

Yet another sort, the true evening-primrose, grows in copses and along the borders of woods. By day the flowers which grow on a leafy spike are all of the past or of the future. Towards evening, however, the buds begin to swell. A few moments after sunset they grow so fast that the increase is visible to any one who may be watching. Little starts and thrills go through the expanding blossom like the slight stirring and long breaths of an awakening child. Then the four yellow petals draw back, revealing the flower's heart.

This pretty sight may be seen on any country roadside any bright summer evening. The garden evening-primrose celebrates the appearance of its gay new flowers with floral fireworks, for each blossom expands with a little pop like that made by drawing a small but stubborn cork.

As twilight falls, the primrose begins to breathe forth a fragrance which grows more and more sweet as darkness closes in. By this, and by the glimmering of the yellow petals, the night-moth is lured to fertilize the flower. Let us notice that the pollen is very abundant and somewhat sticky. It even hangs from the stamens in long, gummy threads: so that a visiting moth is sure to carry some away on her velvety body. Sunrise finds the flower as pale and "used up" as any belle the morning after the ball. But the limp petals, fading in the growing light, have done the work which nature gave them.

Those of us who are so fortunate as to have a honeysuckle in the garden, have noticed that the fragrance of its flowers grows much stronger as night comes on. This alluring sweetness is a mute invitation to a large moth which begins to flit at dusk. While twilight still lingers, we may see him among the flowers beginning his night of revelry. He feels pretty sure of a good supper, for the tube of the common garden honeysuckle is so long and slender that only a long proboscis, such as this moth carries, can reach down to where the honey is stored. But some shrewd bees have found out a way of circumventing both the moth and the honeysuckle. They cut a little hole in the side of the flower, close to the bottom of its tube. Through this they can suck out the honey without touching the stamens and pistils, and hence without doing any work for the flower in payment for the honey taken from it.

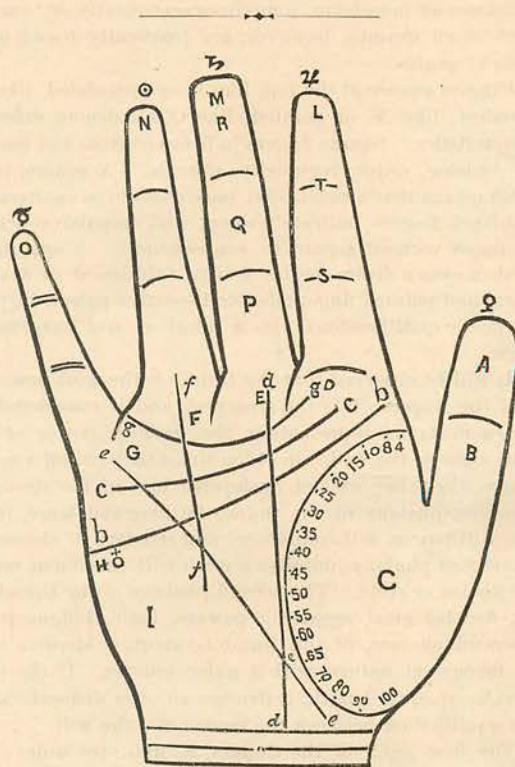
Weigelia rosea, a garden shrub which blooms profusely in spring, is often robbed in the same manner. Most of our readers are familiar with this plant, though not perhaps with its ponderous name. It bears a profusion of trumpet-shaped (monopetalous) blossoms, which, when they first open, are pink on the outside and creamy white within. As the blossom grows older it grows pinker, till the old flowers are quite a deep rose-color.

Bumble-bees are too corpulent to get down the slender blossom-tube to the place where the honey is stored, and the writer has often seen them in the act of gnawing holes in the base of the corolla, in order to get by trickery what they cannot get by honest methods. Many of the flowers have tiny wounds showing that they have been robbed in this way. The smaller honey-bee can enter the *Weigelia rosea* flowers without difficulty, and so has no temptation to felonious practices; but when we see her among the honeysuckles we find that she is as skilled in sin as is her stouter cousin.

A flower thus rifled has not of necessity lost forever all its chances of attracting other insects and getting its seed set. After honey has been abstracted from the blossom's cup, it begins to form again. In warm weather and under a bright sky this process goes on quickly. In cold, rainy weather it is slow, or perhaps checked altogether; yet there must be some moisture in the air, or the dainty work will not go forward at all.

An old flower when rifled may not find the energy to set about repairing damages; so that it is only now and then that a robbed flower is able to set itself up in business again. Hence we cannot excuse the conduct of the usually exemplary bee when she thus plays the honeysuckle false. And while she is stealing the moth's supper she is surrounded by flower-friends which offer her abundant dainty fare, asking only very moderate services in payment.

E. M. HARDINGE.



The Language of the Hand.

THE "Kitty-Kats' Club," with a few invited guests, were assembled in Miss Dalton's study one morning, awaiting the "Lecture on Palmistry" which she had promised to deliver to them. Having examined and read all their hands to their perfect satisfaction, the subject had so impressed them that they now wished to inquire deeper into the science, and had begged her to initiate them into the mysteries of "reading character by the hand."

"It will be so delightful," said Kitty Wood, "when one is introduced to a strange gentleman, upon shaking hands just to turn over his palm and discover if he is one!"

"Ah, but my dear," replied Miss Dalton, "in order to do that, a profound study of the science is absolutely necessary, otherwise one might make grievous mistakes. There is nothing easier than to err in reading a hand when the reader is inexperienced and untaught. I will now ask your attention," she went on, "to a short discussion upon the 'Language of the Hand.'

"Palmistry, a name derived from the Latin *palma*, which, with its etymological suffix, signifies 'the science of reading destiny by the lines and marks in the palm,' is divided into two branches: Chirognomy and Chiromancy. The first, Chirognomy, defines the outward shape or form of the hand and of its members; the latter, Chiromancy, enables us to divine character from the shape of the mounts and lines in the palm.

"In order to read character correctly by the hand, one

must first study a map of the hand, as one would study a map of the country one desires to travel over. For that purpose, a diagram accurately presenting the different forms and shapes of the human hand, as well as the location of the lines and mounts and marks shown on the palm, is necessary, and so I have provided for you a map of the hand.

"A, the upper joint of the thumb, indicates the will power; B, the second joint, logic, reasoning powers, judgment. A large thumb signifies power; a small one, sentiment. A narrow thumb 'pinched in' at its base denotes weakness and indecision, sometimes eccentricity or 'crankiness.' Such thumbs, however, are frequently found upon people of genius.

"Fingers square at the top, like L, or spatulated, like M, or conical, like N, or pointed, like O, all denote different characteristics. Square fingers indicate positive and reasonable decision, order, regularity, thought. A square, large thumb means that a conclusion once come to is unalterable. Spatulated fingers indicate prompt and impulsive action, oftentimes without regard to consequences. A spatulated thumb means a desire for immediate fulfillment of wishes. Conical and pointed fingers denote inventive power, inspiration, poetic qualifications, also a religious and imaginative nature.

"It will be observed that the thumb is the most powerful of all the fingers; it is the strongest, and is considered by chiromnists as representing the greatest power of the brain, namely, the will. In olden times they cut off a man's thumbs when they wished to deprive him of his strength. If the first phalanx of the thumb be long and large, it denotes will power, self-confidence, and strength of character. A short first phalanx indicates a weak will, sentiment rather than justice or right. The second phalanx of the thumb, if long, denotes good reasoning powers, logic, judgment; if the second phalanx of the thumb be short, it shows a variable, inconstant nature, with a quick temper. If the phalanges be of equal length, it denotes an even disposition, an exact equilibrium between the reason and the will.

"The first joint on the fingers, S, indicates order; the second joint, T, philosophy. Each of the divisions of the fingers, P, Q, R, has a different meaning, according as they are long or short, smooth, soft, or narrow. These meanings are determined by the *type* of hand to which they may belong.

"The hand, you will notice, is also set round with mounts and lines. Each finger, with its accompanying mount, by which is meant the small or large elevation at the base of each finger, is dedicated to one of the planets. C belongs to Venus—love; D, to Jupiter—pride, ambition; E, to Saturn—fate, fortune; F, to Apollo, or the Sun—art, talent, glory; G, to Mercury—industry, skill, intrigue.

"Beside the mounts located under the fingers there are two others: one in the center of the percussion of the hand, H, called the mount of Mars, and signifying courage, energy, self-control, cruelty; the other at the base of the percussion, I, called the mount of the Moon, signifying imagination, invention, enthusiasm, caprice. If these mounts be high, large, full and strong, the quality signified will be equally so; if, on the contrary, the mounts be low, or small and soft, the qualities indicated will be weak, or lacking. As, for instance, if Jupiter, D, be full and strong, with the finger large, the person will possess love of power, noble ambitions, generosity, honor; if *excessively* developed, he will be arrogant, vain, self-conscious; if small or absent, he will be weak, servile, indolent, lack ambition and energy.

"In every hand there are lines, differing in length, depth, color, and clearness, as well as in position. These are the sensitive and intelligent parts of Chiromancy. The circular line surrounding the thumb is the line of Life; the figures

around it indicate the portion devoted to each period of life, from four to a hundred. If the line of Life be clear, well-defined, unbroken, and of a decided color, entirely surrounding the thumb, life will be long and happy; if, on the contrary, the line be broad, pale, or broken, life will be short, full of sickness and danger.

"The line *d d*, running from the wrist to the mount of Saturn, is the line of Fate and Fortune. By its clearness, length, and depth, may be ascertained the degree of success likely to attend one's undertakings in life. If the line is found in the right hand only, it indicates fortune favoring all active enterprises, the *ability* to succeed in all things; if in the left hand only, it signifies sheer good-luck without the aid of personal endeavor to a great extent—riches by inheritance, not through industry. If shown in both hands, the person will be fortunate and successful in all matters.

"The line *b b* is the line of the Head. Its shape and course is held to indicate strength or weakness of character, of intellectual power, and also capacity for looking after one's own interests. It also indicates, if long, strong, and clear, a strong will. A good, level Head-line should extend beyond the center of the palm. If it stops short in the middle, it shows one who easily 'loses his head;' if it keeps on one straight course, it shows tenacity of purpose; if forked, an inclination for many pursuits.

"If united with the Life line, under Jupiter, it shows a union of plan and performance, a practical bent in life, good memory; curving down toward the mount of the Moon, it shows an imaginative brain; if separated from the Life line, as in the diagram, it signifies that one will not always perform what he proposes to do, a changeable nature. Breaks in the Head line indicate brain troubles.

"The line *c c* is the Heart line. This line, to be perfectly marked, should be full, clear cut, smooth, gracefully curved and branched, ending upon the mount of Jupiter in two or more branches. In this form, warm emotions, strong friendship, ardent, constant affection, and noble self-denial are shown; if it passes beyond Jupiter, it indicates a jealous nature, intense feeling, and capacity for great happiness—or misery. If it be lightly marked, or chained, or ending in a number of small branches, it shows a fickle nature. If the Heart line be broken, or crossed by a *broken* line of Fate, it means that the person will have some serious heart-sorrow.

"In closing the *left* hand tightly, between the Heart line and the line at the base of the little finger will be discovered one, two, or more parallel lines. These parallel lines denote how many marriages, or love-affairs, one will have. If a great many small lines appear, the person will probably have many *affaires du cœur*, possibly no marriage; one deep line, a cut, means *one* true, strong affection; two lines, two marriages.

"The line *e e* is the Hepatic, or liver line. It is not found in every hand. By its straightness, depth and length, may be determined the capacity of a person's mental powers, and likewise his physical ability for the same, as it shows health or weakness. This line if winding and crooked suggests biliary ailments and a melancholy temperament. If long, straight, and even, it indicates a good constitution. The lack of it in a hand signifies that the person's destiny is action, or work, rather than intellectual labor. If this line approaches near or joins the Heart line, it shows a constant and devoted nature. Branches running from this line toward the mount of the Moon signify many journeys and travel, a desire for change, caprice.

"The line *g g* is called the circle of Venus, and is not found in many hands. It is indicative of a warm, impassioned nature, sometimes of a sensual one; but it may be found in the hands of very noble persons, corrected and held in check by other counterbalancing lines. It is always in

the Solar or perfect type of hand. Napoleon I., Alexander the Great, and some noted men of genius possessed this line strongly marked.

"Besides the main lines here shown, there are others, smaller, on the mounts or percussion of the hand. Under the ring-finger, or Apollo, the Sun, the mount is sometimes crossed by one or more short vertical lines, *ff*. They indicate a love for art and the beautiful, and are usually found in the hands of a talented person; they also denote success, riches, glory. Lines on the mount of Mars mean uncontrollable temper; on Mercury, stratagem, adroitness, and, combined with some other indications, are often seen in the hands of eloquent, persuasive speakers. Lines on the mount of the Moon indicate journeys, fanciful imagination, romance; many lines on Venus, great passions.

"There are seven different types of hands, showing by the shape and size of the palm and fingers, their smoothness, hardness, etc., dominant characteristics. These types are:

"I, that ruled by the planet Saturn, and called the Saturnian, or bilious type. This hand is large, and dry to the touch; the bones of the fingers are knotted at the joints; the middle finger is larger in proportion than the others, with its accompanying line and mount well defined. Character, wise, prudent, grave, thoughtful, slow.

"II, the Jupiterian, or bilious-sanguine type. In this hand the index finger is long and full, square-shaped, the palm large, with the mount high and full. Character, ambitious, commanding, upright, and usually that of a high liver.

"III, the muscular-sanguine type. In this hand Mars is the governing planet. Short thumb, palm hollowed in center, with a rounded elevation in the outer curve of the hand, forming nearly a half-circle. Character, violent, quarrelsome, or, more moderately developed, courageous, cool.

"IV, the Venusian, or sentimental-nervous-sanguine type. This hand is symmetrical, with smooth, soft fingers, and well-developed mount, which sometimes embraces the entire base of the thumb. Character, affectionate, gentle, sympathetic, kind.

"V, Mercurian, or nervous-bilious type. This hand is recognized by the length and agility of the fingers, especially the little finger. The mount is also full and traversed by small lines. Persons of this type of hand have quick, impressionable, acute brains; they are clever, prompt, industrious, sometimes adroit, cunning, intriguing.

"VI, is called the lymphatic, and is devoted to the Moon. Fingers smooth, pointed or tapering, small thumb. Character, imaginative, dreamy, and, if the mount be excessively full, capricious, melancholy, changeable.

"VII, Harmonic, or Solar type. This hand is perfectly symmetrical, the fingers as long as the palm, lines clear and regular, mounts of equal fullness. It is the hand of creative genius, the successful hand of poet, preacher, artist, or soldier. This is the rarest of all the types.

"These types, of course, may be mixed, one palm possessing characteristics of one or two, or all. In order to read a hand one must thoroughly study the map of the hand first—its lines, mounts, marks, etc., then adopt some logical method in the practical application of the principles learned.

"The following is a good procedure: First, find to which *type* the hand presented belongs. Then compare right and left hands to determine whether the person be active or passive in temperament. Study comparative length of palm and fingers. Note whether the palm be hard or soft, moist or dry. Note the length of first phalanx of thumb for will power; second phalanx for reasoning or logical power. (This is important.) See if the line of the Head be clear and long and well-defined, and if *united* with the Life line. Note if the Heart line be deep and clear and branched in two

at ends. See if the Life line extends around the thumb—a double line indicates very old age; a break, illness or danger. Then mark smaller lines, crosses, etc. Then 'combine' the whole hand, and sum up the character. A bad or weak line may be *counterbalanced* by a strong or good mount, and *vice versa*. It is the reading of the *combination* that divines the character.

"The smaller marks and signs on the hand are varied. A cross on Jupiter means a happy marriage or love affair; a star, success. All lines on Apollo denote celebrity and riches. A star or cross on Saturn, Mercury, or Mars, indicates misfortune; on the Moon, brain trouble. Squares give vigor and power; triangles, capacity for science; chains, mental trials; dots, sickness. At the wrist, where the hand joins the palm, there are always one or more lines in the form of a bracelet. These indicate length of life.

"Those persons who have the finest lines, mounts, and marks on the *right* hand, must trust to time and ability, not *luck*, to succeed in life. It is the active hand. While those possessing the strongest lines in the *left* hand, will succeed by chance rather than by ability. This is the passive hand.

"These are the principal rules for the study of the language of the hand, but a more thorough course of instruction may be found in the various works on palmistry."

Miss Dalton finished her lecture, and received the warm thanks of all the deeply interested hearers.

"It is certainly remarkable," said one, "I think it excels phrenology."

"Sort of uncanny and spookish, though, the idea of a person reading your character while he says 'How do you do?'"

"Yes, a 'bringing up,' or setting down, 'by hand,' indeed!"

"Ah! but," laughed Kitty Ward, "*our* hands are all of the correct type, and," she sang,

'True hearts (or hands) are more than coronets,
And simple faith than Norman blood.'

At this juncture the luncheon-bell rang, and the Club dispersed.

AUGUSTA DE BUBNA.

The Blue Vein.

"Blue vein across the nose,
Never wear wedding-clo'es."



ORA THURSTON started from her reverie at the sound of the voice uttering the old couplet. It was a weird, droning, monotonous voice, and it came to her through the branches of the climbing rose embowering the little piazza where she was sitting. She glanced up, instantly, from the waxen face of the baby in her lap, and beheld the withered features of an old crone, whose little black eyes peered through the netted leaves, not at the young mother, however, of whose presence the queer creature seemed unconscious, but at the babe. Dora, with a smothered fear at her heart, as though she really thought a witch was casting an evil spell upon the tiny, animated treasure, then looked quickly at the pearly brow, to find, indeed, that a slender line of blue filled the space between the closed eyes. It was this which had attracted the old woman's attention.

The baby was its mother in miniature. Both had waxen-white skins, silky black hair, and black eyebrows and lashes framing large, dark-blue, gentian-hued eyes. Not a hint of red was visible in the face of either, except the clover-pink color of the sweet, delicate lips. The mother was of slender