J. Ettor

Figure 77A.—Four prominent British and American labor leaders.  
Coarse texture.

25	Coarse
20	
15	
10	
5	
0	Exceedingly Coarse

100—Exceedingly fine. Hair like down or floss; features very small in proportion to head; hands small; fingers tapering; nails thin as tissue, very smooth, very pink; skin very transparent, very thin, very fine, very soft. A good example of this is in a very young baby, offspring of fine parents.

75—Fine: Hair soft and silken; features small and finely molded; skin smooth and soft and so thin that blushing is easily seen; hands delicately formed; fingers slender; nails smooth and thin, with rosy pink showing through; feet small and well formed; body build slender and graceful.

50—Medium: Hair a little stiff; skin firm and smooth, but with somewhat larger pores and not so smooth and silky as 75; features rather prominent and bold in outline; hands and feet medium size, strongly formed; nails only moderately smooth—the fiber of nail a little coarse and paler than 75; body build strong, muscular, or inclining to stoutness.

25—Coarse: Hair wiry and coarse; skin tough and strong, large pores and rather coarse grain; hands and feet heavy and crude in formation; features large and rugged or large and loose; body build either powerful or corpulent.

0—Exceedingly coarse; savage or criminal, idiot or maniac; hair almost like bristles; skin like the





Figure 77B.—Savonarola.  
Coarse texture.

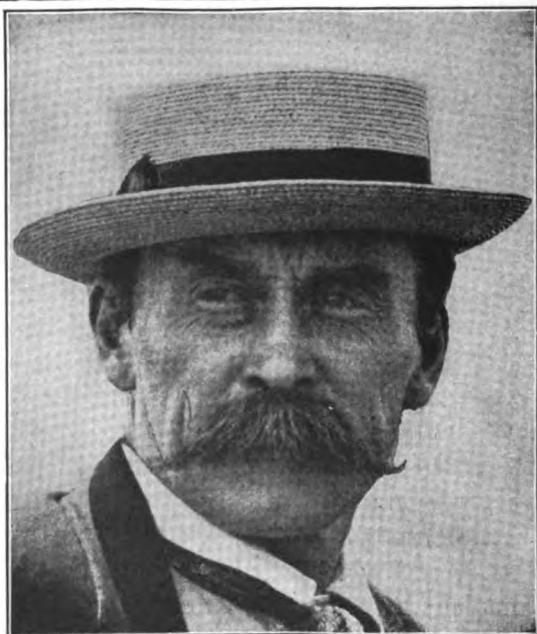


Figure 77C.  
Peary, Arctic explorer.  
Coarse texture.

Copyright, 1908, by Underwood & Underwood, New York

hide of an animal; features huge and misshapen or undeveloped; hands, feet and body build scarcely human.

Those between zero and twenty-five are very coarse; those between twenty-five and fifty medium coarse; those between fifty and seventy-five medium fine; and those between seventy-five and one hundred very fine.

**Texture of Skin.**—The only way to learn to judge of the texture of the skin is by repeated observations, using the skin of a very young baby as criterion. After a little practice you will be able to judge of texture of skin merely by looking at it.

The same is true of observing features, hands, feet and body build.

Wrinkles on the face, when they appear, and the wrinkles on the backs of the hands are a convenient index of skin texture. You have observed, of course, that any thick, heavy fabric naturally falls into larger folds than a thin one. A good example is seen in the difference between the wrinkles which form in heavy calfskin shoes and those which form in fine kid gloves. So the folds in coarse-textured skin, wherever they appear, are heavy and large. Even in young people these can be seen on the backs of the hands. The wrinkles in fine-textured skin are finer and smaller, and there are, of course, more of them in a given area. When the skin is very fine, the wrinkles are like hair-lines. In observing wrinkles, make allowances for fat, a layer of which just below the skin tends to make them larger. You can soon learn to distinguish this from coarseness of texture.

## COMBINATIONS OF TEXTURE WITH OTHER VARIABLES

When you have made a good beginning and feel that you are capable of observing texture with some accuracy, then begin to study the manifestations of the various degrees of texture in combination with the various degrees of color, form and structure.

**Blonde Fine Texture.**—You will soon learn that the blonde of fine texture manifests and expresses the traits and characteristics indicated by his color with delicacy, refinement, keen sensitiveness and responsiveness; while a blonde of coarse texture is given to the cruder and coarser manifestations.

Thus a blonde of fine texture is aggressive, vigorous and restless in his pursuit of that which is fine and beautiful. He expresses his optimism and his hopefulness perhaps in asserting that the world is growing more beautiful and that beauty and refinement are more and more coming into demand.

He expresses his changeableness by devotion, first to this art and then to that, or perhaps his versatility by dabbling in many arts and forms of culture.

He sometimes expresses his creativeness and organizing and promoting ability by the formation of art leagues, literary societies, musical clubs or by the organization and advertising of operatic and dramatic ventures.

**Blonde Coarse Texture.**—The blonde of coarse texture promotes and organizes factories for the manufacture of heavy, coarse products. He may be a pioneer, explorer, soldier, sailor, construction engineer, contractor, or railroad man. He advertises and sells, deals in, patronizes or creates something

which is coarse and crude in character and will appeal to those coarse and crude like himself.

**Brunet Fine Texture.**—The fine-textured brunet manifests his steadfastness, his constancy, his patience, his conservatism and his slow deliberateness with reference to fine and beautiful materials and products.

Musicians, artists, actors, writers, historians, scientists, theologians, and philosophers are many of them fine-textured brunets.

**Brunet Coarse Texture.**—The coarse-textured brunet does the plodding, patient, physical drudgery of the world. When he is also of the mental type he is usually a radical in thought and in his expression of thought.

In the same way texture shows itself in the behavior and preference of those of convex and concave form.

**Convex Fine Texture.**—The convex form, being naturally keen, responsive and irritable, is even more so when fine-textured.

The blond convex of fine texture, of the mental-motive-vital type, is the most keen, the most dynamic, the most responsive, the most sensitive, the quickest, and most rapid combination known. This is the type that uses its positive, driving, intelligent, dynamic power to secure for itself and surround itself with what is fine and beautiful and at the same time practical and useful.

**Concave Fine Texture.**—The concave of fine texture is exceedingly mild, exceedingly gentle; and, since he lives in the realm of thought rather than action, is given to beautiful thoughts which express themselves sometimes as poetry, sometimes as music,

sometimes as kindly gentleness and thoughtfulness toward others.

**Convex Coarse Texture.**—The convex of coarse texture, as might be expected, is keen, positive, quick and practical with relation to the grosser, material things. Being naturally blunt and without refinement of feeling, he is often exceedingly harsh and brutal of speech, cruelly and unnecessarily wounding others.

Savonarola was of this type, and was so tactless and undiplomatic in his fierce denunciations of others that he paid the penalty for his unbridled speech with his life. It may be that Savonarola's bitter, biting tongue was just what was needed at the time, and I do not question his unselfish sincerity. No one, however, but a man of his type could have spoken as he did.

**Concave Coarse Texture.**—The concave of coarse texture is usually huge, jolly, a man or woman of large appetite, great good nature, social obtuseness, and remarkable slowness and deliberation.

Such men may be found frequently among those who deal in food stuffs in their cruder, coarser, raw and unmanufactured forms.

**Mental Fine Texture.**—The extreme mental type is usually of fine texture and the qualities of both mental and fine texture are well associated in the same individual.

**Mental Coarse Texture.**—As I have pointed out, a mental of coarse texture is usually a radical reformer or an artist, musician or author who portrays the grotesque, the vigorous, the fearless, the virile, or the horrible aspects of life.

**Mental-Motive-Vital Fine Texture.**—The men-

tal-motive-vital of fine texture uses his natural skill in the production of fine, beautiful works, whether of music, literature, art, fine fabrics or other such merchandise.

**Mental-Motive-Vital Coarse Texture.**—The mental-motive-vital of coarse texture applies the same skill to the production of the coarser, cruder merchandise.

**Vital Fine Texture.**—The vital type of fine texture, when equipped with other necessary qualities, is well fitted to direct, finance and administer factories, publishing houses, opera houses, art galleries, stores, banks, and all other institutions where the materials and tools are such as to appeal to refined and cultured tastes.

**Vital Coarse Texture.**—The vital of coarse texture can perform similar service for institutions whose products are of the grosser, coarser, more massive character.

## CHARTS OF VARIABLES AND THEIR INDICATIONS

You will find a chart, on page 55, which presents in classified form the various aptitudes, characteristics, traits, preferences and abilities indicated by fine and coarse texture, classified as physical, mental and psychical.

You have also received four sections of the General Chart, which recapitulates, in tabular form, the leading indications of the principal variations of the first five variables—namely color, form, size, structure, texture, and consistency and flexibility.

**Two Subjects for Analysis.**—With these charts

before you to remind you of what you have learned in these five lessons, and in your own observations, investigations and study, and in the application of the principles taught in these lessons, consider the following pen pictures:

**Mr. A.—No. 1.** Mr. A. 35 years of age; hair a golden yellow, not very abundant but worn rather long; skin pink and white; lips red; nails pink; eyes medium blue; coloring in general 20 on the scale;

Forehead plane, tending to convex; eyes convex, nose convex; mouth plane, tending to concave; chin concave;

Forehead high and broad; face triangular, with some indications of squareness at the corners of the jaw; shoulders medium square but only moderately broad; bones rather slender; general build tall and graceful—about 5' 10" tall; weight 155 lbs.; hands long and slender; feet similarly formed;

Hair soft and fine; skin fine and smooth; features of moderate size, finely and delicately chiseled; nails fine and smooth.

**Mr. B.—No. 2.** Mr. B. Between 40 and 45; hair very dark brown, eyes dark brown; skin olive—in general about 80 on the scale;

Forehead plane, tending slightly to concave; eyes concave; nose concave; mouth concave; chin plane, tending to concave;

Face round, cheeks full, chin double; body corpulent; limbs thick and rounded; hands and feet fat; height about 5' 8"; weight 250 lbs.

Hair stiff and wiry; skin thick and tough, rough in places, with large pores and the appearance and feeling of scales.

**How to Make Analysis.**—Find a man somewhere

who answers as nearly as possible to the description of No. 1 and another man who answers as nearly as possible to the description of No. 2.

Study these two men with reference to their color, form, size, structure, and texture. Trace in each of them and verify in as many ways as possible the characteristics indicated for each in the chart on page 55.

To do this you may find it necessary to become well acquainted with them, to talk with them and, without arousing their suspicions as to your purpose, to draw them out and learn from them their preferences, their ideals and their ideas. If you do not know them well yourself, talk to their friends if possible and learn all you can about them.

As you discover and verify each of the indications, check it off on your chart.

**If You Need Help.**—It is entirely possible, indeed probable, that in this exercise you will find discrepancies and apparent contradictions. In all such cases do not be discouraged. Continue your investigations.

If any characteristic of any of these variables does not manifest itself in the way in which you expect it to, find out why it does not, and also look for some other way in which it manifests itself.

If after you have pursued your study for some time there are still points you do not understand, write to us, giving the data as fully as possible, and we shall do our best to show you how to solve the problem.



## **PART TWO**

### **CONSISTENCY**

**Education Changes the Brain.**—William S. Sadler, M.D., Professor of Physiologic Therapeutics in the Post-Graduate Medical School of Chicago, in his work, "The Physiology of Faith and Fear, or the Mind in Health and Disease," page 18, says:

"Education is not merely a process of mental training; it includes physical changes in the brain itself. All thought—all mental training—results in definite brain changes and the establishment of nerve habits which actually and literally render the man different from what he was before, and through the modification and transformation of the mental powers, the personality is ultimately influenced."

On page 37, the same author says:

**How Physical Change in Brain is Caused.**—"All thoughts which are evolved in the brain and which finally find expression in various ways, are actually constructed out of literal physical impressions, transmitted over the nervous system from the organs of special sense to the brain. . . .

"Physical impressions are produced in various organs of the body by the action of certain stimuli. These impressions originate in the nerve terminals of the different organs of special sensation. Sensations of sight are aroused by the vibrations of light acting upon the optic nerve of the eye and its associated structures. Sensations of hearing are excited when sound waves strike the ear, producing impressions which are conveyed by the auditory nerve to the hearing centers of the brain. Likewise, the

sense of smell is stimulated by odoriferous fumes and vapors, and other substances which find their way into the nose, thereby exciting the olfactory nerves which carry these impressions to the corresponding brain center. Taste is excited by certain substances coming in contact with the taste buds on the surface of the tongue, from whence these impressions are immediately transmitted to the brain; and so sensations of temperature and weight, and even of pain, are originated in the various nerves found in the skin, and are carried up through the spinal cord to *certain special centers in the brain.*" (The italics are mine.)

**Physical Condition of Brain Determines Thought and Feeling.**—I might add the testimony of Ladd, James, Baldwin, Wundt, and practically every other physiological psychologist of note to the effect that both thought and feeling are accompanied by actual physical changes in the brain and nervous system.

I might also add the testimony of the entire galaxy to the truth that the physical condition of the brain and nervous system determines to a very large degree the thoughts and emotions of the individual.

These facts are well known.

It is fully established that disease or degeneration of the physical structure of the brain results in insanity or imbecility.

It is equally well known that a healthy, normal brain is always accompanied by a healthy normal intellect and emotions.

Thought and emotion both arise, as Dr. Sadler points out, from physical impressions made upon the brain and nervous structure, from consequent physi-

cal changes in that structure, and from some kind of physical functioning of the brain and nerves.

**Ease of Brain Change Means Ease of Mind Change.**—It follows that the more easily physical impressions and changes are made upon nerves and brain, the more impressionable and the more easily changeable is the intellectual and emotional character of the individual. The more difficult it is to make physical impressions and changes upon the brain and nervous system, the less impressionable and the less easily changed will be the character of the individual.

You have learned that the brain and nervous system, from the point of view of both evolution and embryology, are composed of specialized intuned skin.

You learned that, for this reason, the finer the texture of the skin and its appurtenances the finer the texture of the brain.

**Homogeneity of Human Body.**—This is an evidence of the homogeneity of the human body, or, in other words, its tendency to present the same physical characteristics throughout all its parts and organs.

By this I mean that all parts and organs of the body are usually alike in texture—fine, coarse, or medium.

Similarly, if any part of the physical organization is naturally hard, dense and unyielding as compared to the same parts of the average body, then it may be that the consistency of all parts and organs is relatively harder, denser and less yielding than the average.

It may be that the brain and nerves in the body of an individual whose flesh is hard, dense and unyielding are proportionately hard, dense and unyielding.

In an individual whose flesh is elastic the brain and nervous system may be proportionately elastic.

When the flesh of an individual is soft or, in extreme cases, flabby, the brain and nervous system may be proportionately soft and flabby.

Notice well that I say *proportionately*. Brain and nerve tissue are never hard or dense, absolutely, but, relatively, some brains and nerves may be harder than others.

Your observations will soon convince you, also, that hardness or softness of consistency do not depend wholly upon physical work or exercise. I have seen men of extremely hard consistency who sat all day long upon the bench as judges—people of soft consistency who did manual labor for a living.

Since changes are not easily made in substances which are hard, dense and unyielding, it may be that changes are not easily made in a brain and nervous system which are relatively of this consistency.

You note I say in regard to brain and nerve consistency, that it "may be" hard, soft, or elastic proportionately to the consistency of the body. There is no proof that it is. But this much I can assert positively—human beings and animals behave as if the consistency of their bodies and the consistency of their brains and nerves were proportionately the same.

**Unresponsiveness of Hard Consistency.**—The individual of relatively hard, dense, unyielding physical consistency does not receive or respond to im-

pressions easily and is not easily changed or turned aside.

It is a matter of common observation that hard muscles possess strength and energy. This is particularly true of the hardest kind of muscles. The hard muscle is full of tremendous and well-nigh tireless energy.

**Excessive Energy of Hard Consistency.**—In a similar way, the brain and nervous system of the man of hard consistency are full of mental and nervous energy and are unwearied in its expression.

The same correspondence between consistency and character exists when the physical consistency is elastic and springy or soft and even flabby.

## HARD CONSISTENCY

**Hardness Keynote of Hard Consistency.**—*The individual of hard consistency, being somewhat insensible to impressions, and therefore somewhat unresponsive, is hard-headed and hard-hearted.*

This is the very keynote of his character as far as consistency is concerned.

Fortunately there are comparatively few people of this extreme type.

**Dense Intellectually.**—Since an individual of this consistency receives and responds to impressions slowly and with difficulty, he is, as a general rule, somewhat dense intellectually. By this I do not mean that he lacks intelligence, or even brilliancy, but that he is somewhat impervious to new ideas.

**Tenacity.**—Naturally, however, when an idea or a fact finally gains admission to his mind and the accompanying physical change is made in his brain,

he retains the idea or the fact with remarkable tenacity.

**Obstinacy.**—The individual of hard consistency is therefore inclined to be obstinate, opinionated, bigoted and unyielding in his ideas and beliefs.

**Conservatism.**—It is difficult for him to keep step with modern progress in ideas. He is usually bound by routine and prefers to move in his well-worn rut.

**Lack of Sympathy—Cruelty.**—Since his emotions are not easily aroused, the man of this type is cold and unsympathetic and, when of coarse texture, oftentimes brutally cruel.

**Driving Energy.**—The individual of hard consistency is exceedingly energetic, with a kind of harsh, driving, crushing energy. He is the kind of man who hammers his way along the path he has chosen for himself, turning aside for no one, relentlessly crushing opposition, heartlessly driving his subordinates.

It is thus no accident and no mere figure of speech that such men are popularly designated as *hard* taskmasters, *hard* bargainers, and *hard* workers.

**Unadaptable.**—That which is hard is usually brittle. Since it cannot bend or yield, it breaks or is crushed when pressure upon it becomes too great.

In a similar way, the individual of hard consistency is not adaptable. Any change of environment or conditions is extremely difficult for him. He breaks and goes to pieces rather than yields when he meets a stronger force.

These are the men who go down and out, who have no rebound, who cannot "come back."

## SOFT CONSISTENCY

**Impressionability Keynote of Soft Consistency.**—*The individual of soft consistency is tender hearted, yielding, impressionable, and usually deficient in energy.*

The individual of this type responds so readily to every impression and every stimulus, and thus dissipates his energy in so many different directions, that he responds feebly and temporarily to any one stimulus.

**Easily Influenced.**—People of soft consistency are always under the domination of some one or more stronger natures. They are frequently of the type known as “the last man’s man.” In other words, they always conform to the most recent influence brought to bear upon them.

They are of the class known as the easily influenced. They rarely have any settled convictions or ideas.

**Dislike of Physical Labor and Hardship.**—The very softness and weakness of the hands and muscles of these people makes them dislike physical labor and hardship.

**Laziness and Flabbiness.**—Those in whom softness of consistency is extreme, so that their flesh is flabby, are lazy, idle dreamers, with very little physical or mental energy. Individuals of flabby consistency may be brilliant and versatile, but they lack the energy ever to make use of their talents. They love ease, luxury and beauty, but they will not work to acquire them.

**Invalidism.**—It is easy for those of soft consist-

ency, especially if they are pampered, cared for and sympathized with, to become chronic invalids.

**Susceptibility to Temptation.**—The soft individual, like the soft-shelled crab, needs shelter and seeks it. When forced into positions where there is hardship, hard work or severe temptation, he usually goes under, physically or morally, or both.

**Consistency May be Hardened.**—On the other hand, the soft person should exercise his own self-reliance as much as possible and should learn to think and act for himself.

Just as moderate and well chosen exercise will harden the fiber of a muscle, so will the exercise of self-reliance, energy, courage, and self-control toughen the soul fiber.

Soft consistency has often been hardened and energy developed by persistent exercise and work.

## ELASTIC CONSISTENCY

Any elastic substance is responsive to impressions but not easily molded by them.

Such a substance has life, springiness, resilience, resistance and rebound.

**Active Energy and Life Keynote of Elastic Consistency.**—*The individual of elastic consistency has normal energy, activity, life, push, vim, vigor. He puts this positive quality into all of his talents and inherent forces.*

The elastic in consistency easily recuperate after strenuous exertion. They have rebound. Their natures are normally sympathetic. They have sufficient energy but not an excess of it.

**Adaptability.**—Those of elastic consistency easily



adjust themselves to conditions and environment. They yield for the time being but when pressure is removed their tendency is to return to their original state.

They can easily conform to the wishes of others when the need arises.

**Amenability.**—They are tenacious without going to extremes. They are not easily dislodged from their beliefs and plans but are willing to make compromises when it is necessary. They often concede a point for the sake of harmony.

**Wearing Qualities.**—The elastic individual has great wearing qualities and is enduring. He undergoes the strain and stress of an active life without serious consequences.

## PART THREE

### FLEXIBILITY—RIGIDITY

Somewhat different from hardness of consistency is rigidity.

Hardness is primarily caused by density of muscular fiber.

**Hardness Not Same as Rigidity.**—Rigidity is the result of close-knit joints.

While hardness of consistency is usually accompanied by rigidity, it is not necessarily so; and, while softness of consistency is usually accompanied by pliability, soft flesh and rigid joints are by no means an unknown combination.

Hardness is an indication of resistance to impressions, coldness of emotions, lack of sympathy, and harsh, driving or crushing energy.

**Stubbornness Keynote of Rigidity.**—*Rigidity in an individual is one indication of stubbornness, cautiousness, narrowness, fear of new ideas, reverence for the political and religious faith of his fathers and the customs of "the good old days." When extreme, it is often associated with obstinacy, unadaptability, stinginess, secretiveness, and narrow selfishness.*

The extremely rigid man succeeds, if at all, by hard work, saving and parsimony. He is close-mouthed and keeps secrets as well as he keeps everything else.

### PLIABILITY

**Versatility Keynote of Pliable Type.**—When the joints are so flexible that the hand, for instance, can be bent almost back upon the forearm, the individual is so adaptable and can adjust himself so readily and do so many different things with ease that he seldom does anything thoroughly.

*People of this type are quick to learn, versatile, very adaptable, and often brilliant.*

They are sympathetic, generous to a fault, and liable to extravagance.

This type is emotional, liable to extremes, full of life, enthusiasm and action.

### ELASTICITY

Elasticity of joints is closely related to elasticity of muscular fiber.

**Elasticity Indicates Balance.**—It is another indication of *energy, adaptability, recuperative power and normal emotions and sympathies.*

The elastic person is not liable to go to extremes

in either thought or action. He is neither reactionary nor radical, but conservatively progressive.

### CONSISTENCY AND FLEXIBILITY IN COMBINATION

Consistency and flexibility may both be found in combination *with any and all variations of other variables*. The *usual* combinations that you will meet amongst normal, middle class people are as follows:

**Most Usual Combinations.**—Hard consistency—brunet or medium color; convex or convex upper—concave lower form; medium size; motive or motive-mental-vital type; medium coarse to coarse texture.

Elastic consistency—all degrees of color; convex, convex upper—concave lower, plane, and slightly concave form; medium size; mental-motive, mental-motive-vital, motive-mental-vital, and motive-vital-mental types; medium coarse to medium fine texture.

Soft consistency—tendency to blonde color; concave form; mental or vital type; medium fine to fine texture.

While these are the *usual* combinations among the normal people, all other combinations are possible and actually occur.

If you were to make observations amongst idle loafers, tramps and lazy dreamers you would find a preponderance of soft consistency, no matter what the other variables showed.

If you were to make observations amongst those doing the hardest, roughest, commonest labor you would find a large percentage of hard consistency.

Wherever you find an unusual combination, apply

the principles of each of the variables, making allowances for modifications wherever the indications would modify one another.

**How Unusual Combinations Modify Indications.**—For example, hard consistency is an indication of *abundant energy*, while a concave nose is an indication of *deficient energy*. In case you find a concave nose associated with hard consistency, therefore, you will find that the individual is not so drivingly energetic as he would be if of the same consistency but convex form; nor is he so lacking in energy as he would be if of elastic or soft consistency and concave form.

**Color and Consistency.**—As a general rule, the consistency of the brunet is somewhat denser, more compact and harder than that of the blonde. This conforms to the indications of color.

Blonde color is an indication of changeableness.

Elastic and soft consistency are indications of facility of change.

Brunet color is an indication of conservatism and constancy.

Hard consistency is an indication of resistance to change.

While this is a general rule, exceptions are not uncommon.

There is a blonde type, with reddish hair, pale blue eyes, of the motive-mental-vital type, and medium coarse to coarse in texture who is very hard in consistency.

Commodore Peary is a splendid example of the blonde of hard consistency. It was his consistency which modified the variableness of his color and



Figure 81.—Pliable hand.

These illustrations by courtesy of G. P. Putnam's Sons, Publishers, from Dr. William G. Benham's  
"The Laws of Scientific Hand Reading."

You will need to observe a number of different hands before you can make this classification accurately, and in order to find the various extremes you will have to seek for them among various classes of people.

The hardest hand will resist even pressure of the end of your thumb, while the hand so soft as to be flabby will feel as if it might run out between your fingers if you pressed it hard.

As you observe the consistency of each hand and make yourself familiar with it, practice shaking hands and learn to observe consistency accurately by the handshake and as far as possible by the appearance of the hand and the rest of the body without physical contact. This latter method will require a great deal of practice and is never as certain and accurate as shaking hands.

**Observing Flexibility.**—In making observations for rigidity or flexibility, take the wrist of the subject in your left hand and the fingers in your right hand.

Then, after making sure that the hand is completely relaxed, bend back the hand as shown in Figure 78.

If the hand is rigid, it will bend back at the wrist only a little, as shown in Figure 79; while the fingers will bend back none at all. You may not even be able to straighten out their natural curve toward the palm, as shown in Figure 79. The hand in this figure is not being bent, but could not be.

If the flexibility is elastic, the fingers will bend back easily, and without pain or strain, until they are at an angle of forty-five degrees with the palm of the hand, as shown in Figure 78.

If there is pliability, both wrist and finger joints will bend still further back. In cases of extreme pliability the hand can be bent backward to an angle of 90 degrees or more, as shown in Figure 81.

## TEXTURE

### PHYSICAL CHARACTERISTICS

<i>Fine Texture</i>	<i>Coarse Texture</i>
Fine skin	Coarse skin
Fine hair	Coarse hair
Fine nails	Coarse nails
Fine features	Coarse features
Fine hands	Coarse hands
Fine feet	Coarse feet
Fine body build	Coarse body build
Fine voice	Coarse voice
Delicacy	Strength
Refinement	Vigor
Sensitiveness	Virility
Sensitiveness to horror, pain, ugliness, hardship, and unpleasant sights, sounds, odors, and flavors	Indifference to horror, pain, ugliness, hardship, and unpleasant sights, sounds, odors, and flavors
Skill in handling fine, delicate tools, machinery, and materials	Strength in handling rough, heavy tools, machinery and materials

### MENTAL CHARACTERISTICS

Devotion to and ability in the fine, delicate and beautiful in art, literature, music, manufacture, handiwork, and merchandising	Devotion to and ability in the strong, vigorous, virile, gruesome, horrible, and crude in art, literature, music, manufacture, handiwork, and merchandising
Refined humor	Broad comedy

### PSYCHICAL CHARACTERISTICS

Responsiveness	Unresponsiveness
Love of beauty	Love of strength
Sensitiveness	Insensitiveness
Social keenness	Social obtuseness
Sympathy with aristocracy	Sympathy with proletariat
Conventionality	Unconventionality
Love of fine materials	Love of gaudy display





## LESSON FIVE

### REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

- I. Where is texture in human beings observed?
- II. Why may texture of brain and nervous system correspond to texture of skin?
- III. State a law of texture.
- IV. What is the keynote of fine texture?
- V. Name four characteristics of fine-textured people.
- VI. Name six characteristics of coarse-textured people.
- VII. Name two physical and two mental characteristics of people of hard consistency.
- VIII. Name two physical and two mental characteristics of people of elastic consistency.
- IX. Name two physical and two mental characteristics of people of soft consistency.
- X. Name two physical and two mental characteristics indicated by rigidity.



## LESSON SIX

### PROPORTION

You know when you see a deer, elk or moose—or any other animal with long, slender legs—that he can run fast—that his good health and longevity depend upon his running fast.

On the other hand, you know that the lion, with his short, heavy legs, stout neck and powerful jaws, is built for seizing, carrying and tearing his prey.

You know a wading bird by the length of his legs, as you do a soaring bird by the spread of his wings.

Amongst human beings you have no difficulty in discriminating between a wrestler and a sprinter, a piano mover and a jockey, a prize-fighter and a scholar.

The wrestler has huge shoulders, with massive muscles; the sprinter slender shoulders, with wiry muscles. The piano mover is broad-shouldered and bull-necked; the jockey narrow-shouldered and slight. The prize-fighter has a huge body and a comparatively small head; the scholar a small, slender body and a comparatively large head.

All of these variations by which you know the differences in the habits of animals and in the vocations of men are variations in proportion.

**Three Phases of Proportion.**—Proportion as used in this course on Character Analysis by the Observational Method refers to the relative *size or degree of development of different parts of* (1) *the body*, (2) *the face*, and (3) *the head*.

We shall consider the three divisions of proportion in the order named:

First, the proportion of different parts of the body to one another and the significance of the different proportions;

Second, the proportion of different sections of the face to one another and the significance of each difference in proportion;

Third, the proportion of different sections of the head to one another and the significance of these differences in proportion.

### PROPORTION OF BODY

The significance of proportion in the body is not difficult to interpret or to understand. What is used most is developed most—and both animals and men prefer to use most that which is strongest and best developed.

A man with square, heavy shoulders and immense arms is particularly fitted for lifting, carrying and the use of heavy tools of all kinds. He likes to use his powerful muscles and, in work or in play, tends to give them expression.

**Proportions of Trunk and Limbs.**—The man with long legs is able to cover distances. But, if he has a very short trunk, he lacks endurance. His heart and lungs are relatively small compared to the bones and muscles they serve.

Conversely, a man with long trunk, huge chest, and comparatively short arms and legs, has great vitality and endurance. Theodore Roosevelt is a good example. His vital organs have plenty of room in which to develop and function and are large

in proportion to his bones and muscles. He may be said to have large boiler capacity and a big engine in comparison to the machinery for which they furnish the motive power.

A physician of extended experience tells me that the man of medium height, with comparatively long trunk and short legs, is the most enduring and longest lived of all types.

As you have already learned in Lesson IV, under the head of Structure, the individual with large head and comparatively slender body is best fitted for and prefers mental work. He not only cannot do heavy physical labor well but he dislikes it and cannot endure it long.

**Proportions of Parts of Body.**—A deep chest indicates powerful lungs and active respiration. A narrow, sunken chest accompanies weak, inactive lungs.

A large abdomen (not necessarily protuberant) indicates an active, reliable digestion and great assimilative powers; whereas a small, pendulous or sunken abdomen indicates a weak digestion and unreliable assimilative powers.

My observations show that a large, thick neck indicates vitality and strong physical appetites and passions; a long, muscular neck activity, moderate appetites, and physical delicacy.

I have not found people with long necks as rugged, as robust, or as enduring physically as people with short necks. They are more subject to brain and nervous disorders than people with short necks.

A slender or thin neck indicates a comparative subordination of animal propensities or even a de-

ficiency in physical appetites and desires. It is also an indication of delicacy and refinement.

Heavy, crude joints, especially at the wrists and ankles, indicate a coarse body texture; while slender, fine joints, especially at the wrists and ankles, are indications of fine texture.

## **MASCULINE AND FEMININE PROPORTIONS**

One of the most important and far-reaching of all the indications of proportion is sex, with all of its accompanying variations—physical, mental and psychical.

The male figure is larger, heavier, stronger, more muscular, more rugged, more angular, proportionately broader at the shoulders and narrower at the hips than the female.

The male skull has heavier ridges upon it for the attachment of its more powerful muscles and is more inclined to width, height and squareness than the female skull.

The male jaw and chin are larger and heavier than the female jaw and chin.

The male arms are longer in proportion to the height than the female, as are also the lower limbs of the male.

All of the male joints are larger and heavier proportionately than the female. This is especially noticeable at the wrists and ankles.

Male hands and feet are larger than female hands and feet in proportion to the size and weight of the body.

Male features incline to be larger and more prominent than female.

The female figure is characterized by slenderness of body and joints, curves and roundness instead of the straight lines and angles of the male figure.

The female skull is narrower, longer, smoother, rounder and lower than the male skull. The female features are refined and delicate.

The female jaw and chin incline to be small and fine.

The female arms and legs are short in proportion to the length of the trunk.

The female abdomen is much deeper than the male abdomen, while the male chest is deeper than the female.

The female figure is relatively broader at the hips and narrower at the shoulders than the male.

The female trunk is not as straight as that of the male but inclines to be hollow in the back and slightly inclined forward.

**The Nine Variables in Men and Women.**—These are some of the differences in proportion between male and female bodies. There are also differences with respect to the other fundamental variables in the average male and female bodies.

Havelock Ellis and other anthropologists have pointed out that, as a general rule, women tend to be darker in color than men. Of course, there are many blonde women, and some exceedingly blonde, but the average woman is somewhat darker than the average man.

In form the typical male face is convex upper and concave lower, while the typical female face is concave upper and convex lower. That there are many exceptions to this you can readily observe. My records show, however, that far more men are convex



upper—concave lower than women, while far more women are concave upper and convex lower than men.

Furthermore, men in general incline to be convex, while women in general incline to be concave or plane.

In size, as I have already stated, the female figure is generally smaller than the male.

The structure of the male inclines to the motive type, while the female inclines to the mental and vital types.

In texture the male is coarser than the female.

In consistency the male is harder and more rigid than the female.

### MALE AND FEMALE DIFFERENCES CLASSIFIED

<i>Male</i>	<i>Female</i>
Head—larger at the sides. ✓	Head—larger at the top and back.
Skull—angular and heavily ridged.	Skull—smooth and delicate.
Eyebrows—prominent. ✓	Eyebrows—flat.
Shoulders—broad and square. ✓	Shoulders—narrow and sloping.
Spine—straight and erect.	Spine—curved and stooping.
Chest—large and deep.	Chest—narrow and flat.
Waist—straight.	Waist—in-curved at sides.
Back—straight and flat.	Back—hollow.
Abdomen—flat.	Abdomen—large and rounded. ✓
Legs—long and straight. ✓	Legs—short and slanting from hips inward to knees. ✓
Thighs—columnar.	Thighs—conical.
Ankles—large. ✓	Ankles—slender.
Joints—large. ✓	Joints—small.
Hands—large. ✓	Hands—small. ✓
Feet—large. ✓	Feet—small. ✓
Color—blonde. ✓	Color—brunet.
Form—convex. ✓	Form—concave.
Size—large.	Size—small.
Structure—motive. ✓	Structure—mental-vital.
Texture—coarse.	Texture—fine. ✓
Consistency—hard.	Consistency—soft. ✓
Flexibility—rigid.	Flexibility—pliable. ✓

## **MASCULINE AND FEMININE DIFFERENCES IN CHARACTER**

With all of these variations in the physical characteristics of male and female there are many profound and significant differences in their mental faculties, intellectual tendencies, emotional characteristics, and in aptitudes, character and disposition.

These variations between male and female, masculine and feminine in character may be grouped under three heads:

- (1) Intellectual;
- (2) Emotional;
- (3) Volitional.

Intellectually the masculine mind, as indicated by the masculine tendency to blondness and convexity, is practical, matter-of-fact, materialistic, original, creative, inventive, keen, penetrating, and logical.

On the other hand, the feminine type of mind, as indicated by the tendency of the female toward brunetness and concavity, is theoretical, spiritual, imitative, sentimental, receptive, esthetic, and intuitional.

**Reason and Intuition.**—Perhaps the keynote of the difference between men and women intellectually is the difference between reason and intuition.

Man reasons his way to his conclusions from facts by slow and laborious processes of logic. Woman “jumps to conclusions” by the swift leap of intuition.

Just what reason is or just what intuition is has never been satisfactorily and scientifically explained, but the processes of reason are far more easily traced than the processes of intuition.

It is a common saying, probably based upon common experience, that a woman's intuitions are likely to be more reliable than a man's reason. How common is the expression amongst men, "If I had only taken my wife's advice!"

And yet men have acquired nearly all of the knowledge in the world, not only in science but in religion, philosophy, music, art, poetry, fiction—and in fact every form of human achievement.

**Women and Knowledge.**—There are no women in history who rank intellectually with Buddha, Confucius, Christ, Solon, Socrates, Plato, Homer, Dante, Beethoven, Wagner, Michael Angelo, Phidias, Murillo, Corot, Euclid, Copernicus, Newton, Franklin, Darwin, Edison, Shakespeare, Bacon, Luther, Schopenhauer, Kant, Spencer, Hugo, Scott, Balzac, Dickens, Hawthorne, Emerson, Jefferson, Disraeli, and Lincoln.

Women in our universities can learn the knowledge that men have acquired and recorded, and oftentimes learn it far more readily than men. They also can teach it. But very few women have done pioneer work in the exploration of new fields and the acquisition of new treasures of knowledge.

**Women Not Inferior But Different.**—This is by no means an indication that woman is inferior intellectually to man. Her intellectual processes are not inferior but different.

Man's intellectual powers are creative, aggressive, forceful. Woman's intellectual powers are absorptive, receptive, and passive. Her powers of intuition enable her to receive and absorb knowledge which man has acquired, and also higher knowledge which man by his reason does not attain. It is

her application of these higher perceptions that make her an influence in the world.

**Emotional Differences.**—Emotionally woman is far more affectable and responsive than man. When you studied texture you learned that the fine textured individual was more responsive and more emotional than the coarse textured. This agrees with the observation that women are finer textured than men.

Havelock Ellis, in his work entitled “Man and Woman,” states that this emotional activity is one of the most significant and typical of the characteristics of woman compared to man.

It is well known that woman inclines to be nervous, irritable, hysterical, timid, religious and more easily affected to laughter and tears than man.

Man inclines to view life and the world in general through his intellect or reason; woman through her emotions.

Men incline to make out their courses of action according to what they call practical considerations. Women are more inclined to act and speak as influenced by their feelings, and are therefore more impulsive. As you will recall, these are the differences between the convex upper—concave lower and the concave upper—convex lower.

**Love of Beauty.**—If man’s great vice is his yielding to the demands of his coarser animal appetites and desires, woman’s great vice may be said to be her yielding to the demands of her love for beauty.

The two largest bills that civilization has to pay are the drink, tobacco, gambling and dissipation bills of men and the dressmakers’, milliners’, furriers’, tailors’, jewelers’, hair-dressers’ and complexion specialists’ bills of women.

While it is man's animal passions and coarse physical desires that lead him into the lowest forms of vice, it is more often than anything else a woman's love of finery and ornamentation that leads her into the lowest forms of vice.

**Will Power in Men and Women.**—Volitionally, or in respect to will-power, men are aggressive, positive, active, forceful and combative. Men seek for achievement. They explore, investigate, pioneer. To them some form of contest, whether mental, athletic or even warlike, is as natural as breath.

It is largely this aggressive, positive, forceful, will-power of man that has enabled him to take the lead in the acquisition of material wealth, in the achievement of material triumphs, as well as in the acquisitions of new treasures of knowledge and the attainment of the highest places in construction, commerce, finance, art, music, literature, government, statesmanship, science, philosophy, and religion.

Woman, on the other hand, is passive, submissive, negative, from the standpoint of will. What man gains by force and aggressiveness woman gains by self-surrender, tact, diplomacy and passivity.

Because of his greater will-power and because of his greater physical strength, man is prone to be despotic and tyrannical, and woman through all the ages has submitted to his despotism and tyranny because it is natural for her to submit.

**Detailed Differences Between Masculine and Feminine Character.**—On the other hand, woman has opposed her keen intuitions and her ready wit to the force of man's will. She has learned to use with great effectiveness the law of non-resistance.

Man inclines to use direct methods; woman indirect.

Woman has been accused of being more deceitful, more cunning and less ingenuous than man. This is because women have been compelled to use these qualities against the more powerful wills and more powerful muscles of men.

Man seeks to control; woman to influence.

Man seeks to acquire not only knowledge but material things; woman seeks to conserve both knowledge and material things.

Owing to his aggressive, forceful, eager energies, man is equipped for and inclines to great outbursts of effort, followed by periods of rest and recuperation. Woman's expenditures of energy are less intense and positive but more continuous.

Man seeks truth; woman seeks love.

Man creates; woman nourishes.

Man is governed by ambition; woman by desire.

Man thirsts for power and supremacy; woman for influence and for personal love relations.

Man deals with the abstract and the general; woman tends to deal with the personal and the particular.

Men struggle for knowledge, wealth, fame and power; women for love, beauty, harmony and pleasure.

Masculine intelligence organizes; feminine intelligence maintains the organization.

The masculine mind evolves law; the feminine mind preserves law by non-resistance.

**Masculine and Feminine Traits Tabulated.**—Briefly these masculine and feminine traits may be tabulated as follows:

<i>Masculine</i>	<i>Feminine</i>
Positive	Negative
Aggressive	Passive
Unresponsive	Responsive
Eager	Patient
Robust	Fragile
Self-controlled	Impulsive
Active	Inactive
Strong	Beautiful
Independent	Dependent
Dynamic	Static
Irreligious	Religious
Non-suggestible	Suggestible
Practical	Artistic
Mature	Childish
Harsh	Gentle
Matter-of-fact	Sentimental
Deliberate	Emotional
Mechanical	Decorative
Inventive	Fond of detail
Original	Imitative
Creative	Nourishing
Speculative	Conservative
Courageous	Timid
Vigorous	Enduring
Unyielding	Yielding
Spasmodic	Constant

**Feminine Men—Masculine Women.**—Not all men, however, are wholly masculine, nor are all women wholly feminine. In every individual there are varying degrees of both masculine and feminine elements.

Every man has a certain amount of intuition; every woman a certain amount of reason. Some men have

more intuition than reason; some women more reason than intuition.

Every man has a certain degree of emotionality; every woman a certain degree of control of her emotions by intellect and will.

Some men are governed by their feelings; some women by their intellects.

Every man has a certain degree of non-resistance, of passivity, of self-surrender; every woman has a certain degree of aggressiveness and will-power.

Some men have more of the negative element of submissiveness than of will force and aggressiveness; some women have more aggressiveness than non-resistance.

Thus the masculine and feminine elements of character are present in every individual in varying degrees.

The dynamic, forceful, drivingly energetic, cold, unsympathetic, keenly and faultlessly logical, and relentless man is the most masculine. The hysterical, superstitious, emotional, responsive, and abjectly submissive woman is the extreme feminine type.

Between these two extremes the masculine and feminine elements occur in varying proportions—sometimes in men; sometimes in women.

You could very easily recall a number of *exceedingly* feminine men—the Miss Nancies, the Lizzie boys, and the Gertrudes of your acquaintance.

You could also no doubt recall many masculine women, women with square shoulders, strong arms, rugged features, coarse texture and unconventional manner, or perhaps what is known as the strong-minded type of woman.





Figure 83.  
Miss Susan B.  
Anthony. Mas-  
culine cast of  
features.

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Figure 84.  
Mrs. Annie  
Besant. Moder-  
ately masculine  
type of features.

**Proportion of Masculine and Feminine Qualities.**

—How masculine a man is or how feminine, how feminine a woman is or how masculine, may be very readily determined by the proportion of masculine and feminine characteristics in their heads, faces and figures.

The more of the masculine characteristics listed on page 12 in the individual, the more masculine is his or her type of character.

The more of the feminine characteristics listed on page 12, the more feminine is his or her character.

Naturally, in observing these masculine and feminine physical characteristics careful attention must be given to the degree in which each occurs.

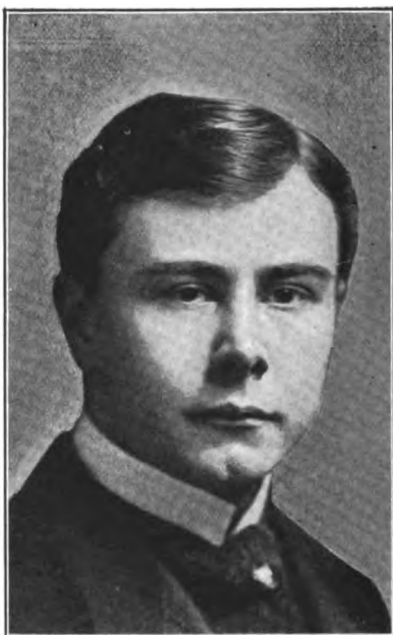
For example, broad shoulders are a masculine characteristic. Therefore, the broader the shoulders, the more of the masculine element do they indicate. The narrower the shoulders, the more of the feminine element is indicated.

Blondness is a masculine characteristic. Therefore, the more blonde, the more masculine; the more brunet, the more feminine.

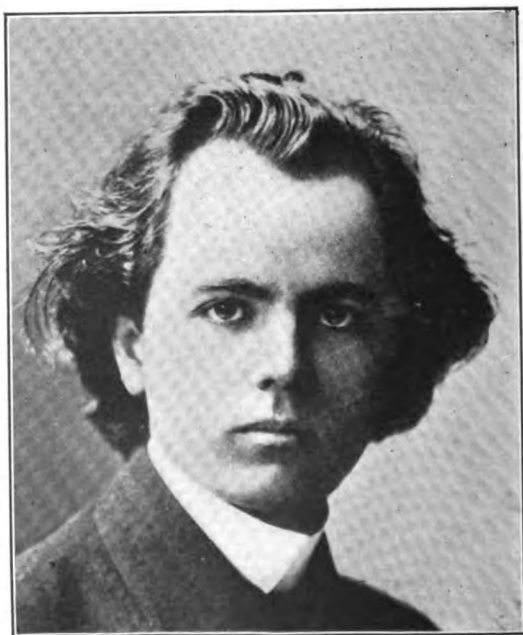
Therefore, in making observations for masculine and feminine characteristics, you will take note not only of the number of each in the individual but of their degree.

In order to aid you in making these important phases of proportion practical and concrete, let us study some examples.

**Analysis of Mr. A.**—Mr. A. is dark in color, fine texture; plane upper, convex lower; below medium height, with narrow head, very high in front; rounded and dimpled cheeks; full, red lips; narrow, rounded shoulders; slender wrists; tapering fingers;



**Figure 85.—Josef Hoffman.  
Feminine cast of features.**



**Figure 86.  
Jan Kubelik.  
Feminine cast of  
features.**

a long trunk; large abdomen; heavy hips; short, round legs; small ankles and small feet.

As indicated by his dark eyes, dark hair and dark complexion, Mr. A. is conservative and constant. He is unassuming, intensely devoted to his family and a few close personal friends, and in all things a supporter of the established order. He has lived in the same place all his life and has never changed the character or location of his business since he left school and began work.

As indicated by his plane upper and convex lower form, Mr. A. is somewhat slow in thought but impulsive in action. He is easily moved to joy or to grief; is generally very mild and good-natured, but when aroused—which he is very easily—speaks and acts without much thought of the consequences.

As indicated by his shortness of stature also, Mr. A. is somewhat excitable and is subject to many enthusiasms. He is easily interested in ideas and theories for uplifting humanity, but since he is not of the aggressive, positive type transmutes most of his enthusiasm into talk.

As indicated by his mental-vital type, Mr. A. prefers intellectual work and is interested in intellectual affairs. He is also averse to any very great physical or mental activity. He enjoys more than anything else reading and talking about things he would like to do. Being vital, he inclines to executive duties and has long been the manager of his own little business, preferring to sit and direct others in a small concern than to work for someone else at a very much larger income in a larger concern.

Being of fine texture, Mr. A. is responsive and emotional. He loves beauty and beautiful things,

and his office, his home and his person reflect his preference for what is fine and soft, comfortable and beautiful.

Being of medium soft consistency, Mr. A. is impressionable, is rather deficient in energy, and is in many ways easily influenced by the members of his family and by his friends. He shrinks from hardship and hard work, and therefore clings to his own little office and moderately successful business rather than throw himself into the hurly-burly of aggressive conflict with others for notable commercial or professional achievement.

His head being narrow, he is, as you will learn later, mild, harmless, peaceable—except when aroused to fume and sputter—and not especially energetic.

Mr. A. has high ideals and sound moral principles. He is kind, generous and even indulgent with those whom he loves. He is an enthusiastic church member and delights to share in all of the activities of his church. He is very much interested in people and would be a very good intuitive judge of human nature were it not for the fact of his ready sympathies and generally responsive emotions.

Amongst his dearest and best beloved friends, Mr. A. counts the men. He is not unresponsive to feminine charms and is intensely devoted to his wife, but he also loves his men friends and spends a great deal of time in their company.

**Analysis of Miss J.**—Miss J. is 5' 10" tall; weighs 165 pounds. She is blonde in color, having bright, golden hair, light blue eyes, fair skin and red lips.

In form she is convex upper, concave lower.

In structure she is of the distinctly motive type,

with square jaw, square shoulders, comparatively narrow hips, large hands and feet, moderately large bones, and well developed muscles.

In texture Miss J. is medium coarse, having a hair diameter of .0018 of an inch, rather large, rugged features, and thick, rather hard skin.

In consistency she is elastic, with some tendency toward hardness, and in flexibility also elastic.

Miss J.'s head is high in the crown and low in front and of medium width.

As shown by her color, Miss J. is of robust health, eager and aggressive in all that she does, fond of athletics, swimming, rowing, canoeing and skating. She is volatile and versatile—can do a great many things and do them well, and is never happier than when she has a dozen different “irons in the fire.”

As indicated by her form, Miss J. is keen and practical intellectually, cares little for theories but demands facts. She is energetic, aggressive, impatient and forceful. She controls herself well and is deliberate in speech and action. She has endurance, so that she very seldom complains of weariness, and in all her work and play manifests the courage which accompanies the concave chin.

As indicated by her size, Miss J. is not easily aroused but is calm and self-controlled even under stress of emergency.

As indicated by her structure, Miss J. is very active, loves the outdoors, excels in athletic sports, understands machinery, drives her motor car like an expert and with considerable speed. She is impatient of restraint and not fond of study.

As indicated by her medium coarse texture, Miss J. is not very responsive emotionally, is a little lacking

in refinement, and inclines to be somewhat unconventional in her dress and manners. She is, however, vigorous, unafraid of hardship, and even happy in the midst of unpleasant surroundings.

As indicated by her elastic consistency, Miss J. has vigor, energy, resiliency, life, "go." The slight tendency to hardness in consistency manifests itself not only in her great energy but also in her rather unemotional, matter-of-fact mental attitude.

Her elastic flexibility is another indication of the same tendencies.

As indicated by her high head, as you will learn later, Miss J. is ambitious and aspiring. She has high ideals and lofty principles, and she has the energy, the aggressiveness and the executive ability to accomplish her ends.

Miss J. is fond of hunting, fishing and other forms of recreation which involve destruction. She is also fond of a contest of any kind, whether mental or physical.

Miss J. is practical rather than sentimental, is not particularly interested in the refinements and niceties of clothes and self-decoration, and is utterly contemptuous of the small talk, gossip and detailed personalities indulged in by her sisters. Notwithstanding this, Miss J. is very fond of women and, as a general rule, is more or less infatuated with two or three at a time.

With these two analyses before you and by carefully checking up masculine and feminine qualities in the physiques and characters of your relatives and friends, you should not find it difficult to determine by observation the proportion of masculine and feminine

characteristics in those whom you meet, and the degree and direction of their manifestation.

## PART TWO

### HOW TO OBSERVE PROPORTIONS OF THE BODY

The accurate observation of proportion depends upon two principal factors:

First, a clear and definite understanding of the principles of proportion;

Second, an eye—and mind behind it—trained in measuring and comparing size and distances.

In order to secure a clear and definite understanding of the principles of proportion as applied to the body, you must study carefully the text and the illustrations in the first part of this lesson.

Concretely and definitely, you must know exactly where the points of division of the body into parts are located. You must make sure in your own mind that you understand just what is meant by the parts named. You must fix clearly in mind exactly what proportions and measurements you are looking for.

In order to ground you more fully in the principles of proportion, therefore, I shall define and illustrate here exactly what is meant by the terms used in the first part of this lesson.

**Divisions of the Body.**—In considering proportions of the body, we divide the entire figure roughly into head, neck, trunk, thighs, and legs.

The head is all that part of the body from the lower point of the chin, the lower edge of the ears, and the lower border of the hair-line upwards. In



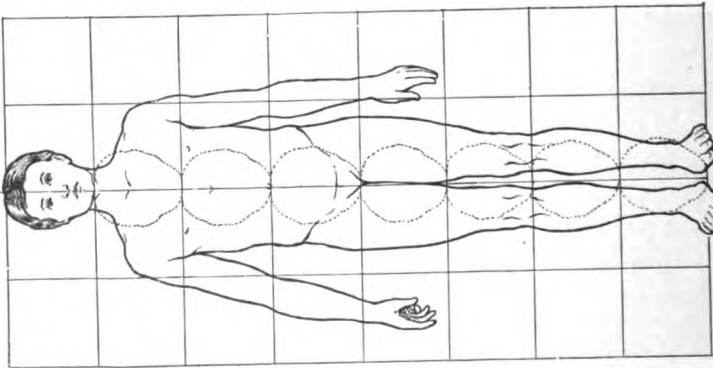


Figure 37.—Normal masculine proportions.

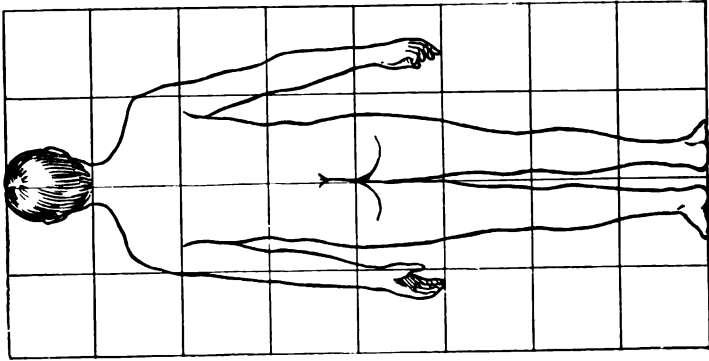


Figure 88.—Masculine proportions—arms longer than average.

considering its proportion to the rest of the body, you observe not only its height from the chin, ears and back of the neck upwards, but its width, its length, and its circumference. Bear in mind that a very large head may be low and a small head rather high.

The neck extends from beneath the chin to the collar bone in front, from the lower edge of the ears to the collar bone at the sides, and from the hair-line to the sixth cervical vertebra behind, as shown in Figure 87.

In studying the proportion of the neck, both its length and circumference are considered.

The trunk extends from the lower borders of the neck to the lowest point of the abdomen, where it meets the inside surfaces of the thighs in front and the median lines of the nates behind. (See Figures 87 and 88.)

The thighs extend from the lower border of the trunk to the knees, and the legs from the knees to the ground.

**Divisions of the Trunk.**—The trunk is divided into three parts: the shoulders, the chest and the abdomen.

The shoulders, according to artists, include all that part of the body between an imaginary horizontal line drawn through the arm-pits and a horizontal line through the collar bone.

The chest or thorax extends from the lower line of the shoulders to the waist line.

The waist line is drawn horizontally around the trunk at its smallest circumference—in the normal figure. In stout individuals, this may be the largest circumference.

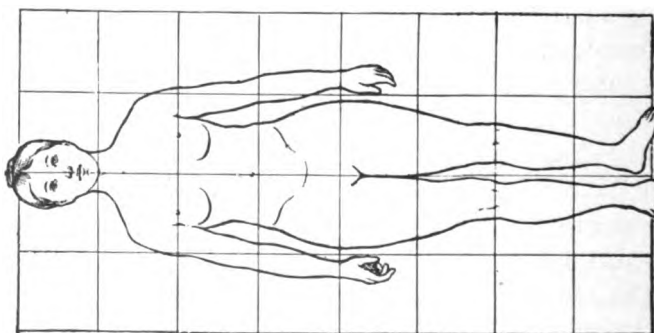


Figure 89.—Normal feminine proportions.

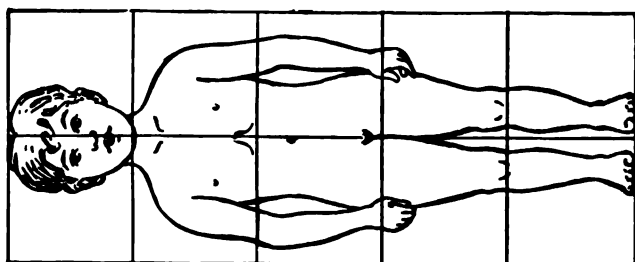


Figure 90.—Child's figure.

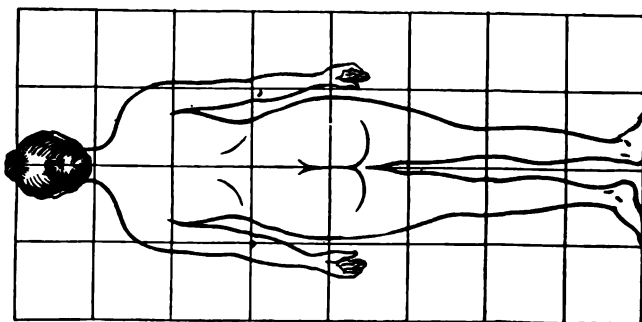


Figure 91.—Feminine proportions.  
Arms shorter than average.

The abdomen, according to artistic measurements—although not anatomically perhaps—extends from the waist line to the upper borders of the thighs in front.

The lower limb is divided into several parts: the thigh, the knee, the leg, the ankle, and the foot. These terms are in such common use that no definition of them is required.

**Average Proportions of the Body.**—In studying proportion it is necessary to have in mind always, as a standard, average or normal measurements and proportions and to compare the actual measurements and proportions observed with these.

Beginning, therefore, with the body, let us study some of the normal proportions.

Some artists measure the human figure with the head as a unit. That is to say, the whole height is seven and one-half to eight times the height of the head; the neck and shoulders taken together are one head high; the chest and the abdomen each the height of one head; the upper part of the thigh the height of one head; the lower part of the thigh, the knee and the upper part of the lower leg the height of one head; the remainder of the lower leg one head; and the ankle and foot one head. (See Figure 87.)

It may be said that this represents rather a tall figure, as of a man nearly six feet tall. In the case of shorter individuals, unless the head is much smaller, all of these measurements are also shorter.

In the child's figure the head is much taller in proportion to the body than in the adult figure, so that the average child is only five times the height of his head. (See Figure 90.)

In the average figure the lower limbs are as long

as the head, neck and trunk together; the lower leg and the thigh are the same length.

In a man 5 feet 10 inches tall the legs are normally 35 inches long, the trunk 23 inches, and the neck 3 inches long. This leaves 9 inches for the head. In other words, the trunk and neck are three times the height of the head, and the legs are four times the height of the head. (See Figure 87.)

From the top of the neck to the lower end of the trunk the shoulders are one-third, the chest one-third, and the abdomen one-third, as shown in Figure 87.

**Masculine and Feminine Figures.**—In a woman's figure, as pointed out in Part One, the trunk is relatively longer than in a man's. This extra length is from the waist down, however. A man's waist line is relatively lower than a woman's, which means that his chest is relatively deeper and his abdomen shorter.

In studying the proportion of length of arms to the rest of the body it will help you to know that the average woman's wrist, as her arm hangs naturally at her side, coincides with a line drawn horizontally midway between her head and her feet. That is, it is at the exact middle of her height. This line, as we have said, is the line dividing the trunk from the thighs.

In the average man, however, the wrist falls somewhat below this middle line, since his arms, as well as his legs, are relatively longer than a woman's.

If either man or woman is short-armed or long-armed proportionately, the wrist will be either above or below the points indicated, as shown in Figures 91 and 88.

The average man's shoulders are approximately twice as wide as his head is high from chin to crown.

That is to say, if his head is nine inches high, his shoulders are eighteen inches wide. If they are wider than this, he is broad-shouldered; if narrower, he is narrow-shouldered.

The average man's waist is approximately one and one-third times as wide as the height of his head. A man 5 feet 10 inches in height, therefore, has a waist of  $11\frac{1}{2}$  or 12 inches wide. If it is wider than this, he is large-waisted; if narrower, he is narrow-waisted.

The average man's hips are about one and two-thirds times as wide as the height of his head. In other words, the hips of a man 5 feet 10 inches tall are 15 inches wide. If they are wider than this, he is broad-hipped; if narrower, he is narrow-hipped.

If his shoulders are narrow with relation to this average proportion, and his hips are wide with relation to the same standard, then in the degree of his departure from this average his figure approaches the feminine.

In the average woman the shoulders are a little less than twice as wide as the head is high. When she is 5' 7" tall, her head is 8" high and her shoulders 15" wide.

The average woman's waist is as wide from side to side as her head is high. The average woman's hips are approximately the same width as her shoulders, or a trifle narrower. When a woman's shoulders are markedly broader than her hips, her proportions incline to the masculine.

In ordinary observation it is, of course, impossible to make these exact measurements. It is, in fact, more or less difficult to fix upon the necessary and dividing lines in the proportions of individuals who are

fully clothed. There is no way to become proficient except by practice.

A very good way is to guess the measurements and proportions of members of your own family, friends and acquaintances as accurately as possible, and then to verify and correct your guesses by actual measurements. In this way the eye becomes trained in fixing upon dividing lines, in judging of relative proportions, and in estimating measurements.

There is no road to accuracy and success in character analysis except by constant observation, constant verification, repeated interpretations of variations and combinations of variations, and careful and repeated efforts to verify the interpretations.

As I have told you often before in this course of lessons, I tell you now again, and shall probably tell you frequently, you cannot learn to analyze character merely by studying this course or any course, or book or set of books. The purpose of this course of lessons is to guide you in your studies and to instruct you as to the best methods of study. But the real subject of your study is humanity itself.

**Resemblance to Parents.**—You will very frequently find that the man with a predominance of feminine characteristics resembles his mother in appearance and character, while the woman with a predominance of masculine characteristics resembles her father. A masculine woman sometimes has an exceedingly masculine son but, if her husband—as is frequently the case—tends toward the feminine type, her daughters may resemble him in appearance and character. I do not give this as an absolute rule but it is an interesting study and will repay careful observation.

**Training of Children.**—One of the most important practical uses of this phase of proportion is its bearing upon your dealings with other people.

If you are a parent, you will not expect your intensely masculine son to be quiet, patient, submissive, careful of pretty clothes, and responsive to fine sentiments; nor will you demand that your dark, narrow-headed, fine textured, concave upper—convex lower boy be bold and aggressive, that he enjoy fighting and hardship. Parents often do great damage by ridiculing or treating harshly such a boy.

You will encourage your wide-headed, robust, energetic, masculine boy to cultivate and make the most of his masculine qualities; while, on the other hand, if your boy is inclined to be feminine in character, you will teach him the value of courtesy, tact, diplomacy, persuasiveness, persistence, and the other qualities that come most natural and easy to him.

Of course it is wise to give every individual as all-around an education and training as possible; and the masculine boy should be taught courtesy, tactfulness, and diplomacy, just as the feminine boy should be taught to be more aggressive, more courageous, and more original. The masculine needs his undue harshness softened—the feminine needs to have his physical and mental muscles hardened. It is a mistake, however, to expect the aggressive individual to make his way principally by tact and persuasiveness or the passive individual to make his way by positive boldness and aggressiveness.

**How to Appeal to the Two Types.**—In dealing with others you should never lose sight of the fact that those with a preponderance of masculine qualities are usually practical and matter-of-fact. They



demand facts, not theories or reasons. They want to be shown. The best avenue of approach to their will is their senses—with things they can see, hear, taste, smell, and feel. They are more or less indifferent to flattery or to any appeal to emotions of vanity, sympathy, veneration, or other sentiment. They can be appealed to, however, very powerfully through considerations of profit, efficiency, economy, achievement, or duty.

On the other hand, those of a feminine tendency, whether men or women, respond easily and quickly to praise. They love the beautiful. Their sympathies are easily aroused. Their religious sentiments are keen. They are passionately fond of members of their own family, especially of children, also pets. Any appeal to them along these lines is sure of a hearty response.

The masculine type demands the privilege of making its own decisions. The feminine type is more dependent and sometimes has to have its decisions made for it.

**Employment and Vocation.**—In choosing a vocation for others or for yourself, or in employing men or women, it is important to bear in mind these masculine and feminine characteristics.

The intensely masculine man or woman should never be placed in a position where patience, constancy, submissiveness, gentleness, sympathy, and quiet, persistent activity are required. Neither should the feminine man or woman be required to undertake work in which boldness, originality, initiative, aggressiveness, decisiveness, and versatility are necessary to success.

I have seen thousands of misfits and failures as the

result of ignorance of this principle, which is simple, easy to understand and to apply.

**Analyze Yourself.**—Take the list of masculine and feminine physical qualities shown on page 6. Check yourself carefully according to this list. Be frank and truthful with yourself and determine just how many masculine and how many feminine physical characteristics there are in your make-up. Then take the list of mental and psychical qualities on page 12 and check yourself carefully according to that list. See how nearly the proportion of masculine and feminine qualities in your case agrees in the two lists. I have been making some studies of friends and acquaintances with these lists, and I find:

Miss A. has 18 feminine physical qualities and 4 masculine physical qualities, 22 feminine mental and psychical qualities and 4 masculine mental and psychical qualities.

Mr. B. has 11 feminine and 11 masculine physical qualities, 14 feminine and 12 masculine mental and psychical qualities.

Mr. C. has 12 feminine and 10 masculine physical qualities, 15 feminine and 11 masculine mental qualities.

Mr. D. has 21 masculine and 1 feminine physical quality, 25 masculine and 1 feminine mental and psychical quality.

Check your friends and acquaintances according to this list in the same way, and especially yourself.

**Make the Most of Yourself.**—If you are a masculine man, then make the most of your aggressiveness, your originality, your courage, your vigorous energy, your inventiveness, and your practical quality of mind.

If, on the other hand, you are a feminine man, do not make the mistake of trying to be masculine. This is one of the most pitiable forms of failure. The naturally quiet, gentle, courteous, tactful man cannot well assume an air of boldness. Many do attempt to cover up deficiencies in real courage and aggressiveness by bluff and bluster. One who understands them could only wish that they would develop and cultivate rather their fine, gentle, sympathetic qualities. There is no disgrace attached to the lack of brutality and bloodthirstiness.

Havelock Ellis, in his work entitled "Man and Woman," presents many arguments to prove that the feminine qualities are more highly evolved and more civilized than the masculine.

I know and you know splendid men who accomplish much and attain great success by means of their charm of manner, their quiet but almost invincible persuasiveness, their patience and their constancy.

The eager, restless, masculine man has his place and his work to do in the world, and he can best accomplish it by original, inventive, aggressive methods which require boldness and vigorous action.

The quiet, patient, keenly sympathetic, beauty loving, feminine man has his place and his work to do in the world, and he can best accomplish it, not by trying to be what he is not, but by making the most of his very charming personality and other altogether desirable qualities.

**The Folly of Affectation.**—If you are either a masculine or a feminine woman, these remarks apply equally to you. If a feminine man attempting to appear masculine is a pitiable failure, perhaps a masculine woman attempting to appear feminine is

even worse. Nor is the accentuation and over-emphasis of her masculine traits any more pleasing.

There is no combination of characteristics which is wholly bad, just as there is none which is wholly good. All things human are relative.

But every human characteristic is good in moderation, when rightly used. There is no reason why any human being should be ashamed of his or her qualities. But there are many good reasons why every human being should learn what his qualities are and how to make the most of them. And especially is there every good reason why each one of us should be natural and not attempt to affect or pretend to have that which we have not. Affectation and pretense may deceive a few of the unwary but they deceive no one quite so completely and so tragically as the person who attempts to use them.



## LESSON SIX

### REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

I. What are the three phases of proportion considered in the Science of Character Analysis by the Observational Method?

II. Name seven differences between male and female human bodies.

III. Name seven differences between masculine and feminine traits of character.

IV. What general divisions of the human body are considered in studying proportion?

V. Which seems to determine masculinity or femininity of character—sex or proportion?

VI. How are the degrees of masculinity or femininity in any individual determined?

VII. What is the average height of the human body as measured in heads?

VIII. Through what qualities can the masculine type most easily win?

IX. Through what qualities can the feminine type most easily win?

X. (a) State how best to appeal to the masculine type. (b) To the feminine type.



## LESSON SEVEN

### PROPORTION (*Continued*)

#### PROPORTIONS OF THE FACE

Roughly speaking, the human body burns sugar, starch and fats, just as the locomotive burns coal. Coal is mainly carbon. Sugar and starch are carbon and hydrogen. Coal unites with oxygen in the locomotive fire-box to form carbon-dioxide. This combination releases the sun's energy stored up in the coal. This is released first in the form of heat. The boiler and engine transmute heat energy into motive energy.

The carbon and hydrogen in sugar, starch and fats unite with oxygen in the human body. With carbon, oxygen unites, as in the locomotive fire-box, to form carbon-dioxide. With hydrogen it unites to form water. This union of oxygen with carbon and hydrogen releases the energy stored up by the sun in food. The body transmutes this into heat, motion, nervous energy, and mental activity.

The more fiercely the fire in the locomotive burns, the more heat is produced and the more energy is released. The wider open the draught, the hotter the fire, so long as plenty of coal is provided.

**The Basis of Physical and Mental Energy.**—In the same way, the more air drawn into the lungs of the human body, the more physical and mental



energy is there released, provided sufficient food is eaten, digested and assimilated.

When you see a boiler with a large fire-box, wide open lower doors and a powerful draught, you know that boiler is capable of producing an immense amount of energy, whether the energy is all wisely and efficiently used or not.

In the same way, when you see an individual with deep chest and a large, capacious in-take for air, you know he is capable of producing a great deal of energy, whether he uses that energy wisely and efficiently or not.

**What the Nose Indicates.**—The nose is man's in-take for air. The nose is connected directly with the lungs. Expert diagnosticians have learned that the nose and the section of the face which the nose dominates are infallible indices of the activity and condition of the lungs.

A large nose, high in the bridge, with deep, capacious nostrils, indicates active lungs and inherently powerful and efficient respiration.

A small, flat, pinched-looking nose indicates small, inactive, cramped lungs.

A bright flush on one or both of the cheek-bones is one of the diagnostic symptoms of pneumonia. The hectic flush, also, high on the cheek-bones, is one of the most common accompaniments of tuberculosis of the lungs.

When the nose and the face in the region of the nose appear pale, drawn, collapsed or pinched-looking, it is an indication of active disease of the lungs. Hemorrhage of the lungs is followed by extreme pallor of the nose and the cheeks near the nose, with the skin tightly drawn over the bones and cartilages,

showing bloodlessness and thinness amounting almost to transparency.

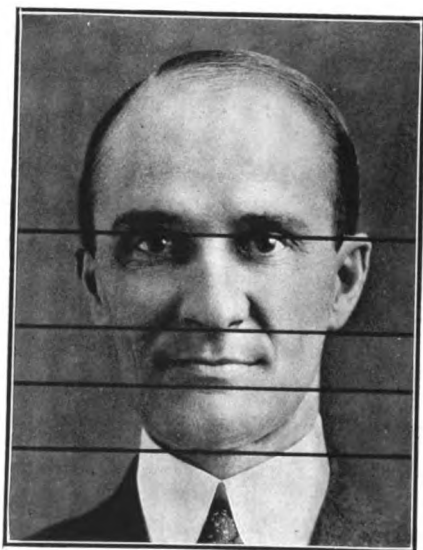
**Significance of Cheek Bones.**—The cheek bones are intimately associated with the nasal passages and are valuable indications of their size and character. The higher, the larger, and the wider apart the cheek bones, the larger and the better constructed are the nasal passages. This means not only a freer passage for air but a more thorough warming and filtering of air before it reaches the lungs.

The size and construction of these nasal passages have much to do with the resonance and clearness of the voice. They are in that respect something similar to the bell of a trumpet. It has been noted by experts that people with wide, high cheek bones are better singers than people with narrow, low cheek bones.

You see plainly, then, that the nose, the cheeks in the region of the nose, and the cheek bones are all faithful indications of the capacity, activity, and condition of the lungs, and are therefore important indications of the *energy* of the individual.

You have already learned and observed this to a certain extent in your study of Form. The individual with convex nose manifests a positive degree of energy. The concave nose, on the other hand, indicates negative energy. You now proceed, however, from a study of the form of profile of the face to a study of the proportions of different sections of the face. In this way, you approach the subject from another angle, add to your knowledge, and find a valuable aid in your analysis and a verification of the indications of form and structure.

**Definition of Face.**—The face, as you will study



**Figure 92.—Face divided into nose, mouth, and chin sections.**



**Figure 93.—Woodrow Wilson. Long, narrow nose section.**

it in this science, is all that part of the head from a horizontal line drawn through the root of the nose to a line beneath the chin, and extends at the sides from behind one ear to behind the other. In other words, the face includes the eyes, nose, mouth, cheeks, jaw and ears.

**Sections of Face.**—For the purposes of this study, the face is divided into three sections, namely:

The first or nose section;

The second or mouth section;

The third or chin section.

The first or nose section of the face is all that part between horizontal lines drawn through the root of the nose and the juncture of the upper lip with the septum of the nose, as indicated in Figure 92.

The second or mouth section is that part of the face between horizontal lines drawn through the juncture of the upper lip with the septum of the nose and the juncture of the lower lip with the chin, which is usually marked by an indenture, as shown in Figure 92.

The third or chin section is that part of the face between a horizontal line drawn through the juncture of the lower lip with the chin and a horizontal plane placed beneath the chin, as shown in Figure 92.

**The Balanced Face.**—In the balanced face, according to artistic standards, the first or nose section of the face is equal in length—or up and down—to the other two sections combined. These other two sections are equal in length. In other words, the nose section is one-half the length of the face; the mouth and chin sections each one-quarter.

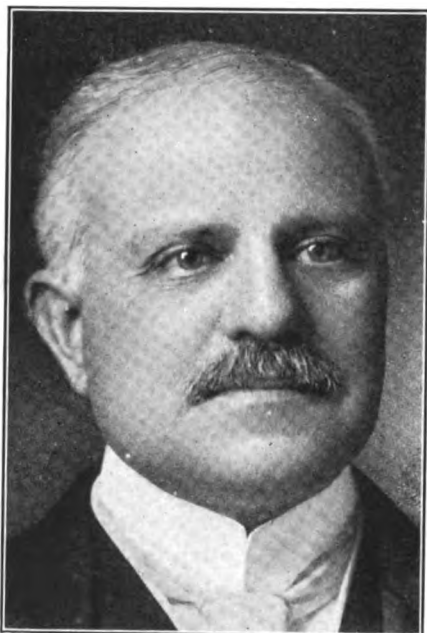


Figure 94.—Daniel Guggenheim. Short, wide nose section.

Photo by Pach Bros , New York

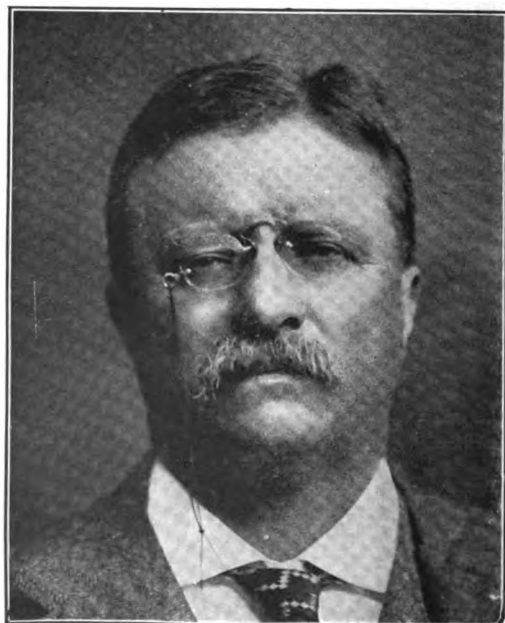


Figure 95.  
Theodore Roosevelt. Long, wide, full nose section.

In character analysis, however, not only length but width, fullness, color, and appearance are taken into consideration. The whole physical character of each section of the face is significant.

### FIRST SECTION—ENERGY

The first or nose section may predominate over the others in length or in width or in both.

**Spasmodic Energy.**—When this section predominates in length but not in width (see Figure 93), the nose is long, the upper parts of the cheeks are flat or sunken, the cheek bones usually high but not wide, and all of this section of the face has a long, narrow, lean appearance.

This development of the first section of the face indicates great energy rather spasmodically expended. The individual is active and energetic but is prone to great outbursts of energy, with following periods of weariness and inactivity. He is inclined to be a “hard worker”—a keen, aggressive, impatient, pushing individual. Such a nose section is well exemplified in Woodrow Wilson.

**Sustained Energy.**—In case this first section of the face is wide and not long (see Figure 94), the nose is comparatively short, the cheek bones high and wide, the head wide, and the cheeks well filled out. This is an indication of latent energy, far more steadily and constantly applied, and therefore almost never exhausted. Daniel Guggenheim illustrates the type.

**Great Energy.**—In case this section of the face is long, wide, healthy in color, and well filled out with

flesh (see Figure 95), the individual has both great active and great latent energy. This he may express physically, mentally, or both.

When this section of the face is large in proportion to the other two sections, the tendency of the individual is to expend his energy too rapidly, too eagerly, too impulsively, and often too impatiently.

Being moderate or deficient in endurance, he tires himself out. His restless, imperious energy often drives him to the verge of exhaustion, or even to complete exhaustion. His energy is prone to torment him with an intense desire to accomplish far more than his endurance will permit; so that his life is sometimes a succession of great bursts of activity, either mental or physical, followed by exhaustion in which he is scarce content to rest because of his eagerness to be up and doing.

**How to Use Energy.**—It is exceedingly important that people with predominant nose sections should learn to curb their energy and conserve it, to husband their resources of vitality, to be satisfied with a moderate expenditure of mental and physical energy. They may thus escape the periods of exhaustion which are so distressing. In the end they will accomplish more work and better work.

With a solid foundation of endurance, and normal vitality, the individual with a goodly nose section is equipped for achievement and attainment. He is the man who does things in all kinds of human activity—athletics, manual labor, business, politics, art, music, literature, science, or philosophy.

**Deficient Energy.**—When this section of the face is deficient in proportion to the other two sections, it is short or narrow, or both, and often shows a

marked leanness or lack of development, especially in the neighborhood of the cheek bones. In some cases the cheeks are full and even fat, but deficiency is shown in the narrowness or smallness of the cheek bones.

Faces of this type indicate deficiency in energy, both mental and physical. They incline to inactivity. They prefer reading or dreaming or card playing or loafing or sleeping to either mental or physical work or play.

I have watched many athletic contests and have never seen a winner in any of them with a nose section of the face of this type. I have seen some athletes with apparently deficient noses but in every case there was a splendid development of the cheek bones.

Those who are deficient in energy are often adroit in obtaining what they want without hard work. They scheme, plan, and persuade others to work for them. This is the concave nose.

You have learned that the concave type is good-natured, mild and agreeable. He is very likely to make use of these qualities to persuade others to do the hard work he himself dislikes.

The pitfalls of people of this type are lazy breathing, neglect of ventilation, inactivity, and downright laziness.

**Development of Energy.**—I have often been asked whether a deficient nose section can be developed. I have seen both men and women develop this section by persistent breathing exercises, watchfulness of ventilation and plenty of exercise in the open air.

I do not say that the individual with a deficient nose section can develop a high, long nose and large,



wide cheek bones, but I do say that this is no reason why he should starve for oxygen and lag in the race because he is half asphyxiated.

### THE MOUTH SECTION—VITALITY

**What the Mouth Indicates.**—The mouth is the beginning of the alimentary canal. The first processes of digestion and assimilation take place in the mouth, namely, mastication and insalivation.

When a physician begins his diagnosis of a patient one of his first steps is to examine the tongue. Why? Because the condition of the tongue has been found to be an excellent indication of the condition of the entire digestive tract.

You do not need to observe very widely to learn that the individual with good digestion and assimilation and good appetite has full lips and well-rounded cheeks in the region of the mouth, while the individual who is suffering from digestive disturbances has collapsed or sunken lips and cheeks.

Did you ever watch a boy smoke his first cigar or a person on board ship becoming seasick? As soon as nausea comes on there is a "drawn" look and characteristic pallor around the mouth. In many other ways, the identity of the mouth with the digestive and nutritive system shows itself.

**How the Mouth Section Indicates Vitality.**—The second or mouth section of the face, therefore, indicates the capacity, activity, and condition of the digestion, assimilation, and nutrition of the individual.

When this section is large and well developed, the lips are full and often long up and down. The

cheeks outward from the lips are also full and well rounded. The color is clear and natural, and the whole appearance indicates health and vigor.

A proportionately strong development of this section of the face is one indication of a strong, reliable digestion, and physiologists teach that it is largely by the digestion and assimilation of food that vitality and energy are recuperated.

When, therefore, this section of the face is of normal proportion, the appetite is keen, the digestion good, and the individual is well-nourished. He has vitality—recuperative power—for his needs. If for any reason he does expend his energy beyond the bounds of his endurance, he easily recuperates his strength when activity is over.

Length, width, and fullness of this section of the face usually accompany the vital type and are among its indications. The appetite is large, digestion powerful, and assimilation good. The individual puts on flesh easily and may even become corpulent. He seemingly has inexhaustible recuperative powers. He can work many hours at a stretch, eat heartily, sleep three or four hours, and be ready for work again, fresh and unwearied.

**Indications of Appetite.**—When the lips are full and large, the appetite is large. If they are fine in texture and finely curved, the individual has refined and somewhat epicurean tastes. He is fond of specially prepared dishes and delicately flavored foods. If the lips are coarse textured, large and loose, the individual is gross in his appetites and cares more for quantity than quality. He eats large quantities of any kind of food.

Large, full lips are sometimes accompanied by

cheeks flat or sunken outward from the corners of the mouth. In this case, while the appetite is large, the capacity of the digestive apparatus to take care of large quantities of food is lacking. Unless the individual checks his appetite, he may badly cripple his digestion and cause himself a great deal of trouble.

When this section of the face is deficient, short and narrow, flat and sunken, there is either inherent insufficiency of the digestive and nutritive system or the individual is diseased in these organs.

When the lips are small and thin, the individual is not greatly interested in food. He eats because it is necessary to keep up his strength and provide the energy necessary for his work, not because he particularly enjoys it. Such people, if other interests occupy them and call out their enthusiasm, often forget to eat.

**Digestion and Disposition.**—When the cheeks outward from the corners of the mouth are sunken and pale, there is a drawn look in the mouth section, and the lips are thin and pale, the individual is deficient in food sense. His capacity and power of digestion and assimilation are inherently deficient.

These are deficient in vitality and recuperative power. They require a great deal of rest and sleep or they become utterly exhausted and recuperate slowly.

People in whom the mouth section of the face is deficient are liable to be irritable, weak, whining, impatient, melancholic, irascible, pessimistic, discontented, or sarcastic. The stomach is in an important sense the seat of good-nature and happiness.

Such people should learn to conserve their ener-

gies and to husband their resources of vitality. They should avoid worry and fear, and especially worry and fear with regard to their digestion. As a general rule, such people do not need a strict, careful, narrow dietary, but, on the other hand, should be encouraged to eat nourishing food, taking care not to overwork their none-too-strong digestions.

### THE CHIN SECTION—ENDURANCE

**The Chin and Heart.**—For some reason which has not been satisfactorily explained, the development of the jaw and chin is closely associated with the development and power of the heart and circulatory system.

My records show that when the chin is well developed and strong the heart is steady and strong and the circulation is excellent, as shown by color in the ears, lips, cheeks, palms of the hands, and finger nails, and by the full-blooded warmth of the extremities.

They also show that when the chin is small and deficient in development the heart is weak and easily excitable and the circulation is deficient or poor, as shown by paleness of the ears, lips, cheeks, palms of the hands, and finger nails; also often by cold hands and feet.

A large, strong chin and jaw indicate a steady, reliable heart and good circulation. A deficient chin section often accompanies a weak, excitable heart, and poor circulation.

A good circulation is one of the principal factors in endurance. It keeps the muscles and the brain well nourished. It also carries away to the elimi-

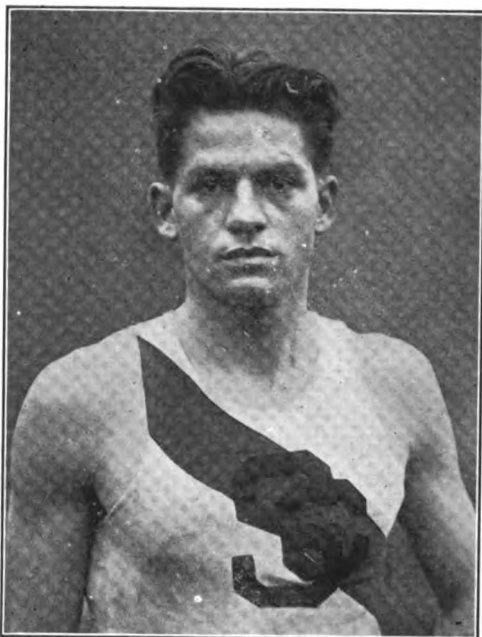


Figure 96.—Long distance runner, showing strong chin and jaw.

Photo by American Press Association



Figure 97—Slight deficiency in nose section—deficient mouth and chin sections.



Figure 98—Septum of nose curving into upper lip.

Illustrations by courtesy of Snafield Publishing Co. from "The Bertillon System of Identification"

native organs the fatigue poisons produced by activity.

An unreliable heart and a poor circulation do not nourish the brain, nerves, and muscles sufficiently; nor do they carry away efficiently the fatigue poisons for elimination. The muscles and brain become weak for want of nourishment and are poisoned by their own wastes. This means fatigue and exhaustion.

A strong chin and jaw, being composed of bone and muscle, are as a general rule associated with a goodly degree of development of all the bony and muscular tissues of the body. This development is also a basis for endurance.

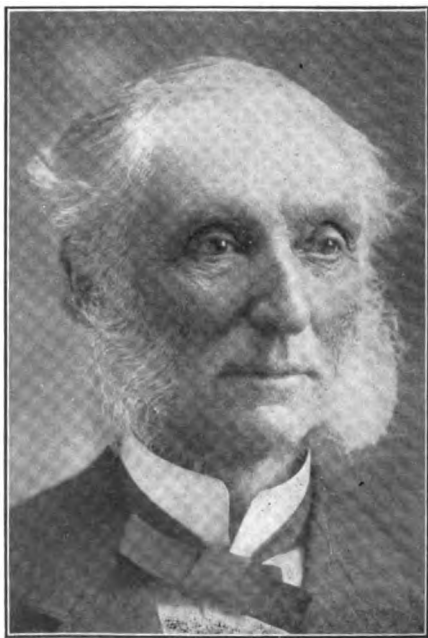
For these reasons, a large development of the chin section of the face is an indication of physical and mental endurance. Strong bones and muscles, or an active brain—or both—well supplied with blood and kept free from their own waste, can maintain activity over long periods of time with but little weariness.

Because they can sustain activity, people with strong chins are determined, persistent, and persevering. They are the men of "indomitable will."

**Circulation and Courage.**—"The causes of emotion," we have already quoted Professor James as saying, "are indubitably physiological." This means that what is generally known as the physical expression of an emotion is in reality the cause of the feeling. For example, when someone insults you, your jaws tighten, your fists clench, blood rushes to your head and face, and your muscles become tense. You feel the movements of these muscles, the throbbing of your heart, and other physical reactions—and you call what you feel the emotion of



**Figure 97A.**  
Well-developed  
mouth and chin  
sections.



**Figure 97B.**—Long, but  
narrow and poorly devel-  
oped mouth section. Vital  
power normally strong, but  
weakened by lack of care.

anger. Consciously relax all muscular tension and your feeling of anger evaporates.

In popular speech, we say that the emotion of fear causes the heart to beat rapidly, the face to become pale, the hands and feet to grow cold, and the whole body to tremble. Great fear often causes a feeling of so great exhaustion as to amount to paralysis and even the loss of consciousness.

Reversing this, according to Professor James' formula, we may say that the rapid beating of the heart, paleness, cold hands and feet, and exhaustion cause fear. One of the most distressing symptoms of heart disease is apprehensiveness. All of these physiological phenomena are the results of excitable or weak heart action.

With these facts before us, the logic is inevitable. The individual with strong, reliable, steady heart, and vigorous circulation is courageous. The individual with weak, unreliable, excitable heart, and deficient circulation is fearful and timid.

By many thousands of observations, these facts have been verified. People with a large development of the third section of the face are calm, not easily excited, not easily frightened, and have both moral and physical courage. People with weak, deficient chins are excitable, easily frightened, timid, and often lacking in moral or physical courage, or both. It is not altogether a slang phrase to say that such people "get cold feet." Nor is it a coincidence, merely, that the word courage should be derived from the Latin word meaning heart.

It is worth noting that fear causes the jaw to drop, while determination sets the jaw and defiance thrusts it forward.



Because people with strong, well-developed jaw and chin are not easily excited or frightened, they are deliberate in action, slow in the expenditure of their energies. On the other hand, those who are deficient in this section of the face are quick and impulsive in action and far too rapid in the expenditure of their mental and physical energies.

When this section of the face is long and narrow, look for mental activity and endurance. When it is short and broad, look for physical activity and endurance. When it is both long and broad, look for a combination of the two.

**Deficiency of Chin Section.**—When this section of the face is deficient, as you learned in the lesson on Form, there is a deficiency in all those qualities which accompany a strong, steady, reliable circulation—mental and physical endurance, muscular and bony strength, and physical courage.

The individual is nervous, excitable, and therefore impulsive. Lacking courage, he markedly lacks the courage of his convictions, and is, therefore, easily led and easily influenced by others. Such people must have a leader. (See Figures 3 to 9.)

**Combination Proportions.**—A careful observation of the faces of the next fifty or one hundred people you meet will convince you that there may be all kinds and degrees of combinations of proportion of the three sections of the face.

In some faces there is large development of all three; in other cases a deficient development of all three, as shown in Figure 97.

Any one section of the face may be largely developed and the other two deficient, or any two may be largely developed and the other one deficient.

The significance of these combinations should be easily understood. Excessive energy with deficient vitality and endurance means a restless eagerness for action, which leads to frequent over-exertion and consequent exhaustion from which the individual rallies but slowly.

Great energy and large endurance with deficient vitality indicate courage and persistence in mental or physical work, handicapped by insufficient strength.

Great energy and good vitality with insufficient endurance indicate restless outbursts of energy, followed by exhaustion, with quick recuperation. People of this combination very frequently have weak hearts and should not overtax their strength by violent effort.

Deficient energy with large vitality and large endurance often gives us the puttering type of individual, one who is always busy but never has positive energy enough to work at high pressure and accomplish great things. These people are the plodders, the kind of people of whom it used to be said "they could trot all day in a peck measure."

Deficient energy with large vitality and deficient endurance indicates great dislike for physical or mental activity, combined with lack of courage, lack of initiative, lack of self-control, impulsiveness and a pretty constant affliction of "that tired feeling."

The well balanced face is, after all, the most desirable. The individual with the three sections of the face developed in balanced proportion is energetic, forceful, good-humored, healthy, determined, and courageous. He is capable of sustained activity, either mental or physical. He persists in his undertakings until he has succeeded. His digestion

is good, and so is his disposition. His recuperative power is normal, and in all that he does there is a balance which is conducive to moderation and sanity.

**The Laws of Face Proportion.**—In working out the signification of any combination in any degree, you cannot go wrong if you keep close to these three laws:

*First, the degree of development of the first section of the face indicates the inherent quality and developed power of the lungs and respiration, and is an indication of the degree of energy possessed by the individual.*

*Second, the degree of development of the second section of the face is an indication of the inherent quality and degree of development of the digestive and nutritive functions of the body, and is therefore an indication of the degree of vitality and recuperative power possessed by the individual.*

*Third, the degree of development of the third section of the face is an indication of the inherent quality and degree of development of the strength and efficiency of the heart and circulatory system, and is therefore an indication of the degree of endurance and courage possessed by the individual.*

## PART TWO

Observation of facial proportion is partly a matter of accurate measurement and partly a matter of judgment.

The length of each section of the face can be accurately measured with either a tape, a rule, or, better than either of these, a good pair of calipers.

In addition to the measurements, however, you

observe the fullness of each section, its characteristic development, its color, its condition, and in short its general appearance as to development, health, activity, and strength.

Measurements disclose the inherent energy, vitality, and endurance as indicated by the three sections of the face.

By other observations you learn what the individual's environment, experience and habits have done with his inherent capacity for energy, vitality and endurance.

**Estimating and Measuring.**—In actual practice, of course, your measurements are made, not with instruments but with the eye. These measurements with the eye, however, may be based upon a number of actual measurements with instruments. There is no other way to train the eye to accuracy except by practice in estimating with the eye, and then verifying your estimates by noting, as carefully as you can, the traits of the individual.

Once you get clearly in mind the proportions of the face sections in members of your family and your friends, you will then have bases for comparison which will greatly aid you in accurate observation.

In estimating the sections of the face it is also necessary to fix very definitely upon the lines or points of division.

**How to Divide the Face.**—Ordinarily the forehead is considered as a part of the face. Anatomically, however, this is incorrect, as the forehead is a part of the cranium.

In observing proportions, therefore, you consider as the face only that which lies between a horizontal

line drawn through the root or top of the nose to the upper juncture of the ear with the head, downward behind the ears, following the line of the lower jaw to a horizontal line beneath the chin, as shown in Figure 92.

The division lines of the face are at the upper extremity of the nose on the upper boundary, at the juncture of the septum of the nose with the upper lip, at the juncture of the lower lip with the chin, and a horizontal line beneath the chin, as shown in Figure 92.

It is comparatively easy to fix the second line, since it is drawn through the point where the septum or partition in the nose makes an angle with the upper lip.

In some cases the lower edge of the septum merges into the upper lip in a broad curve or in a straight line, as in Figure 98. In such cases the line should be drawn with reference rather to the juncture of the wings of the nose with the upper lip.

The third horizontal line is drawn through the juncture of the lower lip with the chin. In most individuals this point is plainly indicated by an indentation, more or less marked.

Occasionally, however, there is almost a flat surface from the red part of the lower lip to the point of the chin. Even then a keen eye will observe where the lip leaves off and the chin begins.

In drawing the plane at the lower boundary of the face, care should be taken to include all of the chin. In the case of concave chins this is not difficult, but the more convex the chin the harder it is to determine exactly where the chin leaves off and the throat begins. If, however, the chin is made to rest upon

a book or other plane surface, held horizontally, the point will be clear enough.

When your measurements and your observations of the sections of the face have been carefully made, your next step is to verify and at the same time to study carefully the different ways in which the characteristics indicated are expressed in different individuals.

**Analysis of an Energetic Man.**—For example, you observe one individual with a long, wide, well-developed nose section. That is an indication of energy. How does the individual manifest his energy?

He may be a man who sits all day at a desk and lies reading far into the night. He may show exceedingly little physical activity. You wonder why.

When you come to study the man, his character and his habits more carefully, you find that during those hours at his desk he is really furnishing the mental motive power for an organization of thousands of other men.

His dynamic mind plans new methods of manufacture, aggressive advertising and selling campaigns, the opening up of new markets, the speeding up of production, the invention or design of new products.

His energy flows from that quiet desk out through the organization to every individual in it, like electricity over wires to motors in every part of a big factory. And, just as the motors tug away at their tasks at high speed in response to the current flowing through them, so this man's employes work harder and faster than the employes of a less energetic man, because the current of his dynamic personality flows through them.

Thus one man's energy manifests itself. Can you tell, as the result of your studies thus far, what are some of the other variations in this man? What is his color, his form? Is he mental, motive, or vital, or what combination of the three? About what would be his texture and his consistency?

**Analysis of Another Type of Energetic Man.**—Here is another man, also with a large nose section. The manifestation of his energy is easily observable. In his school days he was a famous athlete. He still loves tennis and golf, horse-back riding, swimming, skating, yachting, hunting, and fishing. He drives his motor car at high speed. He has promoted and built railroads, steamship lines, canals, tunnels, factories for the manufacture of traction engines, automobiles, and car wheels.

What is this man's color, his form, his size, his structure, texture, and consistency?

**Still Another Type.**—Here is still another man, also with a large nose section. You wonder why he is physically so inactive. You wonder how he manifests the great energy that his nose section certainly indicates.

You find that he is a scholar. He has written a treatise on the minor prophets. Hebrew, Greek, Latin, Sanskrit, French, German, Spanish, Scandinavian, Italian, and English are all equally familiar to him, and he has a deep knowledge of the classics in each. His treatises on philosophy, philology, and theology are authoritative.

Can you tell what are the variations in this man's color, form, size, structure, texture, and consistency? Can you paint for yourself a mental picture of him so far as these details are concerned?

A large development of the mouth or vitality section of the face may also have different manifestations in different individuals, according to the variations in them of the other variables.

**An Exercise in Character Analysis.**—Try a little different exercise in the study of this section. Take the portraits of William Jennings Bryan, Thomas A. Edison, William Howard Taft, Chief Justice White, James J. Jeffries, and H. O. Havemeyer. Add to them either photographs or mental pictures of any of your friends, relatives, or acquaintances who have a large development of this section of the face. (See Figures 72, 57, 56, 76, and 47.)

According to your knowledge of these persons, what is your observation in regard to the manner in which each of them manifests his vitality and recuperative power? Which of them has the greatest vitality? How is it manifest in his face?

Which of them has the least, and how is this manifest? Can you trace in each of them the other indications, as the result of which one is a politician, another an inventor, another an orator, another a financier, and another a prize-fighter?

In order to classify and crystallize your knowledge and your judgment in regard to these, write out a brief analysis of each of the three men I described to you in connection with the nose section and of each of the men named in connection with the mouth section.

Make your analyses orderly. Begin with color in every case, indicating not only approximately the color but the individual's place on the color scale.

Then write down his exact combination of form, his size as nearly as you can estimate it in both height



and weight, his combination of structure, his texture stated in terms of his place on the texture scale, and his consistency and flexibility.

After each of these items write very briefly its indication. Then study over the indications as you have written them and make the combination, writing at the close a brief description of the man's character.

**How Character Analysis Grows Easy.**—These will not be easy tasks for you if you do them conscientiously. Of that I am well aware. The study of Character Analysis by the Observational Method is not an easy study. It deals with one of the most complicated and infinitely variable subjects known to man, but much can be learned from it, and every little learned will prove to be of great value.

No one can ever attain absolute perfection in knowledge and application of this science, but everyone can learn something every day about it. Thus a little knowledge may grow into great knowledge. Thus what is but a difficult, crude, and very general application of its principles at first may become an easy, swift, accurate, definite, and detailed application and interpretation.

## LESSON SEVEN

### REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

I. What is the fuel which forms the basis of physical and mental energy?

II. What is the significance of the cheek bones?

III. Name and describe the boundaries of the three sections of the face considered from the standpoint of proportion.

IV. State what is indicated by a long, wide, well-developed nose section of the face.

V. Why does the mouth section of the face indicate the degree of vitality?

VI. What relation exists between digestion and disposition?

VII. Name two physical and two mental characteristics indicated by a well-developed chin section of the face.

VIII. Name two physical and two mental characteristics indicated by a deficient chin section of the face.

IX. What are the balanced proportions of the nose, mouth and chin sections of the face?

X. Why is a good circulation necessary to endurance and courage?















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