

THE ART OF HAND-READING.
IN TWO CHAPTERS.—CHAPTER I.



WITHIN the last few months we have on several occasions met in society people who have professed a belief in what is called "Chiromancy," that is, the art of reading the past, and future, as well as the present, of our lives from the mere inspection of our hands. In this paper we propose to set forth, not exhaustively, some of the principles of this science which appear to

us interesting or curious. But we wish distinctly to impress upon our readers that we can in no way commit ourselves to the explanations given by chiromants; we regard the interpretations when accurate as coincidences, and, of course, any attempt at prophecy is out of the question. At the same time, some interesting and curious circumstances have been brought to our knowledge by chiromants, and we ourselves have with some trouble mastered the first principles of this so-called science, which professes to enable people to discover their true nature, and to inform themselves concerning their friends' characters and dispositions.

With this preface, distinctly declining to pledge ourselves to the infallibility of the evidence so adroitly adduced from the various lines and mounts of the hand, the shape of the fingers, and other characteristics, we will set forth the means whereby the chiromants claim to read destiny. Any one can then inform himself or herself as to the truth or fallacy of the "mysteries" of the hands which are supposed to be written upon them; but we do not advise any one to believe in chiromancy. With this understanding we will proceed to explain the so-called art of hand-reading as it was explained to us.

It may be accepted as a truth that in any ordinary company no two pairs of hands will be found alike—perhaps exactly alike will be the more accurate phrase. The lines on the palm are common to all, as features are common to every face. But the depth, colour, direction, and continuity of these lines differ essentially, just as eyes, nose, mouth, chin, and ears differ, although at first sight so much alike.

Chiromancy is now divided into two portions, viz., *Chiromony*, which includes the study of the shape of the hand as a whole; and *Chiromancy*, which treats of the lines and mounts of the palm. The former we must only notice very briefly. There are seven different types of hands, which can easily be recognised by an attentive observer; these derive their characteristics from the disposition of the individual. Chiromants claim to tell a man's hand from knowing his tastes and pursuits. We have, then, seven types of hands which are divided thus:—

1. The Sanguine or Jupiterian type.
2. The Bilious or Saturnian type.

3. The Nervous or Mercurial type.
4. The Martial or Labouring type.
5. The Sanguine-Lymphatic or Lunar type.
6. The Nervo-Lymphatic or Venusian type.
7. The Harmonic or Solar type.

Another authority (M. d'Arpentigny) has put the types in the following category, viz.—The Elementary, the Spatulate, the Artistic, the Useful, the Psychic, the Philosophic, the Mixed hands. But in this paper we will use the former list, without attempting to compare the authorities, or to reconcile the various characteristics of each list with the other. We may add that the thumb is a very important feature in the hand, for a large thumb indicates independence; small ones a tendency to sentiment, and their owners act more upon impulse than upon reflection. We give these indications as we find them without comment, as we will continue to do throughout, except where such comment is necessary for a true comprehension of the claims of the chiromants. Let us now examine briefly the seven types of hands.

We will commence with Jupiter as he rules the index finger, and the Jupiterian type is physiologically the most perfect, as the Solar is the most elegant of hands.

The Jupiter type of hand is justly proportioned; the tips of the fingers are square, with the exception of the forefinger, which is rather pointed, a token of command. Positivism is expressed in the square tips; the third phalange of the fingers are thick, there are no marks upon them; this signifies rapidity of decision. The Mound of Jupiter (marked B in the annexed figure) is underneath the forefinger.

The Saturnian type has long fingers, bony, and knotted at the joints; the skin is dull and without colour. People of this temperament walk gravely like Orientals and are of a "bilious" nature. The mound under the long middle finger is the Mount of Saturn, and the line which passes from it to the base of the hand is the Line of Fate, marked 4.

The Mercurial type indicates a nervous temperament; a quick-moving person. The hand is fine and yet strong, with slender fingers, the little finger being longer than usual in other hands, and it is pointed (it may be squared a *little*). The Mount of Mercury, E, is underneath this finger, and highly developed.

The Martial hand indicates force of character; the palm is large, and the centre, where is the Plain of Mars, will be found hard. The fingers exhibit considerable "indosity." The Mount of Mars, F, may or may not be present in these hands. If absent, the individuals are not quarrelsome nor courageous.

The Lunar hand is comparatively speaking plump and long, the skin is soft and smooth, and the fingers become enlarged as they descend. The interior of the hand is soft and pliant, which tells of a yielding nature. The Mounts of Saturn, C, and Jupiter, B, will be found depressed upon such Lunar hands, and the Mount of the Moon, G, developed upon the lower portions

opposite Venus, A, and the thumb. The characteristics of the Lunar type of individual are, amongst other things, mobility and inconstancy; fondness of change, and frivolity; but *useful* in the fingers.

The Venusian type of hand is well-made and with white soft skin. The fingers are rather short, pliable, and rounded, indicating a somewhat indolent or voluptuous character, but sensible and benevolent. This in its best form is sometimes called the "Psychic" hand.

The Solar type is a very pretty hand, with somewhat remarkably long "annular" or third fingers, many lines crossing the root of this finger from the Line of the Heart, I. The characteristics of the possessors are artistic tastes, poetry, and generosity.

The foregoing are some of the most apparent characteristics of the seven different forms of hands, but the amateur chiromant will devote himself to the *mounts* and *lines* of the palm, which should first be studied in the left hand, and then corrected by the right.

CHAPTER II.

THE PRINCIPAL LINES AND MOUNTS OF THE HAND.

LET any one hold up his hand and he will perceive three, four, or perhaps five very decided lines in the palm. The *top line*, marked I in the figure, running from the base of the index finger to the side of the hand, nearest to the bases or mounts of the fingers, is the Line of the Heart. Upon it all our affections are claimed by chiromants to be written; our flirtations, our broken engagements of marriage, our troubles of matrimony, and finally the number of our children.

This line is most deeply marked in people of a Venusian or affectionate nature. It is long and paler in the Lunar type. It is not very well developed in the Solar and Jupiterian types. It is rather short and somewhat pale in Mercurial people, and shorter in the Saturnine hand. There are reasons for all these differences, as will readily be perceived. The first-mentioned class have most heart; the second have plenty of heart, but are unstable; the third kind (the Solar) want an *ideal* affection rather than an earthly one; the next is more sensual than loving. Mercury is too much engaged in fitting about to be long of the same mind as to love, and Saturn is bilious and cold. The Martial hand has scarcely any Heart-line—he is a fighting, not a loving type. The Line of the Heart is frequently barred at the end: this indicates tenderness. A break in the line is a sign of weakness, and the cause depends upon the mount under which the break occurs: fatality under Saturn, C, avarice

under Mercury, E, pride under the Sun, D. The Line of the Heart should not bend down to the line underneath, 2, which is the Line of the Head. Such a dip represents that the person's heart is threatened by the head. Under Saturn, C, it is supposed to mean a violent death if it approach near the line below. But it is impossible to give all the conditions here.

The Line of the Head, 2, rises between the thumb and first finger, crossing the palm parallel, or nearly so, with the Line of the Heart, and descending upon the Mount of the Moon, G. It will be longer or shorter according as the possessor is devoted to his own interests. Its depth and clearness also

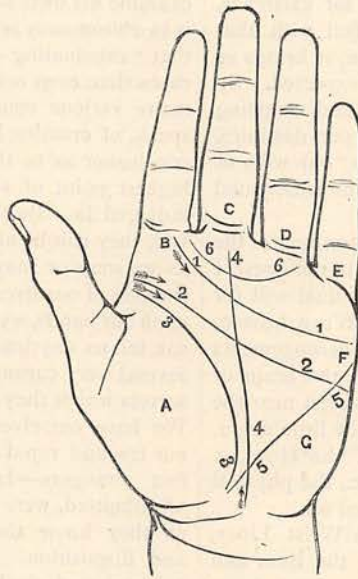
depend upon this, as in the Jupiterian, Mercurial, and Saturnine hands we find it long, and also long but falling to "Imagination" (in the Mount of the Moon) in Solar or ideal natures. In Lunar types it will be more descending still, but in Venusian and Martial hands it is shorter, for the heart dominates the head in the Venus type, and impetuosity and *uncalculating* violence in the Martial. But when the Line of the Head appears of good length, clear, straight, and undivided, it signifies a clear judgment and strong will, which will guide the possessor through life's waves and troubles as boldly as the sea-bird skims the stormy waters. If *very* long it means avarice, or an excess of calculation, which is practically the same thing; while if it turn to the mounts above it, such uprising will cause it to

partake of the qualities of the mounts. If the Head Line advances to Mercury, E, we find the individual thus honoured is a capital commercial man of business; if towards the Mount of the Sun, D, it denotes riches or glory, but beyond a certain medium point excess will be foreshadowed, and a craze or monomania is indicated.

Should the line be undeveloped or pale and wide, it indicates a want of intelligence; when it ceases near the centre of the hand, we can predict an undecided and spiritless person; if it forms a chain-like appearance, want of fixity of ideas is signified. When it appears cut or indented, we may inform our "patient" he has had a wound upon the head.

We must pass on rapidly to a very important line—the Line of Life, 3. This line runs around the base of the thumb, and is longer or shorter, say the authorities, according to the probable length of our lives.

Following the very simple rules of palmistry, we may (if we please) assume that the clearer, longer, and less crossed or dented the Line of Life is, the better the life, physically speaking. The ills which flesh



is heir to are supposed to be marked upon this line. Sickness and disease are spots upon it. If it form a chain or be intermittent, it means a delicate constitution and ill-health. If it be broken in one hand and whole in the other, it means a sickness—but “not unto death.” The extension of the line well under the ball of the thumb means long life—say 100 years. There are other indications connected with the Line of Life, but we are unable to pursue them.

The Line of Fate, 4, frequently ascends from the wrist to the middle finger, but it may spring from the Line of Life, 3, the Mount of the Moon, G, or even from the Plain of Mars, F. If in the first instance it arises direct to the middle finger (not into it), it means good fortune. Springing from the Plain of Mars, it brings a fight for existence. If from the Line of Life, it is identified with that line. If it quit the Mount of the Moon, it brings us good fortune capriciously, and so far unexpected. By its clearness, length, and its starting and stopping places, chiromants say they can read our destinies, *unless* (and here common-sense aids us) our wills or the influence of our better nature avert the anticipated evil.

The only other line we can touch upon now is the Liver Line, 5, or Line of Health, which is not present in every hand. When absent the individual will (or does) suffer from his liver very much. When broken, the line signifies similar temporary derangements which, in a greater or less degree, affect the brain or the head generally. This line quits the wrist near the ball of the thumb and ascends towards the little finger, ceasing near the end of the Line of the Head, 2. According to its colouring and depth, &c., the physical qualities of an individual may be guessed at.

There are other lines, such as the Wrist Lines, the Girdle of Venus, 6, the Line of the Sun, and other points of the hand, which we must leave for the present. We have only left ourselves space to mention the mounds. The Mount of the Moon, G, is at the lower part of the hand opposite

the “ball” of the thumb, which is the Mount of Venus, A. Under the four fingers respectively are Jupiter, B, Saturn, C, the Sun, D, and Mercury, E. Accordingly as they are evident, depressed, or quite wanting, they indicate certain qualities strongly, feebly, or the absence of those qualities. Thus—

Venus, A,	gives us vital energy, physical and moral; and affection.
Jupiter, B	. . . power, ambition, and command.
Saturn, C	. . . gravity, scientific tastes, application.
The Sun, D	. . . taste and talent in art.
Mercury, E	. . . quickness of mind, and suppleness and dexterity of hand; wit.
Mars, F (above the Moon),	tending to anger and irritability.
The Moon, G	. . . imagination, invention, hope, and enthusiasm in our works.

Any reader can by the aid of the foregoing chapters examine his own hand and ascertain what truth there is in chiromancy *so far*. But we feel bound to explain that “extenuating circumstances” exist in many more cases than even occur in French trials. There are so many various combinations, so many chances, so to speak, of crossing lines and influences, that no certain conclusion as to the *future*—we are putting aside the highest point of view for the moment only—can be indulged in. Be the indications on the hand never so bad, they can be altered by our better natures. True as we may or may not believe it to be that all the troubles of our lives are marked by some occult means upon our hands, we are far from saying that chiromants can tell us anything of the future. We have known several very curious coincidences, facts told to people, secrets which they deemed locked in their own bosoms. We have ourselves made some surprising “hits” in our few and rapid investigations of the hands of perfect strangers—ladies and gentlemen—which, they all admitted, were quite true as to facts, and, as far as they knew themselves, correct as to character and disposition. Many learned men have entirely believed and do believe in chiromancy, as others in phrenology. But we must end as we began, and protest against any one pinning his faith upon his hand, even as against his wearing his heart upon his sleeve.

H. F.

THE WARMTH WITHIN.

WHEN the rain returneth,
When the woods decay,
When in autumn burneth
The last red ray;

When the leaves fall thicker,
And whirl and rise;
When we walk the quicker
For the snow in the skies;

The days that were rosy
We may desire,
But seek what is cosy
Beside the fire.

When pleasures are failing,
When hope decays,
When its boughs are trailing
Through wintry days;

When the bleak world is showing
The snow must begin,
Let us turn to the glowing
And warmth within.

Life's lilies and roses
May die in the storm,
So the heart that it closes
Be brave and warm.

WILFRED B. WOOLLAM, B.A.