

The psychonomy of the hand : or, The hand an index of mental development according to Mm. d'Arpentigny and Desbarrolles, with illustrative tracings from living hands / by Richard Beamish.

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PSYCHONOMY OF THE HAND



AS IS THE MIND SO IS THE FORM



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THE
PSYCHONOMY OF THE HAND;

OR,

THE HAND AN INDEX OF MENTAL DEVELOPMENT,

ACCORDING TO

MM. D'ARPENTIGNY AND DESBARROLLES,

With Illustrative Tracings from Living Hands.

BY

RICHARD BEAMISH, F.R.S., &c..

Author of "The Life of Sir Marc Isambard Brunel."

SECOND EDITION.

LONDON:
FREDERICK PITMAN, 20, PATERNOSTER ROW, E.C.

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TO LEWIS DUNBAR BRODIE GORDON, ESQ.

ENCOURAGED BY THE INTEREST
WHICH YOU HAVE TAKEN IN MY CHIROGNOMIC PURSUITS,
AND INFLUENCED BY A FRIENDSHIP WHICH HAS SUBSISTED WITHOUT INTERRUPTION
FOR UPWARDS OF THIRTY YEARS,
I VENTURE TO DEDICATE THE RESULT OF MY LABOURS IN THIS DEPARTMENT
TO YOU.

WHILE IT MAY HELP TO RECALL SOME PLEASANT HOURS
SNATCHED FROM PROFESSIONAL LABOUR,
AND DEVOTED, PERHAPS NOT UNPROFITABLY, TO PSYCHONOMIC SPECULATIONS,
IT WILL BRING TO YOU THE ASSURANCE OF THE UNABATED
AFFECTION, RESPECT, AND ESTEEM OF

The Author.

2, *Suffolk Square, Cheltenham*, 1864.



PREFACE.

THE position which is occupied in creation by Man, must always be a question of the highest interest to the physiologist, the ethnologist, and the anthropologist. To establish the superiority of that position, one section of palæontologists vehemently assert that certain cerebral distinctions are essential. That assertion, however, another section as vehemently deny. The result of the contention seems little calculated to advance the interests of science, or the cause of truth.⁽¹⁾

With the hope of opening up a new phase of ethnological inquiry in this country, which shall be free from anatomical perplexities, I venture to call attention to the evidence which the human Hand affords of those physical, intellectual, and moral endowments, by virtue of which Man claims superiority.

The most superficial observer must be aware of the diversity of form which the hand presents, and of a certain indefinite psychological significance which every variety suggests. Similar vague conceptions obtained with regard to the countenance, until it was given to Lavater to interpret the language of nature, and to show with what uniformity the passions imprint their particular signs upon the lineaments of the face.

What Lavater has done for physiognomy, MM. D'Arpentigny and Desbarrolles have sought to accomplish for Chirognomy and Chiromancy.

M. D'Arpentigny has endeavoured to show that every mental organization is uniformly accompanied by a certain definite form of hand;⁽²⁾ and M. Desbarrolles, that the vital action of every organization tends to develop certain lines and marks upon the susceptible surface of the palm proportionate to the intensity of such action;⁽³⁾ thus illustrating the remarkable expression in the Book of Job, that "in the hand of all the sons of men God places marks, that all the sons of men may know their own works."⁽⁴⁾

Notwithstanding the modesty with which M. D'Arpentigny puts forth his views, as a revival only of those which had been taught by Anaxagoras (428 B.C.), and applied by

(1) See the discussion on Professor Owen's paper, read at the meeting of the British Association at Cambridge, 1862, "On the Zoological Significance of the Cerebral and Pedial Characters of Man."

(2) "La Science de la Main, ou l'art de reconnaître les tendances de l'intelligence d'après les formes de la Main." Par Le Caines D'Arpentigny. 2nd Edition.

(3) "Les Mystères de la Main révélés et expliqués." Par A. D. Desbarrolles. 5th Edition.

(4) Chaldean Version, xxxvii. chap., 7 verse.

the best artists of Greece, we have the assurance of M. Desbarrolles that they are really original; the result of many years of patient observation and careful analytical investigation.

The circumstances which led M. D'Arpentigny to direct his attention to the hand, are well calculated not only to awaken curiosity, but to invest the subject with a considerable amount of general as well as personal interest.

“While a very young man,” says M. Desbarrolles, “M. D'Arpentigny resided principally in the country. In his immediate neighbourhood lived a rich and intellectual *Seigneur*, who had a strong predilection for the exact sciences, and more particularly for mechanics. Geometricians and mechanics were therefore amongst his most constant visitors and guests.

“His wife, on the contrary, was a passionate lover of the fine arts, and only received artists as her guests. As a consequence, the husband had his reception-days, and the wife hers. M. D'Arpentigny, who was neither mechanic nor artist, and who therefore ranged himself under neither banner, attended indiscriminately the *réunions* of husband and wife.

“Of his own hand, M. D'Arpentigny was somewhat vain. This vanity naturally led him to institute comparisons with other hands, often to his own advantage. He soon observed that the fingers of the arithmeticians and mechanics presented a knotty appearance at the joints, while those of the artists did not possess that form. In a word, the members of these societies seemed to him to differ quite as much from one another in the form of their hands, as they did in the constitution of their minds and in the nature of their social habits.

“The repeated confirmation of his observations very soon led him to divide men into two categories—those of the smooth, and those of the knotty fingers. Connected with the smooth finger, he observed an impressionability, caprice, spontaneity, and intuition, with a sort of momentary inspiration, which took the place of calculation, and a faculty which gave the power of judging at first sight. In this class he placed the artists.

“The knotty fingers, on the contrary, he observed to be connected with reflection and order, aptitude for numbers, and an appreciation of the exact sciences. In this category he placed mathematicians, agriculturists, architects, engineers, and navigators; all, in short, who were led to the application of acquired knowledge. I never heard,” said he, “of a poet or of a mathematician formed by art; but always of a poet and mathematician endowed by nature;” confirming the truth of the aphorism—

And thus, having convinced himself that the hand of a poet did not resemble that of a mathematician, nor the hand of a man of action that of a man of contemplation, he proceeded with his investigation through every grade of life. All forms of hands had for him now a signification; though to determine the relation which subsisted between some of them, and the special mental organization of which they were the index, required years of study and observation."

The important conclusion at which he arrived at length was, "that it is to entertain but a feeble idea of the prevision of God—of His justice—of His power, not to believe that the instruments with which He has furnished us are adapted by the variety of their forms to the variety of our intelligence;" thus confirming the observation of Paracelsus,⁽¹⁾ that "as each plant is developed in accordance with a certain definite form, so Man is also distinguished by a special form perfectly adapted to his individual requirements: and as by the form of the plant you recognize its species, so, by the configuration of Man, do you determine his character."

"The study of the Divine impress teaches us that Nature has established special lineaments, which become the signs of the several members of the body. By the aid of these signs she reveals the deep secrets of all organization, and especially that of Man."

It was under this belief in the uniformity of Nature's laws that M. D'Arpentigny proceeded to build up his "SYSTEM," to establish which cost him thirty years of careful investigation, and the exercise of strong analytical powers.

M. Desbarrolles, while he accords to M. D'Arpentigny the honour of having been the first to systematize the principles of *Chiromnomy*, lays no claim to a similar honour for himself as regards *Chiromancy*. "That science," he says, "emanated from India, and is as old as the world. Though long lost, it was recovered by an erudite savant, Eliphaz Levi (Alphonse Louis Constant), the author of an admirable work on the *Kabbale* (tradition)."

"Thanks," he says, "to his indications, we have studied one by one all the works written on Chiromancy, and by the aid of comparison sought to extract the truth from the midst of numerous errors." Unfortunately, M. Desbarrolles has not confined himself to Chiromancy, or Chiromnomy, but has extended his inquiries to supposed planetary influences, to more than questionable analogies and numerical coincidences, which, however acceptable to a fanciful and speculative people, would possess little interest for an English public.

For myself, I can only claim to have followed in the steps of M. D'Arpentigny, and to

(1) *Philosophia Sagax.*

have collected from time to time, during the last twenty years, tracings of hands (amounting to some hundreds) of individuals whose characters were more or less ascertained. Some of these tracings supply the illustrations to this volume.

The subject is divided into four parts :—

Part I. Importance of the sense of *Touch*, to which the physiological superiority of the hand is due, deduced principally from the valuable experiments of G. Meissner.⁽¹⁾

Part II. The form of the Hand, or the Chirognomic system of M. D'Arpentigny, illustrated by tracings from living hands.

Part III. Chiromancy, according to the theory of M. Desbarrolles, or the supposed influence exercised by mind in producing and intensifying certain lines on the surface of the Palm.

Part IV. General application of Chirognomy to individual and national character.

(1) "Beiträge zur Anatomie und Physiologie der Haut," von George Meissner—Leipzig.

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Part I.

INTRODUCTION.

It is to Sir Charles Bell that we are, in this country, indebted for having placed the Hand in the high physiological position which it now occupies amongst the glorious evidences of design in creation; ⁽¹⁾ nor can that obligation be diminished, because more recent investigations have yet further established the unrivalled physical attributes of the Hand, and have shown the real source of its superiority. ⁽²⁾

It is scarcely necessary to remind my readers that the intercommunication between the outer world and the brain is by means of distinct systems of nerves, which, more sensitive than the most delicate telegraphic wires, convey all intelligence to the great nervous centre, and transmit from thence the determinations of the will to the several points of demonstrative action. Of the independent action of the nervous filaments, Sir Charles Bell was the first to offer a demonstration, though anticipated in the announcement of the principle by Doctors Gall and Spurzheim; whose application of it to phrenological development Sir Charles unfortunately rejected. Many years before Sir Charles published his discoveries, Gall and Spurzheim had, in their memoir presented to the French Institute in 1808, and in the introduction to their "Anatomy and Physiology of the Nervous System in general, and the Brain in particular," in 1810, already inferred the sub-division of the nerves, and the separate function of each nerve. ⁽³⁾

The principle thus announced, and so beautifully demonstrated subsequently by Sir Charles Bell, has received further illustration, as regards the Hand, by the microscopic investigations of Meissner and others in Germany.

For a long time it had been the accepted opinion of anatomists that impressions of contact, or the sensibility to touch, and impressions of temperature were transmitted to the

(1) "The Hand: its Mechanism and Vital Endowments as Evincing Design," by Sir Charles Bell, K.G.H. 1834.

(2) "La main de l'homme," says M. J. Geoffroi Saint Hilaire (*Histoire Naturelle Générale*), "est à tous les points de vue, le type le plus parfait de la main, nulle part les doigts ne sont mieux divisés, plus déliés, plus flexibles. L'un d'eux devient tellement libre, dans les mouvements propres d'abduction et d'adduction, qu'il peut tour à tour s'écarter des autres, à angle droit ou même plus encore, et se mettre en contact avec la face palmaire de chacune des phalanges et de chacun des métacarpiens."

(3) "Il est évident que le system nerveux n'est pas unique et uniforme," say they; "mais qu'il doit être divisé suivant les fonctions principales, et que chaque division principale doit être sub-divisée suivant les fonctions particulières."—And again, amongst the anatomical corollaries (sect. 11, p. 75), they say, "Les systèmes nerveux diffèrent entre eux dans leur origin, leur structure, leur couleur et leur fermeté;" and again, "Tous les nerfs diffèrent entre eux par la variété de leur configuration. Ainsi les nerfs des sens ne se ressemblent nullement dans leur couleur, leur consistance, leur forme, et leur texture. Souvent les divers filaments du même nerf sont très visiblement dissemblables; non seulement les differens systèmes nerveux, mais aussi les filets du même nerf sortent de differens amas de substance grise, placée dans divers endroits. Tous ces particularités restent les mêmes dans les mêmes nerfs; elle doivent donc avoir pour cause une différence primitive dans la structure intérieure, et être d'une nécessité essentielle pour la diversité des fonctions."—*Anatomy and Physiology of the Nervous System.*

brain by the same nerves; Meissner has shown⁽¹⁾ that such is not the case; but that between the deepest cells of the epidermis, or true skin, and immediately over the papillæ, there are found oval, unyielding molecular substances of peculiar brightness, which undergo no change when subjected to those re-agents which destroy the papillæ themselves. These are the corpuscles of touch—*tastkörperchen*.

Unlike the nerves of feeling, which perceive only pressure and temperature, and are common to the whole surface of the body, the nerves of touch are endowed with the superior function of conveying to the brain the conception of form, size, weight, and local position, and are limited in their distribution to the hands and feet.

“The question concerning the manner in which the nerves of the human skin terminate, induced me,” says Meissner, “to make a series of experiments on the structure of the cutis, and particularly on the papillæ.” It was then that the importance of continuing the experiments and microscopic observations on the corpuscles of touch (*tastkörperchen*) suggested itself. “Since then,” he adds, “Kölliker, Nuhn, and Gerlach published their observations upon the corpuscles of touch; but their results proved as much at variance in many points with those obtained by Wagner and me, as they essentially differed from one another.”

Meissner subsequently prosecuted his investigations without interruption for twelve months, “during which time,” he says, “I examined the skin of from 50 to 60 corpses, male and female, ranging through all ages.” The results of those investigations he published in his “*Beiträge zur Anatomie und Physiologie der Haut*,” (Leipzig, 1853); to which I would beg to refer those of my readers who desire to examine the question in greater detail. Suffice it here to say, that the sense of touch was determined to be a distinct and independent sense, analogous in many respects to that of sight and of hearing. As to the extent of the development of the organ, Meissner says, “I have only found it in the hand and foot, and in no other portion of the body.” Kölliker, however, states that he found it also on the red edges of the lips, and on the point of the tongue. By far the most highly developed, and the greatest number of the corpuscles of touch (*tastkörperchen*), Meissner found on the first phalange, or tips of the fingers of man; “at the second phalange,” he says, “they sensibly decrease both in number and size, till, ultimately, at the wrist, they totally disappear. On the sides and backs of the fingers and hand they are also found, but much reduced both in size and number, and in some cases are altogether wanting.” The number also he found to vary considerably in different individuals. Under the nail they are not found.

In the foot they occupy the surface of the first phalange and ball of the great toe, but in far fewer numbers than in the fingers. They are also found in less number at the heel, while at the sole they are almost lost. At the back of the foot also they have been found, but in reduced number, extending to the junction of the talus with the tibia. In the newly born infant no corpuscles of touch were found similar in quality to those of a

(1) “*Beiträge zur Anatomie und Physiologie der Haut*,” von Georg Meissner. Leipzig.

grown person. In a child from twelve to fourteen months old they presented the appearance of those in the heel of an adult. "I have counted," says Meissner, "on the first phalange of the volar surface of the forefinger of a full-grown man, one hundred and eight corpuscles of touch and about four hundred papillæ in a square line. On the middle portion of the second phalange, forty corpuscles, and on the last phalange, fifteen; but in the skin over the metacarpal bone of the little finger, eight only." With regard to the foot, Meissner found on the planter surface of the first phalange of the great toe thirty-four corpuscles; on the middle of the sole (*planta pedis*) from seven to eight only.

The accuracy with which the blind acquire the art of reading from raised characters, and in some cases of appreciating colour, shows the wonderful perfection to which this sense may be brought. Nor is this all; it appears to be endowed with the power of conveying to highly sensitive organisms the physical condition of the individual. M. Collenge, according to M. Desbarrolles, is thus gifted. By placing a finger of any person in his ear, he can determine the sex, age, and temperament; the state of health or disease; whether suffering is of a passing or of a serious character; if death be near, or whether it be apparent or real.

The first effect of the application of the finger seems to be to produce a buzzing sound in the ear; then perfectly distinct, but irregular, crepitations (*pétilements et gresillements*). Other parts of the body are said to produce the buzzing sound, but the crepitations are obtained from the tips of the fingers and ball of the great toe only. If the individual be dead, neither of these phenomena occur.

Amongst all the lower animals examined by Meissner, the true corpuscles of touch were found only in the papillæ of the hands and feet of the monkey. "They are smaller than those of man," he says, "in proportion to the size of the animal, and about equal to those of a child of *fourteen months* old."

This marked difference in the development of the corpuscles of touch between man and the lower animals, entirely coincides with the difference which has been found to characterize the *brains* also of man and apes. "The most capacious gorilla skull yet measured," says Mr. Huxley,⁽¹⁾ "has a content of not more than thirty-four and a half cubic inches, whereas that of a child four years old has from sixty-one to seventy-seven cubic inches; so that it may be safely said that an average European child of four years old has a brain twice as large as that of an adult gorilla:" but when the brain of the gorilla is compared with that of a fully developed man, the difference is wide indeed. This will be seen by reference to a table given by Dr. Morton in his valuable work, "*Crania Americana*."⁽²⁾

(1) "Evidence of Man's Place in Nature."

(2)	Number of Skulls.	Mean Internal Capacity, Cub. Inch.	Largest.	Smallest.
1. Caucasian	52	87	109	75
2. Mongolian	10	83	93	69
3. Malay	18	81	89	64
4. American	147	80	100	60
5. Ethiopian	29	78	94	65

But as the Caucasian skulls were not from the educated classes, we may believe that the average (87) is far too low. On the other hand, Cuvier's skull had a content of 113½ cubic inches, exceeding by four and a half inches the largest skull in Dr. Morton's collection.

For those who have accepted the doctrine of the development of the brain as an index to character, this coincidence between the brain and the hand will not be uninteresting.

Attempts have been made to depreciate the importance of the hand by a comparison with the foot. It is asserted that a great injustice is done by the perpetual imprisonment to which the foot is condemned in Europe, and that where it has been left free to act, it is capable of performing many, if not all, the offices usually required of the hand. The old anatomical adage of "*Pes altera manus*," would seem to countenance this notion.

We have seen that the sense of touch exists in the foot, and we may understand how cases of abnormal development may, from time to time, occur, which would seem to exalt the position of the foot as a mechanical agent. Thus for example: M. Bory de St. Vincent states ⁽¹⁾ that in the Landes, in the south of France, he had employed one of the peasants to procure lichens from the tops of trees with his feet, and that, with his foot also he was able to write. This statement, M. Isidore Geoffroi de Saint Hilaire says he was unable to verify; but he admits that "in China, boatmen use their oars with their feet, and that joiners hold the wood with their feet which they manufacture with their hands." He further states that from information furnished to him by M. Emile Deville, one of the companions of M. de Castelnau, in his journey through the continent of America, "that in Senegal, weavers make use of the great toe in executing their work; and in Brazil, in the province of Matto Grasso, the Guaycurus, who are most expert horsemen and hunters, throw the ball of the lasso indifferently with the hand or with the foot. On the borders of Araquay also, the Carajas, in weaving their hammocks, hold the heald or hiddle (*partissoir*) between the great toe and the sole of the foot; indeed, so adroit do they become with this *other hand*, that they use it to rob travellers, with a dexterity and agility which the habitués of Paissy or Newgate might envy." ⁽²⁾ "Examples," he further states, "are numerous, of men (*ectrodactyles*, or *ectromeles*) who perform with their feet all the functions ordinarily performed by the hand. They use the sword, they bend the bow, they beat the drum, play cards and dice, count money, sew, thread needles, &c. It is recorded of one individual, Thomas Schweicker, who lived in the 16th century, that he became celebrated as a modeller and sculptor, and, above all, as a calligrapher. In our day, more marvellous still, and almost incredible, if all Paris did not bear witness to the fact, another individual, *Du Cornet*, as he called himself, became not only distinguished as a painter, but as a composer of large historical pictures, which though worthy of the best efforts of the hand were executed with the *foot* only, he having been born without arms."

However remarkable these examples may be, they must be viewed as exceptions, a little less extraordinary than that exhibited in this country some years ago in the case of Mrs. Wright, better known as Miss Biffin. Born without either hands or feet, nature had con-

(1) "Dictionnaire Classique d'Histoire Naturelle," article Orang.

(2) "Histoire Naturelle Générale des Régnes Organiques," tom II., p. 201.

siderately endowed her *lips* and *tongue* with an unusual amount of tactile sensibility, which enabled her to execute water-coloured paintings, principally of flowers, with a degree of artistic truth and skill that would have done no discredit to a more perfect development. Of these remarkable works I possess three, the greater part of which were executed in my presence. I have also seen her knot a hair, with the only instruments at her command. But we should not be more willing to accept the tongue and lips as substitutes for the hand than we should the foot. The fact is, that although the skeleton of the hand is very similar to that of the foot, the differences between them are fundamental,—not only in the arrangement and application of the bones and muscles, but in the development of the true sense of touch.

“This perfection of the tactile apparatus, then,” says Mr. Herbert Spencer, “suberves the highest processes of the intellect. It is not simply that the tangible attributes of things have been rendered completely cognizable by the complex and versatile adjustments of human hands; it is not simply that the greater knowledge of objects thus reached, opens the way for the making of tools, and consequently for agriculture, building, and the arts in general; it is not simply that by these were made possible the settled and populous societies, without which none of the higher forms of intelligence can be attained to;—but it is, that the manipulative powers directly underlie the sciences, including even the most remote and abstract.”⁽¹⁾

That man becomes the artificer of his own rank in the scale of beings, is not, however, due to his sense of touch alone, but to what Dr. Sumner calls “the peculiar gift of *improvable reason*.”⁽²⁾ To this distinguishing characteristic is further added a privilege accorded to no other animal; viz., the power to infringe the laws of his being, and which is, in fact, a condition of his existence as well as of his superiority. Indeed, if the life of man and brutes differed only in degree, then would man’s place in creation be truly not “a little lower than the angels, and crowned with glory and honour;” but a little higher than the gorilla and chimpanzee, and equally inglorious and unprofitable.

To facilitate the study of chirognomy, tracings on paper may be made, which will afford an approximately correct representation of the hand. The operation, however, requires some delicacy and care, more particularly when the hand to be traced is soft.

The hand to be traced should be laid flat on the paper, and the outline made with a *Mordan’s pencil*. The lines of the hand may be then drawn by the eye. This will be accomplished most readily by placing the lines of the palm of the left hand on the *tracing* of the right hand, and those of the right on the *tracing* of the left. It will be necessary also to note the thickness, quality, and texture of the palm.

(1) “The Principles of Psychology,” by Herbert Spencer, p. 458.

(2) “Records of Creation,” vol. II.

Part II.

CHAPTER I.

WE shall proceed to consider the Hand in its Psychological aspect, as it has been presented to us by MM. D'Arpentigny and Desbarrolles.

It may be divided into two principal parts, the palm, and the fingers; and first, as regards the PALM.

Dr. Carus⁽¹⁾ observes, "that the bones of the palm, form, amongst brute animals, almost the whole hand."⁽²⁾ The inference is, that the more the palm dominates over the fingers in the hand of man, the more the character approaches to that of the brute, with instincts low and degrading. Indeed, it may be remarked, that while the fingers, by virtue of the fineness of their touch, and the delicacy of their movements, are the instruments of intellectual life, the palm may be taken as the evidence of animal life. There the blood accumulates, and there will be found the most unequivocal evidence of the undue action of the vital fluid. Fever, consumption, and the various inflammatory diseases are there manifested. While the warm, silky, well-coloured palm is the sure index of youth, health, and sensibility; the dry, meagre, hard palm is the symbol of inertness, insensibility, and rudeness. It is in the palm, also, where peculiar sensations are felt under the influence of magnetism, and where the warmest feelings of affection find their inarticulate expression.

As the index of temperament, the palm is of the utmost importance. It may be large or small, hard or soft, flexible or inflexible, elastic or non-elastic, hollow or flat.

When thick and hard, it indicates a preponderance of the animal instincts; when thick and supple, egotism and sensuality. If proportioned to the fingers, but hard and non-elastic, it is the index of laborious stolidity; hard but elastic, laborious activity; soft, indolence and tranquil enjoyment; flexible, an appreciation of pleasures derived from the senses; elastic, activity of the mental faculties; hollow and firm, mental vigour. The hard hand may experience a strong feeling of attachment, but exhibit little tenderness; while the soft hand may exhibit tenderness with only moderate attachment. Two individuals endowed with similar intellectual qualities, but differing in the development of their palms, will produce widely different results. Hence the importance of determining with accuracy the character of the palm.

Of the elementary hand, it forms the principal portion, combined with fingers short, thick, and spatulous.

(1) "Physiognomy of the Human Body."

(2) See Tracing No. 1, Gorilla.

In the palm we find certain lines more or less distinctly traced, upon which are founded the principles of chiromancy. To these lines we shall presently refer, as affording evidence of the amount of vital force by which all variety of development is more or less influenced.

Following the order of chirognomonic arrangement, we proceed to describe generally, the differences found to exist in the forms of the FINGERS. While some fingers are observed to be quite smooth, others present enlargements at the joints, termed knots; some are flat in section, others round; some present spread-out or spatulous ends, others square, conical, or pointed.

In the smooth fingers, M. D'Arpentigny recognizes the symbols of inspiration, intuition, passion; in the knotty fingers, those of induction, order, and arrangement.

Where the upper or first joint is distinctly pronounced, it is said to be the index of doubt, independence of thought, and of self-confidence, with an aptitude for the exact sciences; and is therefore termed by M. Desbarrolles, *the philosophical knot*; but this term can only apply where the hand is generally well developed. In an ordinary or feeble hand, this knot must be viewed rather as the index of a mind prone to indulge in petty distinctions, discontent, unrest, and in that simplest of all intellectual occupations, fault-finding.

The full middle-joint marks an appreciation of physical order, and a desire to adapt the parts to the whole. It will be obvious then that the mode in which knowledge would be sought to be attained by the smooth and knotty finger must differ totally. Impulse and intuition would characterize the one; analysis and induction, the other.

It may indeed be said that we have in these hands the indices of two great principles which have long divided the world of science. The English hand is generally of the knotty type, and we find that the INDUCTIVE philosophy of Bacon met a ready reception in the English mind, and that it has well-nigh superseded the DEDUCTIVE method of Aristotle.

In the term *fact*, we may be said to have the creed, the text, and the sermon of inductive philosophy; in it we behold the denunciation of theory as the wild effusion of an excited fancy—the virtual denial of the operation of the soul's highest attributes, the desire to obliterate that noble source from whence the grandest discovery in physical science has been derived.

Had not Kepler propounded the laws of the universe, and disclosed the basis of the great principle of gravitation, would Newton have seized the *fact*? and yet Kepler admitted that the existence of those laws, to which his name is indelibly attached, was a *guess*—*the effort of his imagination*. With his soul he grasped the glorious truth; by *intuition* he developed it.

M. D'Arpentigny divides the forms which the tips of the fingers assume into four classes,—spatulous or spread out, square, oval, and pointed. He has, however, assumed that each finger of the same hand has the same termination; when, in point of fact, nature is not found to be so uniform. One finger may be pointed, while another is spatulous or square,—marking the anomalous and even contradictory train of ideas by which the

mind is sometimes influenced.⁽¹⁾ The more uniform the forms, the more simple and determinate the character.

In the *spatulous* form we have the index of corporeal agitation, locomotion, and manual occupation,—a love for the industrial and mechanical arts, and for the physical benefit which science confers; it is also indicative of constancy in pursuit and in affection, but it admits of no feeling for the higher philosophical and metaphysical sciences—no love for spiritual poetry, nor for anything connected with the world of speculation.

The *square* form of the ends of the fingers is the index of precedent, custom, and routine; of a love for the moral, political, and social sciences; of didactic, analytic, and dramatic poetry; of grammar, geometry, metre, rhythm, symmetry, and arrangement,—in a word, for art defined. It is a form widely distributed amongst the English, modified by a moderate palm and knots, or by gentle undulations of the fingers, and would seem to be as direct an inheritance from their Norman ancestors as the *spatulous* is said to be from their Anglo-Saxon. The contrast which both the *spatulous* and *square* forms present to the artistic type, so characteristic of France generally, goes far to explain how it is that so little reciprocity in ideas, feelings, and habits is found to exist between the two nations or provinces of the same nation.

Adhesion to custom is, however, not the only peculiarity of the Norman; other elements of character will be referred to when we come to speak of the hand as a whole; suffice it at present to say that this adhesion to custom and precedent may be seen in the form of the caps worn by the women of the country. They are precisely similar to those found traced on the oldest tombstones, and to those worn by the wife of William the Conqueror and the ladies of her court.

In North Germany the *square* form is also found, but combined with smooth fingers and a large fleshy palm; and there, deference to form leads to an exaggerated estimate of official position and high-sounding titles. From the "Ober Geheimer Consistorial Rath's Supernumerarius" (Supernumerary High Privy Counsellor) to the "Ober-hof Schornsteinfeger," and "Ober-hof Kammer Jäger" (Principal Chimney-sweep to the Court, and Principal Hunter of the Chamber—what we should call rat-catcher), each vocation rejoices in its own official and euphonious distinction.

The formal courtesy exhibited by men, not only towards women and acquaintances, but to acquaintances of acquaintances, seems almost ludicrous to an Englishman's notions of social recognition. If, on a promenade, one individual of a dozen walking together receive a salute, the hats of the other eleven are instantly doffed; yet these same polite gentlemen will puff, without compunction, the smoke of their vile pipes or cigars into their lady companions' faces; and this act, which by a well-bred Englishwoman would be looked upon not only as offensive but barbarous, seems to convey to the mind of a German lady neither the impression of coarseness nor ill-breeding. This peculiar combination of smooth fingers

(1) "L'être qui a des idées, et l'être qui a des sentiments constituent chacun un moi, et leur lutte éternelle forme le drame de la vie."—AIME MARTIN, *Education des Mères de Famille*

"The law of the members warring against the law of the mind."

with square tips presents the anomaly of form without order, and personal deference without mechanical aptitude.

Widely opposed to the habits of thought and of feeling represented by the spatulous and square finger, are those represented by the *conical and pointed* finger. Labour, for its own sake, regularity and social order, give place to *insouciance* and contemplation, a predisposition to enthusiasm, and personal independence. The artist now takes precedence of the artisan. Sculpture, monumental architecture, poetry, painting, and song, find in the conical fingers their votaries—the beautiful and romantic, their worshippers. The accompanying tracing from the living hand of one high in rank and distinguished in position, offers an example of many of the qualities attributed to this type, unhappily carried to excess.

The contrast which is presented by the different nations of Europe, as regards art and its digital index, is as striking as it is unequivocal. In the north, where the spatulous and square fingers prevail, the artist is supplanted by the artisan. In the south, where the smooth, conical fingers abound, the artisan gives place to the artist. England and Northern Germany furnish few vocalists of the first class—they are found only in Italy and Spain, where song would seem to form a part of the existence of the people. The same would assuredly be said of Ireland, had the circumstances of the country permitted of its cultivation.

“It is worthy of observation,” says M. D’Arpentigny, “that everywhere the Protestants, as a people, excel the Roman Catholics, as a people, in the mechanical arts, and are excelled again by the Roman Catholics, as a people, in the fine arts; not because they are Protestants, as some are disposed to think, but because of their peculiar organization. In Italy, France, Spain, and Ireland, Catholicism, with its mysteries, its poetry, and its art, retains its hold upon the conical type; while in England, North Germany, and Holland, where the spatulous and square forms abound, with their restless action and rigorous logic, Protestantism prevails.”⁽¹⁾

In illustration of the distinctive tendencies of these different developments, M. D’Arpentigny calls attention to the fact that in Germany, where the Protestants and Roman Catholics are both numerous, and where the poetic faculty finds its fullest development, all the Scripture poets—those who clothed their ideas in language—who have attained to excellence, were Protestants; as Klopstock, Wieland, Körner, Uhland, Herder, Goethe, Schiller, and Jean Paul Richter; while all the musical poets were Roman Catholics, as Haydn, Beethoven, Mozart, Weber, and Kreutzer; the exceptions are Meyerbeer and Mendelssohn, both of Jewish extraction.

In religion, it would seem that the impulsiveness and enthusiasm represented by the smooth conical fingers will reject any form of worship which is limited to a cold intel-

(1) “La religion Chrétienne s’y est, moulée,” says M. J. J. Ampère. “sur le Paganisme, la littérature moderne, sur la littérature antique; mais la forme religieuse et poétique, naturelle au Midi, transportée dans le Nord, s’est trouvée en contradiction avec les sentiments et les idées des peuples. De cette contradiction est résulté asservissement d’abord, lutte ensuite, enfin affranchissement. Cet affranchissement s’appelle en religion le Protestantisme; on l’a appelé la romantisme en littérature. Il semble qu’il faille l’appeler, dans le Nord, l’indépendance.”—*Littérature et Voyages—Esquisses du Nord.*

lectual expression. At first sight it may be supposed that the Celts of Scotland and of Wales are exceptions to this view ; and indeed, we might add the Catholics and Protestants of Ireland ; but if we observe more closely, we shall find that although the *form* of worship is changed, the instincts of the people are not altered. There is the same desire for excitement—the same abandonment to the influence of the feelings—the same readiness to accept the mystical reasoning and awful denunciations of Calvin, by Gael and Cambrian, as is shown by Italian, Spaniard, and Hibernian, in their devotion to the occult superstitions of Rome.

Count Arivabene, in his interesting work on Italy,⁽¹⁾ gives it as the result of his experience, that notwithstanding the popular hatred of priests, it would be a great error to infer that the Italians might be easily brought to embrace Protestantism. “Under any circumstances,” he says, “the external forms of the religion of the Reformation would never satisfy the vivid imaginations of a Southern race.”

Nor has Ireland shown any disposition to abandon her ancient faith. Whatever may be the causes which have tended to reduce the population from upwards of eight millions (8,175,124) in 1841, to 5,978,967 in 1861, the relative proportion of Roman Catholics has in no way diminished, being actually greater now than in the reign of George I.⁽²⁾

It must not, however, be supposed that we are always to accept the smooth and pointed finger as the necessary index of Roman Catholicism, any more than that we are to look upon the square and knotty finger as that of Protestantism. Most individuals are indebted to their parents and the influences of education for their particular form of religion, totally irrespective of any natural predilection. Unhappily, the arbitrary authority of theologians is ever seeking to bend all under certain defined forms, in utter ignorance or disregard of the fact, that each race—each type—tends constantly to develop its own religious sentiments, its own faith, its own creed, as well as its own modes of thought, and its own conceptions of beauty. Perhaps the most unedifying page of Christian history is the record of the disputes which have arisen relative to the theories of Divine right, and to the establishment of dogmas, creeds, and articles of faith. To be a living power, religion must be divested of conventionality. It can no more sustain the soul in its higher aspirations by merely external appliances, than food can nourish the body through the absorbent powers of the cuticle.

(1) “Italy under Victor Emmanuel,” by Count Arivabene.

(2) In 1672 they formed 72·7 per cent. of the population.
 1728 72·7 ditto.
 1861 77·7 ditto.

“Report on the Supposed Progressive Decline of Irish Prosperity,” by W. Nelson Hancock, LL.D.—*Census Commissioners' Report.*

CHAPTER II.

THE THUMB.

BEFORE we proceed with any further details of the special indices afforded by the several portions of the fingers, we shall direct attention to the position which the THUMB is supposed to hold in the economy of the hand.

If it be acknowledged that the superiority of the animal is in the Hand, the superiority of the hand will be found in the Thumb.

In the monkey, the thumb extends no farther than the root of the first finger.

Idiots, whose lives are altogether under the dominion of instinct, have very small and ill-developed thumbs (see gorilla, plate 1). The supposed influence exercised by the thumb has found a variety of popular expressions, particularly in Germany.

Shakespeare's witches are made to place considerable prophetic power in their thumbs.

"By the pricking of my thumbs
Something wicked this way comes."

In the production of mesmeric sleep-waking the influence of the thumb is considered of more value than that of any other finger—probably from its proximity to the median nerve, through which power is obtained over that portion of the brain allocated to personal identity. The vital fluid also would seem to be more largely absorbed by the thumb than by the fingers, owing to the greater expansion of the root in the palm. No more indubitable sign of the approach of death can be afforded than in the effort to cover the thumb with the fingers. Severe cold produces the same tendency.

Generally, a small thumb is the index of vacillation and irresolution; it is also indicative of an accommodating and loving spirit. The large thumb, on the contrary, is the index of a strong will, and little general sympathy,—in short, of the heart being in subjection to the head.

It is believed that Galileo, Descartes, Newton, Leibnitz, Condillac, Kant, and other profound and original thinkers were endowed with large thumbs. It is certain that Voltaire, whose heart was entirely under subjection to his will, had enormous thumbs, the faithful portraits of which are handed down to us in that beautiful statue by Houdon, at the Theatre Français at Paris, of which there is an admirable cast at the Crystal Palace, at Sydenham.

The illustrative tracings (Nos. 8 and 9) are from the hands of two individuals born in the same sphere of life, both of whom had been in my employment. The one, by force of character raised himself to respectability and wealth; the other remains in his original depression, a labourer at two shillings and sixpence a day, and, because of certain musical

talents, the centre of public-house attraction. But it is not only in the development of the thumb that these hands differ. They afford an admirable illustration of the wide difference which obtains between the developed and undeveloped hand.

The development of the thumb would seem to modify to a considerable extent the results deduced from the fingers. Thus, if the palm be soft—index of physical indolence—and the first phalange of the thumb long and well-formed, the individual will labour, not from the love of labour, but from a sense of duty. Again, should spatulous fingers—indices of action—be joined to a short, imperfectly formed thumb, the action becomes uncertain. Much will be attempted, but little will be accomplished. Journeys will be undertaken, without sufficient object, and become valueless activity because badly directed. Intelligent inventors may be found possessing spatulous fingers and philosophic knots, with short thumbs. Minds of which these are the indices seldom perfect their ideas: the amount of will not being sufficient to fix and control the ever-changing movements of the spatulous fingers.

The social character also will be so far influenced as to exhibit tenderness and sympathy, in contradiction to the instinct of the spatulous finger. If a weak thumb be connected with smooth, impulsive fingers, sudden outbursts of devotion, almost amounting to heroism, may be exhibited; but they will be only momentary, as though breath were wanting to permit the effort to be sustained. The sublime inspiration dies out, and the spirit returns to its normal condition of hesitation and incertitude.

M. Desbarrolles, while concurring generally with M. D'Arpentigny as to the importance of the thumb, is more explicit in apportioning the value of each part, and particularly the root.

With M. D'Arpentigny, he accepts the FIRST PHALANGE as the index of the will. "All," he says, "who have the first phalange long and strong will exhibit a powerful and energetic will, a great confidence in self, and an extreme desire to bring their works to perfection."

If this phalange exceed the second in length and power, the desire will be for domination, amounting to tyranny. To one so constituted, life will be a struggle, in which the greater injuries will be ultimately inflicted on himself. "Like the blind man full of courage, who travels without staff or guide on a rugged road, bordered by precipices down which he may one day be precipitated."

If the first phalange be of a medium size, it no longer represents domination, but simply passive resistance—the force of inertia. If it be short and feeble, power of will will be wanting, and the mind, fluctuating and irresolute, becomes subject to the will of others.

If *very* short, resistance becomes impossible, and prostration is complete. Gaiety and sadness succeed each other without any apparent cause.

As we have said, a short first phalange is the index of indecision; but if it be broad at the same time, it indicates prejudices more or less considerable in proportion to the breadth of the phalange.

It is quite possible that the same amount of the vital fluid may be absorbed by a broad as by a long phalange; but as the characteristic of a short phalange is want of will, the

energy indicated by the broad phalange is always irregular in its action, and without discrimination in its object. Extreme in its joys, and above all in its passions, it is the index of a temper capable of being pushed to the verge of suicide or assassination. When calm succeeds to excitement, then the tendency is towards melancholy, particularly if the line of the head should descend to the mountain of the moon, as will be better understood by-and-by. A large, broad first phalange is, then, always indicative of prejudice; and if the second phalange be also deficient, the prejudice is invincible. "This indication," adds M. Desbarrolles, "never fails." (See tracing No. 11.)

SECOND PHALANGE. The second phalange is the index of logical acumen—*La clairté du coup d'œil*. If long and strong, logic and reason prevail over impulse and will. But should the first phalange be short and weak, the individual hesitates to act. His plans may be excellent, but he dare not carry them into execution. His reason may suggest the propriety—nay, the necessity—of advancing, but he lacks the resolution to proceed; and prudence becomes the apology for vacillation. Often an excellent counsellor for others, but incapable of directing himself.

If *equal* in length and strength to the first phalange, there will then be reason to guide, and will to execute, thereby supplying highly important elements of success in life, and forming in fact the philosophic thumb. (See tracing 23, the hand of Dr. Whewell.) Should, however, the whole thumb be more fully developed than the fingers, the two phalanges being equal, a desire for domination will be indicated, but without tyranny; and should the whole thumb—the two phalanges being equal—be of ordinary magnitude, it becomes the index of passive resistance.

Root. The root of the thumb occupies an important position in the hand, and is, according to M. Desbarrolles, the index of sensual love; if very thick and long, of brutal passion.

If moderate, and in harmony with the rest of the hand, it is the index of a modified sensualism. If feeble and flat, it marks deficiency in the sensual appetite. When joined to a strong first phalange (index of will), moral control is established, and tenderness takes the place of sensuality. When the first phalange is in excess, however great the tenderness, there will be reticence in the demonstration.

"Many ecclesiastics of the Roman Catholic Church have," says M. Desbarrolles, "the root of the thumb largely developed, joined with a powerful first phalange; hence these men, whose lives are consecrated to celibacy, expend in charity all the energy of their tenderness. They sacrifice themselves for humanity as missionaries, and, if need be, as martyrs."

Those who join to a large root a moderately developed first phalange, may resist the solicitation of passion, but it will be through inertia, or by strongly occupying the mind with moral and religious reflections, and by directing the ideas into new and interesting channels having a practical tendency.

With a large root and short and feeble first phalange, notwithstanding that the second phalange may be thick, strong, and hard, there is much danger of the triumph of the

sensual instinct. Logic is the only ally; but in the struggle between passion and reason, reason has but little chance when unsupported by the will.

“It is an ascertained fact,” says M. Desbarrolles, “that debauchees and unfortunate and degraded females have the root of the thumb largely developed, and the first two phalanges short and feeble.”

CHAPTER III.

PHALANGES OF THE FINGERS.

It is not a little remarkable that M. D'Arpentigny has neglected to notice the variable lengths of the phalanges of the fingers as well as those of the thumb. This omission has, however, been supplied by M. Desbarrolles.

FIRST FINGER. The **FIRST PHALANGE** of the first finger is, according to M. Desbarrolles, the index of various intuitions, dependent upon its development.

Should it be pointed, it indicates a tendency to religious contemplation, to spiritualism, and, other indices concurring, to pure mysticism.

If square, it indicates a mind directed to social relations, to the practical in life, to the formal in religion.

If spatulous, it indicates a perturbed spirit, an unquiet rest; sometimes, in certain combinations, a peculiar and exaggerated mysticism.

The *second phalange* is the index of ambition.

The *third phalange*, of pride, or desire for command.

SECOND FINGER. The second, or middle finger, is supposed, next to the thumb, to exhibit more than any other finger the strength or weakness of the character. It is seldom pointed. Should it be so, it is indicative of vanity; and, if the thumb be short, of frivolity.

If square, it is the index of a mind directed to the practical and useful, and is in harmony with the realities of life.

If spatulous, it is Saturnine in its character; and other indices concurring, it shows a tendency to despondence, to view objects on the darker side, and to recur to the painful in the past,—to *tedium vitæ* and to form the *malade imaginaire*.

The *second phalange* indicates a love for science: for the exact sciences, when the joints are large; for the occult, when smooth.

The *third phalange* marks the love of earthly things, and when much developed is the index of an absorbing selfishness.

THIRD FINGER. The third, or ring finger, is the index of art. When pointed, it marks intuition; but where other indices are weak, frivolity, boasting, and garrulity.

If square, it indicates the love of art defined, and of truthfulness of expression generally.

If spatulous, it denotes action, whether in the representations of battles, driving rain, or raging sea. It also shows a love for dramatic representation, for expression by voice and gesture

The second phalange indicates reasoning in art, also a willingness to labour for success.

The third phalange is still the index of worldly-mindedness, the pursuit of art for material results, an ambition limited to individual exaltation and personal vanity.

LITTLE FINGER. The little finger is the index of abstract science and of numbers.

If the first phalange be long and oval, the conceptions will be intuitive, and science will be pursued for its own sake. If pointed, it indicates a tendency to theological, hagiological, and mystical doubts.

If square, it still represents the love of study and research, with a desire for the practical application of scientific discovery. It also indicates facility in conveying ideas in a clear and tangible form, valuable to the advocate, professor, physiologist, and physician.

"Many learned men," says Desbarrolles, "have made numbers the study of their lives. Many of the Fathers of the Church, by virtue of their mystical attractions, have made numbers the subject of their meditations. The true gambler is by no means an ignorant, superficial person. The hands of those most constantly frequenting the gaming tables of Baden and Homburg, present the index of an unusual capacity for calculation, pushed to the verge of fanaticism. They invent combinations, series, progressions, which they fondly hope may lead, not only to the discovery, but to the ready application of a great principle; the result, however, always eludes their grasp, because," adds M. Desbarrolles, "it is not through the third or material world that discoveries of a superior order will ever be made. These can only be secured through the first or spiritual world.

"That which we seek will be found one day when the time shall have arrived; not in the chance *coup*, which, by enriching one, brings ruin to others, but by keeping the eye, during the progress of enquiry, steadily upon a higher object; for though individual interests may be served, and material appetites gratified, these are not the ends for which light will be vouchsafed."

When the first phalange is spatulous, it is the index, if we may so express it, of movement in science, stirring eloquence, mechanical conceptions.

The second phalange indicates industry, power of organization, management of business.

The third phalange still exhibits the material predilection, subtilty, untruthfulness; and where the first phalange is spatulous, a tendency to draw the possessions of others towards self.

A peculiar action may be observed in this finger by those who exercise much artifice or address. A movement may be seen extending so far as to disengage the finger entirely from its neighbour, and to give it a palpable and significant elevation.

It will be further observed that considerable difference exists in the forms of the **CROSS SECTION** of the fingers; some presenting a circular, some an elliptical, some a flattened appearance.

With the circular section is connected a certain reticence, an unwillingness boldly to express the thoughts; with the flat, openness and candour.

In the female finger, the circular and elliptical forms prevail, in accordance with the organization, and with the necessities of the sex.

LENGTH OF THE FINGERS.

But it is not only that the form of the fingers indicate certain qualities of mind, their relative development in relation to the palm must not be overlooked.

Short fingers, according to M. Desbarrolles, when smooth, are apt to form hasty and unsound judgments, as though time did not permit them to examine questions in detail—of which they are, indeed, incapable,—the general aspect suffices them. In society they will be found to interest themselves little in the labours of the toilet. Whether your coat be blue or green, your cravat white or black, is no matter to them; they scarcely observe the one or the other; or if by chance they do, the idea of propriety or impropriety never occurs to their minds, nor do they trouble themselves to ask whether or no there be conformity to the etiquette which society has established. In the business of life, in the excitement of speculation, they seize the whole question at a glance—sometimes correctly, for they judge by a sort of inspiration.

As artists, they prefer to mass their subjects, being unwilling, or incapable of carefully working out the details.

Should the fingers be pointed, although they may indicate a tendency to indulge in metaphors and images, the *ensemble* is never lost sight of; for that, with them, is the great object to be secured.

Short fingers with knotty joints exhibit necessarily the qualities which the knots indicate—order, calculation, &c.; still the tendency will be rather towards synthetical than analytical reasoning.

Long fingers, on the contrary, are irresistibly attracted towards detail. They prefer the minute rather than the grand.

Should you ever seek the patronage of a man endowed with long fingers, take care that you betray no neglect in dress. Weigh well your words; watch well your actions; for whatever may be the amount of his intelligence, however kindly he may be disposed, he cannot resist the susceptibility of his nature and the force of his instincts. The scrupulous delicacy of his perceptions is apt to be offended at things in themselves of no importance. Such an one, if he be an orator or a writer, is apt to indulge in ornaments, *sesquipedalia verba*, and minutiae, to the injury of the argument; and which, by exalting the value of certain parts, lead to a neglect, even to a forgetfulness, of the point of departure and of the end to be attained.

If he be a painter, anxiety to perfect some individual part of his subject would, in like manner, lead to a neglect of the *tout-ensemble*. The Flemish and German painters offer examples of extraordinary minuteness, and they are, according to M. Desbarrolles, endowed with very long fingers and large hands.

“Be on your guard,” says M. Desbarrolles, “against one, who to long fingers joins

the philosophic knots. He commences by a detailed investigation of your character, a knowledge of which he quickly obtains, more particularly if he possess a thumb with a long second phalange (logic). I say be on your guard—none are perfect; and the tendency of human nature is to divine faults rather than good qualities."

Further, a tendency to cavil and chicanery, to wrangling and subtlety, to the love of polemics and controversy, is frequently found in connection with a large hand, long knotty fingers, and square phalanges.

CHAPTER IV.

HARD AND SOFT HANDS.

THE effect of temperament, as shown by the texture of the palm, in modifying the character, may be illustrated by two hands having the same thickness, size, and general form, both being of the spatulous type; the one supple to softness, the other firm to hardness. By virtue of the spatulous fingers, both will possess similar intellectual tendencies; but owing to the difference in temperament they will exhibit very different habits. The same love of motion will characterise both; but the mode of gratifying the requirements of their nature will not be the same in both.

The soft hand will delight in moderate action in itself, or in witnessing energetic action in others; the hard hand in a personal display of activity and strength, under all circumstances. The former appreciates the pleasures of noon; the latter, those of early dawn.

M. Desbarrolles compares the movement of the vital fluid through these hands to the flowing of a stream,—now over a bed of rock, where not a drop is left behind; now through marshy land, where, the water being imbibed, its progress is arrested. In a similar manner, the vital fluid which traverses the palm is enabled to pass rapidly through the firm flesh of the one; while by the soft and spongy texture of the other it is retarded in its course. Hence the greater activity and energy of the hard hand, and the more thoughtful, tranquil, and poetical nature of the soft.

The hard hand, spatulous or otherwise, is, however, always the index of a love of corporeal action—idle it cannot be. It finds rest in substituting one labour for another. The pointed-fingered hand differs from the spatulous in this—that it desires to supplement the energy of force with the charm of grace, and to direct its efforts to less practical and useful objects.

This peculiar combination of a hard hand with pointed fingers, is, according to M. D'Arpentigny, very general amongst those who devote themselves to the cultivation of the horse,—whether they be found in the deserts of Arabia, or in the armies of Europe, the same rude ostentatious barbarism seems to characterise the class.

The accompanying tracings will perhaps afford a better illustration of the distinction between the hard, knotty, spatulous hand of industry, and the soft, smooth, full, and pointed hand of impulse and indolence than would any amount of verbal explanation.

These tracings are from the hands of two females, servants of a friend with whom I resided at Cannes, during the winter of 1862—3: the one a native of Scotland, the other of Nice;—the one characterized by a love of order, propriety, simplicity, good sense, and

indefatigable physical activity ; the other, by disorder, neglect, and slothfulness, with a certain poetic, devotional, and artistic feeling.

While the one sought to discharge her duties with consistency, uniformity, and scrupulous attention to order and cleanliness, the other was hopelessly indifferent to all such considerations and requirements. Her gown torn, her shoes down at heel, her arms crossed, she preferred the contemplation of the moonlight on the water, and the enjoyment of a sociable chit-chat with any stray visitors to her kitchen, to the performance of her duties ; or, if she voluntarily laboured, it was usually in the preparation of a collar, a flounce, or a cap, to adorn her person on high-days and holy-days, into the details of which she could enter with curious minuteness. The redeeming qualities—and which retained her in her employment—were her kindly impulses and her general integrity.

It is no wonder that these individuals were never able to understand one another ;—the one impulsive, thoughtless, impatient, honest, unpractical—*useless* ; the other prudent, wise, laborious, skilful, and, in a high degree, practical—*invaluable*.

LARGE AND SMALL HANDS.

LARGE HANDS, according to M. D'Arpentigny, more particularly when hard, are indices of physical force ; and, as the Greeks had no conception of beauty without force, the large hand was held by them in high estimation, just as a small hand accords with our idea of a higher psychological development.

No one is ignorant that the Greeks, no matter of what rank, purchased their own necessaries, cooked their own food, and practised a number of manual occupations which would, at the present day, be considered menial, but to which they applied themselves not only without repugnance, but with pleasure, by virtue of the spirit of detail which is inherent in a large hand. Nor was it only during the period when kings' sons tended flocks, when princesses washed linen, and when priests excelled in the slaughter of animals and the preparation of food, that large hands prevailed in Greece ; but also in the time of Pericles. Elegance and finish, rather than magnitude and expansion, are the creations of the large hand with a moderate palm, and these we find to have been the characteristics of the Greek hand. Quite in accordance with this development, Greece founded only small states, and erected monuments which though unsurpassed in beauty were limited in dimensions and area.

M. D'Arpentigny offers a familiar illustration of the tendencies of the large hand in the working tailors of Paris, whose hands are very large, and who, from the delicacy and minuteness of their manipulation, are highly prized by their masters. He also instances the hand of M. Redouté, the celebrated flower painter, which is unusually large, and with which he connects the exquisite minuteness of his delineations. To M. Redouté, the imaginary descriptions which the provincial poets draw of his hand, is a source of infinite amusement. Judging from the beauty of his works of the delicacy of his hands, they compare his fingers to those of Aurora, scattering roses

The qualities indicated by SMALL HANDS seem ever to be connected with what is grand and colossal.

The Pyramids, the temples of higher Egypt and India, were constructed by a people possessing the most delicate hands in the world ; small and narrow, spatulous and smooth, such as may be seen in the contemporaneous sculpture with which those edifices are adorned, and in the actual forms which the mummies exhibit. M. Pruner-bey has shown that Egypt possessed two perfectly distinct types, which he calls *type fin* and *type grossier*. These types are to this day found amongst the Copts and Fellahs ; but it is to the *type fin* (or small-handed race) that he is disposed to attribute her civilization.—(*Proceedings of the Anthropological Society of Paris*, 1863.)

The accompanying tracings are from carefully-drawn portraits, kindly presented to me by Dr. Lee, LL.D., of Hartwell, which, though destitute of muscle, clearly show by the length of the bones the small dimensions of the hand.

M. D'Arpentigny instances the hand of M. Pr eault, the celebrated Parisian sculptor, as an example of the capability of a small hand, with smooth, spatulous fingers, to produce works of grandeur and power. "Son cheval du pont d'Jena," says M. D'Arpentigny, "emporte en s'elancant quasi tout le bloc paternel avec lui ; ou plut ot il n'en sort pas, il y rentre. Ce n'est pas un cheval qui se cabre c'est un rocher." On the other hand, M. Balzac, he says, presents an example of very large hands, with conical fingers, and he seems to revel in the most minute microscopic physiological details, in a way which has subjected him to the charge of indelicacy, if not immorality.

The accompanying tracing is from the hand of a gentleman well known in the engineering world for his great mechanical aptitude and power of delicate manipulation,—so delicate indeed as scarcely to brush the down from a butterfly's wing when taken in his grasp.

It may be supposed that education and experience would tend to produce a change in the form of the hand, as it does in that of the head. This is true to a limited extent. The joints do sometimes become enlarged, and the first phalanges have a tendency to become spatulous ; but it has never been observed that knotty fingers become smooth, or that spatulous and square become oval or pointed. In the advance from infancy to manhood, the change will be found not only in proportion to the general growth of the body, but in relation to the development of the mind. The hand of the infant is no more that of the child, than is the child that of the adult.

The infant and young child invariably exhibit the purely impulsive and sensual hand, with smooth fingers and large palms. About the first climacteric, a change may be observed.

We shall conclude this chapter with a summary of the observations made by M. Got, the celebrated comic actor of the Th eatre Franais, as given by M. Desbarrolles, *on the movements of the hand in connexion with the operation of the mind*. They will be found peculiarly interesting to the chirognomist.

"The open hand," he says, "expresses joy, confidence, and *abandon*. The closed

hand, vexation, doubt, suspicion; and when these sentiments are energetically felt, the fingers are squeezed against the palm.

“He who desires to deceive, instinctively hides his palm. ‘I give you my word of honour!’ exclaims the honest, sincere man, at the same time presenting to you an open hand and an extended arm. ‘I swear it is so!’ says the liar, as he places his hands on his breast, with the palms downwards.

“The common manner in which in many countries bargains are concluded amongst the peasantry, is an interesting testimony to the value placed on the mediumship of the hand. No bargain is considered conclusive until hands are joined. What hesitation—what feints precede the final act! Now the hand is extended,—now drawn back,—now elevated,—now lowered, before the solemn blow is struck.

“He who desires to keep his own counsel and the exercise of his own will, joins closely his fingers, and turns his palms downwards, thus concentrating, as it were, the electro-nervous fluid.

“He who willingly yields his soul, and abandons himself to the power of another, turns up his palm and extends his fingers, thus expanding and dissipating the electro-nervous fluid.

“Invocation and prayer are offered with both hands open and the fingers disengaged.

“Faith, Hope, and Charity exhibit open hands, indicating that the human will is abandoned to the Divine. All acts of the will, all gestures which express resolve, unite the fingers. The stronger the expression of the will, the more exalted the passion—the closer are the fingers pressed together. The more anger increases—the more the hand contracts; till ultimately the clenched fist proclaims the unmistakable menace.”

M. Got further observes, that “in proportion to the increase of civilization, gestures become less energetic; as a consequence, there is greater reserve, greater calmness, exhibited by the individual. Thus the peasant gesticulates with his whole body; the mechanic with his arms; the man of the world with his hands; and the diplomatist with his fingers only,—sometimes even such limited movements are repressed, and are replaced by those of the eyes.”

We shall here add the interesting analysis supplied by M. Desbarrolles, of the hand of M. D’Arpentigny, according to M. D’Arpentigny’s own system. It is to be regretted that he had not illustrated his analysis by a sketch of the hand itself.

“The hand of M. D’Arpentigny is remarkable,” says M. Desbarrolles, “for its symmetry and beauty. The fingers are long and extremely pointed, and as they indicate the love of form, he is instinctively attracted towards the beautiful in art, in poetry, and in works of imagination. Logical acumen (second phalange of the thumb) is well developed, as is also causality (philosophic knots), which, in spite of his pointed fingers, enables him to esteem simplicity and truth. He speaks well, he writes well, his style indeed possesses considerable charm, and sometimes during moments of happy inspiration, it

becomes truly elevated, though not always *en rapport* with the materialistic tendencies by which he is surrounded.

“His whole person is expressive of nature's aristocracy, and though simple and unaffected, he shrinks instinctively from contact with what is low and vulgar. His conversation is instructive, sometimes brilliant, yet devoid of pretension. His pointed fingers indicate not only a proclivity towards the arts, but towards contemplation and the indulgence of the religious sentiments; still as the philosophic knots indicate the doubting mind, a constant and sometimes bitter struggle with the higher aspirations is the result.

“With pointed fingers only, he would have had vague, fugitive inspirations as to the formation of his system,—which would scarcely have been reduced to practice. The philosophic knots, however, indicating the desire to investigate causes, enable him to arrive at clear conceptions of what the imagination suggests; while logic lends its support in satisfying his doubts and in confirming his convictions.

“The bases of the fingers are large, indicating a love of pleasures derived from the senses, a desire to render life as agreeable as circumstances will permit, and a willingness to pluck one by one the flowers which present themselves in his path without exercising too severe a choice. The soft palm further indicates the tendency to sensual gratification, and to a sort of intellectual indolence. M. D'Arpentigny is, in effect, luxuriously idle; hence his indifference to success, and to the distinction to which he is entitled; together with a strong distaste for controversy and academic disputations, which are almost the necessary penalties inflicted on originality and genius. His path, though traced in broad sunshine, is yet willingly abandoned for that by which he may seek the shade. Had the first phalange of his thumb not been sufficiently developed to indicate a certain power of will, his system would, perhaps, never have seen the light; as much probably from his horror of trick and intrigue, as from his contempt for human nature.

“Finally, M. D'Arpentigny possesses many of those elements which constitute the inventor,—pointed fingers, the indices of inspiration; causality (philosophic knots), which induces doubt and enquiry; and logic, which enables the mind to arrive at just conclusions as to the value of those emotions inspired by the pointed fingers, and those doubts suggested by the philosophic knots. The long fingers add the love of detail, and indicate the desire to follow out his investigations to the most minute particular.

“But the hand of M. D'Arpentigny, as it exhibits the want of physical order (want of knots at the second phalange) and the power of classification (pointed, not square tips), is defective in those elements so essential to the inculcation of first principles. The temptation to indulge in the charms of description, of citation, and of analogy, and to gratify a speculative philosophic spirit, leads him at each step to forget that he is dealing with a science which can be established only by observation and induction.

“In his writings there is a constant tendency to abandon demonstrations for reflections; but his reflections, although admirable of their kind, and in a high degree

interesting to the speculative reader, are often peculiarly inconvenient to the enquirer and the learner. In a word, these defects prevent M. D'Arpentigny from taking the place to which he is entitled by his genius. 'He has been content to make of his science a brilliant ring rather than an enduring crown.'"

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Part III.

CHAPTER V.

CHIROMANCY.

WE now proceed to lay before our readers some of the results of M. Desbarrolles' investigations, relating to *the phenomena presented by the Lines of the Palm.*

From the earliest times, the practised chironomist is supposed to have been able to detect the leading peculiarities of character in the lineaments of the palm. Indeed, his knowledge of what the passions are capable of suggesting, has enabled him to prognosticate as possible, certain results, which, when they have actually arisen, have been accepted as proofs of prophetic wisdom by the imaginative and the credulous.

As, from our knowledge of man's physiological constitution, we are enabled to predicate that certain definite arrangements of the organs of nutrition, and of the bones and muscles, will necessarily produce the results for which they were designed; so it has been in a similar manner inferred that a certain arrangement of the cerebral organs—a certain structural pre-determination,—will also produce mental manifestations that shall be altogether independent of the will. These are recognised in the extreme cases of idiocy and madness.

It may, however, be stated generally, that man is born into the world with inherent qualities which are placed under the dominion of the will, and which are capable of leading to happiness or misery, according as that will is exercised. If this be so, it would appear to be one of the first and most imperative of man's duties, to make himself acquainted with those definite, inexorable, physical and moral laws, which an all-wise Creator has supplied for his guidance, that he may secure himself against the penalty attached to disobedience or neglect—for Nature makes no distinction between wilfulness and ignorance.

Now chiromancy, like physiology, purposes to show the nature and amount of those impulses to which each individual may be subjected under the temptations offered by our social relations.

As water falling drop by drop upon the stone, makes, in the course of time, a visible impression,—as the string made to vibrate, influences the sand beneath to receive a certain form; so the mind acting at every instant of time upon the plastic susceptibilities of the hand, leaves ultimately signs which are accepted by the chiromanist as the visible records of the impulses emanating from the great nervous centre.

If the *form* of the hand be received as an index of the general development of classified intelligence, there will be little difficulty in understanding how the finely developed palm

may be permitted to intimate the working of that intelligence under the influence of the affections and the passions.

In seeking to remedy any physical evil, the first step is to discover the cause of such evil. It is the same with moral evil. Many men, like Dr. Andrew Combe, Dr. Henry Davidson, and Dr. Portal, have, by an intimate knowledge of their constitutions, been enabled to prolong life beyond the average term allotted to man. Portal is said to have reached the advanced age of 80, although born with a marked tendency to consumption. But if so much may be accomplished when disease has already declared itself, what may not be hoped for when the process of amelioration and change is commenced in early life, when all is flexible, tender, and plastic?

Observation has shown that while by an undue exercise of the feelings and the passions, the lines of the palm are enlarged and intensified, thus proving the need of resisting temptation at the very outset; by the exercise of a rational control they are greatly diminished, and if not made entirely to disappear, their form becomes modified and sometimes changed.⁽¹⁾

“Virtus est vitium fugere, et sapientia prima stultitiâ caruisse.”

“The beginning of virtue is to flee vice, and the beginning of wisdom to have escaped from folly.”⁽²⁾

At the root of each finger, ELEVATIONS, more or less distinct, present themselves—sometimes symmetrically placed beneath the centre of each, sometimes apparently pushed aside, sometimes not to be observed at all, and sometimes having their places supplied by cavities. When strongly pronounced, these elevations are supposed to give strength to the qualities attributed to the third phalange of the finger; when slightly developed, support simply; when their place is supplied by cavities, weakness.

Proceeding down the outer side of the palm, we find two further elevations; one opposite the middle joint of the thumb, the other opposite the root. These elevations, or *mounds*, have received distinctive appellations, which, like those given to the fingers, have been drawn from a supposed connection with certain planets, the influence of which is said to extend to the denizens of earth.

Thus the *first*, or *index finger*, is said to be under the influence of *Jupiter*, the king of the pagan deities; because, from analogy, it contains the indices of domination and command, and the elevation at its root is called the mound of Jupiter, which, when strongly marked, indicates not only ambition, but a love for display,—for fêtes and feasts.

The *second*, or *middle finger*, is placed under *Saturn*, the supposed executive of destiny—fatality.

The *third*, or *ring finger*, recognizes the mollifying influences of *Apollo*, or the Sun—the noble, the beautiful—the deity supposed to preside over the arts.

The *little finger* claims *Mercury* as its patron—the graceful messenger of the gods.

The elevation at the *percussion of the palm* is dedicated to *Mars*, the god of war, and is

(1) “L’homme est toujours libre entre le crime et la vertu seulement dès qu’il a choisi, il y a un événement, dont il n’est plus le maître, un résultat inévitable:—le réaction de son action.”—*Education des Mères de Familles*, par Aimé Martin, 7th edition, Paris.

(2) “O ye that love the Lord, see that ye hate the thing that is evil.”—*Ps.* xvii. 19.—(*Prayer-Book version.*)

the index of courage—*force-resistance*. The excess of development is the index of rudeness, effrontery, injustice, violence, cruelty. Want of development indicates puerility and cowardice.

The elevation which terminates *the outer lowest portion of the palm* is dedicated to the *Moon*—type of caprice. It is said to be the index of imagination, chastity, a love of mystery, of solitude and silence, reverie, *harmony* in music, vague desires, meditation. Deficient development of the mound shows poverty of imagination, and a tendency to matter-of-fact.

The root of the thumb is placed under the auspices of *Venus*—the goddess of beauty, the mother of love. It marks a love of beauty in form, of *melody* in music, of elegance in movement, a desire to give pleasure, tenderness, kindness, the necessity for loving—charity. When the base is depressed, these qualities will be wanting; when more largely developed than the upper portion, love of sensual pleasure is indicated.

LINES OF THE PALM.

Most palms present three principal and distinctly defined lines.

The *first* proceeds from the outer edge of the palm, and inclining upwards, terminates either at the root of the first finger (Jupiter), or the root of the second finger (Saturn). It is denominated *the line of the heart*.

The *second* line takes its rise at the base of the root of the first finger, and, passing directly across the palm, or diagonally downwards, terminates either in the percussion (mound of Mars), or in that of the Moon. This is called *the line of the head*.

The *third* line takes its rise from just below the commencement of the line of the head, and circumscribes the root of the thumb. This is called *the line of life*.

“In judging of these lines,” says Torreblanca,⁽¹⁾ “attention must be paid to their substance, colour, and continuance, together with the disposition of the correspondent member.”

The **LINE OF THE HEART**, when it presents a uniform and healthy appearance, indicates an affectionate and happy nature—the force or feebleness of attachment being represented by the length of the line. If, for example, it is found to cross the whole palm, from the outer edge of the percussion to the extremity of the root of the first finger, it marks an excess of tenderness, and, as a consequence, disorder of the affections; which, though sometimes productive of exquisite happiness, involves also inevitable suffering; for excess of affection is often one of the strongest elements in the passion of jealousy.

Should the line extend only to the root of the second finger, the attachment will exhibit a sensual character; if between the root of the third, and that of the little finger, the love will be unalloyed by passion, uninfluenced by jealousy, and, rising to a higher sphere, it becomes ethereal and pure.

If this line be broken into fragments, it indicates inconstancy in love or friendship, a contempt for females, amounting sometimes to rudeness.

(1) Torreblanca de Magia (1678).

It may be observed generally, that a rupture in a line is an indication of weakness, and the special character of the weakness may be determined by observing the direction given to the line. Thus, if the line of the heart be broken towards the root of the middle finger, it is supposed to involve fatality; if between the middle and third finger, folly; if towards the third finger, fatuity; if between the third and little finger, stupidity and little-ness; if towards the little finger, avarice, with ignorance and incapacity.

Should this line present the form of a chain, or have small lines shooting from it in its course, it becomes the index of instability in attachment—flirtations without number.

When this line exhibits a bright red colour, it indicates the exaltation of physical love into passion, not unaccompanied by violence. When pale but broad and marked, it is the index of exhaustion, affection dried up—*homme blasé*! “The gods are just, and of our pleasant vices make instruments to plague us.”

Should it be united with that of the head and of life, between the thumb and forefinger, it becomes the index of misfortune,—reason is dethroned, freedom of will is abandoned, and instinct prevails. Should this line tend down towards the line of the head, it indicates that the heart is led by the head, significant of selfishness, and possibly also of crime.

Should this line be traversed by lines other than the principal lines, there may be anticipated for the affections as many disappointments and griefs as there are separations.

Should this line present red sunken points, they are supposed to predicate injuries to the heart—moral and physical.

When this line is quite simple, without branches, it is the index of poverty of spirit, and a heart devoid of emotion; but should it throw out branches towards the index finger, the influence is supposed to be favourable.

Should this line be cut by a line having its origin in the line of life, and directed towards the middle finger, it is supposed to indicate death by violence, more especially if found in both hands.

It is to be observed that these broken lines are not necessarily indicative of misfortune, if they occur in one hand only; it is when they are repeated in the other that fatality becomes imminent. And it may be further stated, that one unfavourable sign does not suffice positively to predicate disaster; it is simply the indication of a probability of evil—a warning of danger, which may be avoided by examining the causes indicated by the excess of this or that development, the form of such and such a line, and although all the signs should concur in announcing danger, it may, if not altogether averted, be rendered less inevitable by the exercise of prudence and the power of the will.

We must never forget that life is an arena where to-day we may appear simply in the character of spectators, to-morrow in that of combatants—conquerors or conquered; and to have obtained a previous knowledge of the enemy is often the first step to victory.

To resume: if the line of the heart is bifurcated, and one branch ascends towards the index finger, it is the sign of happiness; and if the other be arrested between the first,

or index, and the middle finger, it is the sign of tranquil happiness—the longer the line of bifurcation, the more extended will be the tranquility; if of the two branches, one be elevated towards the middle finger, and the other descend to the line of the head, there will be found a strong indication of self-deception and losses innumerable.

A hand destitute of the line of the heart is not only devoid of all sympathy, but is indicative of bad faith, aptitude for evil, and premature death.

The **LINE OF THE HEAD** takes its rise from between the thumb and first finger (index). It is usually united at its origin with the line of life, which it quickly leaves to advance more or less horizontally, whilst its companion descends, and surrounds the root of the thumb (the mount of Venus).

The line of the head when direct and fully developed indicates sound judgment and a lucid understanding. It passes through the struggles of life without shrinking and without fear. These qualities will, however, be much modified if the percussion portion of the palm (mount of Mars) is little developed. They will, on the other hand, be increased if that part be large.

When this line is very much extended and straight, it marks an extreme desire for economy—calculation in personal matters carried to excess, and which, if encouraged, may lead to avarice; for with the avaricious, the first idea is the fear of want, which thus degenerates into a love of money for itself.

Should this line, though much extended, descend suddenly towards the mountain of the Moon (imagination), it indicates a desire of money for the purpose of satisfying the caprices of the imagination—hence prodigality.

Should the line of the head, after having traversed the centre of the palm, descend to the lower outer corner of the hand (the mount of the Moon), the judgment in worldly matters will be less strong, life will be regarded from an artistic point of view, and reason will be disturbed by chimeras.

Should this line descend very low, and particularly if it should form with the line which runs from the centre of the base of the palm to the root of the little finger (the hepatic line) a well-marked cross, then we have the sign of a strong tendency to mysticism. If, on the contrary, the line should tend upwards, it indicates an injurious influence exercised upon the qualities assigned to the roots of the fingers towards which it is directed. If to the little finger, commerce; to the third finger, reputation, celebrity, or riches, &c.

When this line is pale and broad, it indicates a defect in intellect and circumspection.

When it extends to the middle of the hand only, it marks feebleness of will, indecision.

If it takes the form of a chain, there will be want of power to fix the ideas (see tracing 6, Idiot's hand). If pale or colourless, there will be want of strength to carry out the ideas of the mind.

If arrested by a short defined line, like a bar, it indicates injury to the head or

throat. Should round knots appear on the line of the head, they are supposed to indicate a tendency to homicide.

Red points are supposed to predicate wounds on the head.

If the line bifurcate towards its termination, one branch proceeding directly onward, and the other descending downwards towards the outer angle of the hand (mount of the Moon), there will be the appreciation of truth, but with an indifference to error; hence self-deception, and the deceiver of others—the liar and the hypocrite.

When the line of the head has its termination at the root of the middle finger (Saturn), and if the line of the heart be less strongly pronounced, the suggestions of the head will be mistaken for those of the heart. Such organization is also indicative of struggles, followed by vexations or misfortunes, the result of obstinacy or false calculation. When in one hand the line of the head is broken into two parts, there is the indication of derangement, amounting to monomania; but should the line in the other hand be well formed, the danger will be greatly diminished.

It may be remarked, that transverse lines on each side of the middle finger, which direct branches towards it, or which terminate at its root, are always indicative of misfortune.

When the line of the head is short and deeply marked, and if it does not pass a vertical line drawn through the axis of the middle finger, it is supposed to indicate a malevolent spirit and early death.

If this line is long, thin, and scarcely visible, it is supposed to indicate bad faith and infidelity. If it rises in a tortuous, curved direction to the line of the heart, it indicates folly, effusion of blood, and danger to life.

If a cross be found in the middle of the line of the head, it is supposed to indicate sudden death or fatal wounds. If a well-marked line proceed directly from the line of the head to the little finger (Mercury), it is supposed to indicate commercial success. If it terminates between the ring and the little finger, it indicates success in art enlightened by science.

LINE OF LIFE.—“If this line be well and clearly defined, and is of a vivid colour,” says Torreblanca,⁽¹⁾ “without being intermitted, or *puncturis infecta*, it denotes the good complexion and virtue of its members, according to Aristotle.”

“When well formed,” says M. Desbarrolles, “of a soft colour, and bounding entirely the root of the thumb, it indicates a long and happy life, exempt from any serious maladies.”

When pale and broad, it is the index of bad health, and of an unamiable and envious disposition. When short, life will be curtailed. When broken in one hand and feeble in the other, serious illness, and should the inferior branch thus broken turn back upon the root of the thumb, the illness will be fatal; but if it should turn towards the palm, life may be prolonged. When the line is double, it is the index of great vitality, and an increased tenacity of life. When irregularly drawn and forming a chain, life will be painful and

(1) Torreblanca de Magia.

unhealthy. When large and deeply coloured, violence, brutality. When livid, with red spots, passion, amounting to fury.

When the line seems to have its origin in the root of the index finger (Jupiter), it becomes the index of ambition—of the whole life being directed to the gratification of pride, with the probability of success, honours, ribbons, decorations, high position. When cut by a multitude of small lines, it is the indication of numerous maladies. When it joins the line of the head and the heart, it is the indication of misfortune. Life is imperiled when the head and heart are governed and controlled by the blind operation of the vital instinct. When the line of life in an undeveloped hand does not join the line of the head, and a sensible space exists between them, it shows that life is instinctive, and that it runs its course without any illumination from the light of reason; hence, folly, envy, vanity, falsehood, and often loss of property. If the space be considerable, and both lines be broad and highly coloured, each acts with an independent will—the reason gives no counsel, and the instinct seeks none; hence, vanity, obstinacy, cruelty.

If the space be occupied by small lines, it indicates folly, misfortune, envy. Should, however, the line of the head be separated from the line of life in a hand otherwise well developed, it indicates simply much confidence in self, amounting to wilfulness, with a corresponding aversion to the control of others.

Lines arising from the line of life, and tending upwards, indicate aspirations of the mind towards elevated objects.

When this line presents an irregular form, that is to say, more marked in some places than in others, it is indicative of unequal temper, anger, passion unrestrained.

When bifurcated at its point of departure from the thumb, it indicates indecision of character, vanity. When very red at the point of departure, perversity of spirit, violence which blinds.

When the line of life is accompanied by a parallel line, forming a second line of life, a compensation is afforded for irregularities or defects in the principal line; but should both lines be equally irregular, the prognosticated mischief is increased; so if both be symmetrical and uniform, the benefit is multiplied.

When lines distinctly marked extend from the root of the thumb across the line of life and the two other principal lines, a fatal excess of physical love is indicated.

M. Desbarrolles supplies a number of other indices connected with the line of life, which will be studied with interest by those desirous of a more intimate knowledge of the influence supposed to be exercised by this important line.

These lines then, viz., of the affections, of the intellect, and of the vital and recuperative power, form the most important chiromantic indices, and are found on all hands of normal development.

There are, however, other lines which may be considered as accessory or complementary, and which are only of less importance in the manifestation of character than the principal lines. These are the line of Saturn, the ring of Venus, and the line of Apollo, which, with the branches, cross lines, transverse lines, collateral lines, crosses, angles, and complex lines, complete the chiromantic elements of M. Desbarrolles' theory.

CHAPTER VI.

ACCESSORY LINES.

LINE OF SATURN.—When the line of Saturn proceeds from the line of life, it partakes more or less of the qualities attributed to that line, as it is long or short, of a deep or pale colour, more or less tranquil in its passage.

When it proceeds from the centre of the palm (plane of Mars), it is indicative of trouble at the commencement, and success slowly attained, the result, perhaps, of the struggle itself.

When it proceeds from the wrist, and ascends in a direct line to the root of the middle finger (mound of Saturn), it is indicative of much happiness.

Should it penetrate the root, and advance into the first phalange, it becomes the index of a high destiny, remarkable for good or evil.

When this line is broken or interrupted in its progress, it indicates uncertainty in attaining success. There are hands which are altogether destitute of this line; the result is a life without significance.

M. Serres calls this line the Caucasian line, it being found (he says) only in the hands of the white races; but, according to M. Desbarrolles, *all* hands, of whatever race, condemned to a vegetative and hard life, are devoid of the *Saturnine*. This is fully illustrated in the hands of the Esquimaux.

For the many other modifications of this line, I must refer the reader to the work of M. Desbarrolles.

LINE OF THE SUN. (Apollo).—This line takes its rise either from the line of life, or from the outer lowest part of the palm (mound of the Moon), and passes upwards to the root of the third finger.

When distinctly defined, it indicates a desire for celebrity and love for the arts.

Those in whose hands this line is traced, although they may not exhibit any practical capability in art, will still have a strong love for it, which may be shown in admiration for rich and beautiful ornaments.

Should the line be subdivided into many small lines on reaching its termination, the desire for artistic effects becomes greatly increased.

If two or three lines of the same strength arise, but irregular and tortuous, they indicate a taste for the cultivation of various branches of art, which, being indicative of a divided force, suggests incapacity for success in any one department.

On the other hand, when this line takes its rise from the line of the heart, and when,

in traversing the root of the third or ring finger (mound of the Sun), it divides into three equally and distinctly defined branches—as may be seen in the tracing of the hand of Lord Brougham (tracing 22),—it is the index of a great—a universal celebrity.

HEPATIC LINE, OR LINE OF THE LIVER.—This line takes its rise sometimes from the wrist, sometimes from the line of life, and sometimes from the centre of the palm. If it proceeds from the wrist directly to the root of the little finger (mound of Mercury), well defined, and of a good colour, it indicates sound health, harmony in the fluids, rich blood, excellent memory, good conscience, success in business.

If undulating and tortuous, it is indicative of biliary derangements, and doubtful probity.

To M. Desbarrolles I must again refer the reader for a detailed account of other influences supposed to be exercised by this line.

RING OF VENUS.—This is a line which takes its rise between the fore and middle finger, and, forming a semicircle, it is lost between the ring and little finger.

This line, when strongly marked, is the index of licentiousness without restraint.

If broken, and the divided portions superposed one over the other, it is indicative of the most depraved passion.

If double, triple, irregularly traced but broken, it is indicative of shameless obscenity, and if those lines be very deeply traced, there will be impurity carried to its utmost limits.

Should this line extend to the root of the little finger, it still indicates licentiousness, to gratify which, craft, cunning, lying, and robbery will be resorted to.

If, in place of forming a semicircle, the line pass on to the outer edge of the palm (to the mound of Mercury), it indicates that passion is better directed, and that the qualities attributed to that portion of the palm are augmented in force and energy.

It remains to point out certain other lines which are supposed to indicate a modification or exaltation of the tendencies expressed by the principal lines. They are called *branches, chains, crosses, angles, &c.*

Small lines proceeding from the principal lines are called **BRANCHES**. They indicate exuberance in the qualities attributed to the principal lines from which they emanate, and are usually found at the commencement and termination of those lines. For example, those proceeding from the line of the heart indicate warmth and devotion; those from the line of the head, superior intelligence; from the line of life, superabundant vigour and health; from the line of Saturn, happiness complete.

Lines, where the branches tend to form *chains*, indicate contradictions, hindrances, struggles.

Curved lines, and more particularly broken lines, indicate disruption—want of continuity. If it be the line of the head, there is the indication of folly, or a gloomy temperament.

Capillary lines, which unite to form a single line, indicate impediment to action from excess of strength, or rather from a too great subdivision of forces, and may be likened to a river which by being divided into numerous canals loses the power which it is capable of exercising when undivided.

When many such lines appear on a mound, there is the indication of so great a superabundance of the qualities attributed to the mound as to impede its direct and legitimate function. Many lines and furrows, for example, on the mound of the Moon, indicate pre-sentiments, prophetic dreams, and sometimes visions.

CROSS LINES (*des grilles*) possess peculiar significance, generally indicating defects. On the mound of Jupiter, for example, they indicate a tendency to superstition, egotism, a desire to shine—pride, determination;—on Saturn, misfortune;—on the Sun, or Apollo, folly, vanity, error, or a desire for false glory—*bavardage*;—on Mercury, a tendency to deceit, lying, theft, or to the evil uses of science;—on Mars, to violent death;—on the Moon, to sadness, inquietude, discontent, and an imagination turned towards the dark side of objects.

He whose hand is covered with small lines will exhibit constant agitation, though all around may be calm and peaceful. As the leaves and flowers are fretted by the stilly breeze, which is far too feeble to stir the trees, so is he influenced whose hand is thus constituted;—like the poplar or the aspen, every breath disturbs him.

TRANSVERSE LINES indicate obstruction. The most perfect line of the Sun no longer indicates glory, if cut by a transverse line. The desire is there, but success is arrested.

Lines which tend upwards towards the fingers, from the principal lines, may be accepted as favourable indices; while those, on the contrary, which tend downwards must be viewed as unfavourable.

Mounds devoid of lines indicate tranquility. That of Jupiter, for example, well pronounced, is indicative of a calm and peaceful life; with *one* well-defined line, success.

Saturn, full and smooth, indicates a tranquil destiny, without excitement and without anxiety; with *one* line, well defined, much happiness; with many lines, misfortune.

The mound of the Sun, or Apollo, smooth and full, indicates tranquil mental happiness, but without glory; *one* line impressed upon it, is the index of talent and glory. Should two lines take the form of a Caduceus, there is the index of the highest degree of success in science and art.

The mound of Mercury, full, indicates intelligence and perspicacity. With *one* line impressed upon it, probable fortune; with the Caduceus, aptitude for all sciences; but with many lines, an unfavourable action of the intelligence—tendency to theft.

A line having its rise in the mound of Mercury, and proceeding directly to the mound of the Sun, indicates a tendency to talk about science of which little is really known—and principally of the occult—with a desire to impose on the credulity of others.

The mound of Mars, full and smooth, indicates power over self—*sang-froid*. If strongly lined, a tendency to anger.

The mound of the Moon, full and smooth, indicates an unruffled imagination.

However strongly defined may be the mound, if it be impressed with one line, it is the index of anxious presentiments ; with many lines, constant inquietude.

The mound of Venus, devoid of lines, is the index of chastity, coldness, tranquility in love—often of shortened life ; much impressed with lines, the contrary. The deeper and more highly coloured the lines, the stronger and more intense the sexual desires. (See tracing 31.)

CROSSES, generally, are unfavourable indications. Sometimes, however, a well-formed cross, with equal arms, may be the index of favourable conditions ; as on the mound of Jupiter, where it seems to be connected with a happy union and mutual attachment. They are, however, always unfavourable indices when unequally or irregularly formed.

A cross on the mound of Saturn is called the mystic cross, and is indicative of some strong if not fatal influence.

A cross on the third finger (mound of the Sun) indicates the arrest of inspiration in the arts or in the pursuit of riches. The sun is the symbol of light, and if the light becomes dazzling by its intensity, it bewilders, confuses, and misleads.

A cross on the mound of Mercury indicates a tendency to robbery.

A cross on the plane of Mars (centre of the palm) indicates a combative disposition, which, running to excess, may become dangerous.

A cross between the base of the mound of Venus and the mound of the Moon, indicates some event resulting from a struggle between those two opposing powers, including almost always a change of position.

A cross on the mound of the Moon, if irregularly formed, indicates a tendency to deceit and to self-delusion. If well defined, it indicates a tendency to the mysterious and the occult.

A cross on the mound of Venus indicates a tendency to lasciviousness, immorality, and obscenity.

The character of the ANGLES which the principal lines form with one another, is also highly significant. There are three, which together form a triangle called the *plane of Mars*.

The vertex of this triangle is at the junction of the line of the head with the line of life, immediately beneath the first finger.

The angles at the base are formed by the hepatic line, with the line of life, and with the extremity of the line of the head.

The angle of the vertex, when acute and distinctly formed, is the index of a good disposition, delicacy of mind, and a superior nature.

If obtuse, it is the index of insensibility and dulness.

Should this angle be formed by the *line of Saturn* and that of the head, in place of the line of life, it is indicative of a miserable existence, tormented by avaricious desires, and, according to tradition, destined to incapacity.

When the line of the head joins the line of life low down on the plane of Mars, it is also an indication of extreme solicitude for money, the captivity of the soul to the tyranny of avarice.

The angle at the base, formed by the hepatic line and the line of life, or of Saturn, as the hand may be developed, is called *angle droit*. If well formed, distinct, and of a good colour, it is the index of sound health and good heart. If too acute, avarice or feeble health. If obtuse and indistinct, rudeness, idleness, and unamiability.

The second angle at the base, formed by the hepatic line and the *extremity* of the line of the head, at the upper part of the mound of the Moon, and the bottom of the mound of Mars, is called *angle gauche*. If well formed and of a healthy colour, it is the index of long life, of intelligence, and of a good heart. If very acute, of a treacherous and malicious disposition. If obtuse, of heaviness of soul, and inconstancy. The triangle itself, which thus forms, as we have said, the *plane of Mars*, demands further attention.

If it be large, it is the index of boldness, and extended views, of a generous spirit, and noble tendencies, more particularly if the lines are not too red. If small, it is the index of littleness of spirit, timidity, and stinginess.

A circular figure within the triangle, indicates a capricious, quarrelsome, and brutal disposition; a cross, malice and contention.

It may be stated, generally, that a palm which exhibits many lines is always the index of an anxious and perturbed existence, either derived from the world within or the world without.

This will be understood by reference to the accompanying tracing from a living hand, which in its simple outline is of a mixed character, and is the expression of a disinterested and philosophic temperament, combined with rapidity of perception and promptness in action, and a capacity for varied acquirements; but which through a prolonged life has been unable to realize its aspirations, or satisfy its affections. Some visionary pursuit, or some unlooked-for fatality, seems to have been ever ready to captivate the understanding, or to overpower the will; thus rendering the whole existence one continuous succession of pursuit, agitation, and anxiety.⁽¹⁾

Here, then, we terminate the canons of Chiromancy, fully agreeing with Torreblanca,⁽²⁾ "that for the other species by which people pretend to divine concerning the affairs of life, either past or to come, dignities, fortune, children, events, chances, dangers, &c., such

(1) "Vergebens werden ungebund' ne Geister,
Nach der Vollendung reiner Hoheit Streben,
Wer grosses will, muss sich zusammen raffen,
In der Beschränkung zeigt sich erst der Meister,
Und das Gesetz nur kann die Freiheit geben."

Goethe's Sonnets.

"In vain will souls that spurn at all command
Perfection's radiant heights essay to climb,
Who would be great must keep his powers in hand.
'Tis self-control proclaims the soul sublime,
And law, and only law, can freedom give."

(2) Torreblanca de Magia. Quoted by Borrow in his "Zincali, or Gypsies of Spain."

chiromancy is not only reprobated by theologians, but by men of law and physic, as a foolish, false, vain, scandalous, futile, superstitious practice, smelling much of divinery."

The accompanying sketch shows, according to M. Desbarrolles, the most favourable development of the lines of the hand.

MAIN HEUREUSE. (No. 18.)

CHAPTER VII.

ANALYSIS OF HANDS ACCORDING TO M. DESBARROLLES.

WE should not render justice to M. Desbarrolles if we omitted to add some of those admirable portraits which his chiromantic pencil has drawn ; and though it is to be regretted that he has not supplied any drawings from those hands the lines of which he so accurately describes, still his descriptions of them are so well calculated to afford an insight into the application of his system, that we venture to select a few of the most remarkable.

DUMAS.

The hands of M. Dumas, says M. Desbarrolles, are most strange, and appear never to have had their equal. They are large, strong, and at the same time delicate ; the palm of each is distinctly divided by the line of Saturn, which is supplied with various branches. The line of the heart extends almost entirely across the right hand, and is also rich in branches, of which a very strong one is sent off towards Jupiter, where it joins itself in a peculiar manner with the ring of Solomon, which encircling the index-finger, is the index of a superior aptitude for the occult sciences and mysticism. The line of the head is very long, and strongly marked ; tending downwards, it loses itself in the mound of the Moon (seat of the imagination). The mound of Jupiter (ambition) is large, and becomes here, by its importance, the index of pride—as it actually absorbs into itself the mound of Saturn.

So unusual a development would indicate that all the happiness and all the fatality of his life would depend on the gratification of a desire so strongly marked, did not two other powers more than overbalance its influence. These are love and imagination. Imagination, particularly in the left hand, occupies almost one half of the palm, tending to embrace almost the whole of the base, were it not met by the mound of Venus. These unusually developed organs close upon one another, like two giants in collision, resting immovably pressed against each other, because of the equality of their forces. Pride, imagination, love,—these are the sources of the ardour of M. Dumas.

The line of life, following the great contour of the mound of Venus, traces a glorious furrow (sign of a prolonged existence), unites itself with the line of Saturn, with which it forms a triangle at the base, and then follows the wrist quite to the back of the hand.

In the right hand, the line of Saturn, on quitting the line of life, with which, up to a certain point, it is confounded, throws off a branch towards Mercury, indicating an eloquence and address approaching to subtlety, and supplying certain of those elements which lead to success in life.

In the left hand, the line of the Sun, or Apollo, assumes, at the mound of the Sun, the form of an imperfect Caduceus,—the index of *éclat*, notoriety, distinction. Somewhat more perfectly formed, it would have indicated the highest celebrity, an unrivalled capacity for the practical sciences, for chemistry, mathematics, and history.

In the right hand, this same line proceeding from the line of Saturn, is the index of glory, and of a capacity to secure the patronage and support of the great. Arriving at the mound of the Sun, or Apollo, already pressed upon by the mound of Mercury, it divides into two “*flamboyant*” or tulip-form lines on the mound,—indicating a desire for knowledge in all branches of science and art, and for distinction in everything; one subject only being insufficient to satisfy a craving ambition.

The line of the head, as has been stated, descends rapidly to the mound of the Moon. The line of the heart is united with it by means of the line which ascends from the Moon to Mercury. These symbols, combined with pointed and smooth fingers, are often the unquestionable indices of inspiration derived from all sources;—from the sky, the ambient air, the minds of others—whence it draws ideas by the power of its electric fluid, which radiates and absorbs by turns. Everything, indeed, seems to conspire to render the imagination the dominant attribute. The thumb is short, nourishing continually the absurd logic of his incertitudes, his ecstasies, his outbursts of marvellous joy, his despairs. The length of the fingers being the same as that of the palm, indicates the power of synthesis, as well as analysis. The logical portion of the thumb is superior to that of the will; but of what avail is logic with such imagination? The philosophic knot is certainly well marked; but it is here the index of independence, not of doubt. The causality which it usually indicates is overpowered by an unusual impressibility. Dumas’ reflection is spontaneous, always rapid, and generally just; but the moment the spirit interrogates, and that logic should reply, the imagination has already answered, and Dumas willingly believes that it is reason which has spoken; hence arise many foolish actions. That of which he dreams, he believes he has accomplished. He will swear to it if you will, and he will do so with good faith. For the gratification of his readers, he is happy that his convictions are so strong and vivid; for he is thereby enabled to allure, to amuse, and, as it were, to absorb them in the joyousness of his own nature, which, welling up fresh from the inexhaustible fountain of his heart, makes his own lips to tremble even while he writes.

The line which traverses the third phalange of the third or ring finger (Apollo), and which ascends to the second phalange, indicates eloquence, and the ability to draw from any subject whatever an unlooked-for result.

There is an unusual development of the mound of Mars in both hands of M. Dumas. In the right, it extends, as we have already stated, to the line of the heart; accordingly, although friendship and love would seem to exercise an unlimited control, nothing can be obtained from him by force; the power of resistance here indicated, becomes, in fact, quite invincible against everything that is not in accordance with his taste or his convictions. It is Mars, however, which gives action and energy to his works, which hurries away and

fascinates his hearers and his readers ; it is Mars which gives that enthusiasm which Mercury so eloquently adorns. It is Mars which gives life to his imagination, to his love, and to his ambition ; and although Dumas without the mound of Mars would still be a remarkable man, brilliant and happy, yet it is to Mars he is indebted for his elevation to the pedestal of genius.

The second knot, or that of order, is absent. In its place, a slight depression may be observed ; but order, with so powerful a mound of the Moon, and with pointed fingers, would only interfere with the harmony of his organization.

His palm is neither too hard nor too soft. It is, to use the words of Dr. Carus, “semblable à une forte terre réimulée par la bêche.”

Too much physical activity injures moral activity, and robs susceptibility of its delicacy. We may venture to conclude, then, that Dumas is *one* of the most remarkable men, if not *the* most remarkable man, of our time.

M. DE LAMARTINE.

M. de Lamartine, says M. Desbarrolles, possesses a most lovable organization. The line of the heart traverses the whole hand, and is enriched at its origin and at its termination by a multitude of branches. The mound of Venus is not extraordinary in its dimensions, but it is covered with small intersecting lines (*grilles*.) The ring of Venus is developed, but broken. Hence we have all the indications of voluptuous tendencies sufficiently powerful to lead the reason captive. But the excellence of his heart ennobles all M. de Lamartine's emotions, and the overflowing of the higher passions produces an exquisite tenderness, a strong love for all that is grand, noble, and beautiful. His heart is a crucible, where the ore is converted into gold. Though his fervid imagination may be excited by earthly pleasures, they are far too cold to satisfy his exalted spiritual aspirations. As soon as the excess of his passion has subsided, as soon as the energy of his enthusiasm is expended, he becomes a serious man, firm and clear-sighted. The root of the first finger, or the mound of Jupiter, is developed, but not in excess, indicating no exalted ambition, though sufficient to render him conscious of his own merit. The mound of Mars is powerful, but tranquil—that is, devoid of lines ; hence the *sang-froid* and civic courage which M. de Lamartine has exhibited. A star on Jupiter is the index of elevation to a position little anticipated ; but two transverse bars on the same mound, also indicate that this position could not be lasting, and would be subjected to unexpected shocks.

A line springing from that of life, and consequently from the mound of Venus, passes directly to Mercury, indicating, as we have already seen, capacity for the attainment of success. The Saturnine proceeds from the mound of Venus and the Moon, and is consequently based on love and imagination ; it unites, however, on the plane of Mars, and forms one line ; thence it ascends directly, triumphing in the struggle ; but finally, in rising, becomes broken into many ramifications ; indicating thereby a high position lost, a fortune broken, though at intervals renewed as it were by bounds. The Saturnine of the right hand assumes, on the mound, a furrowed, pyramidical form, indicative of a great destiny,

developed under difficulties. In the right hand the mound of the Sun is impressed by two strong lines, which rise parallel with one another, indicative of high aspirations; a third line is broken. If perfect, these three lines would indicate the attributes of the Sun; namely, glory, reputation, and riches; one of these has lost its power. In the left hand, three parallel lines rise also on the mound of the Sun, a transverse bar breaks two of them; the third remains unbroken. This development indicates that M. de Lamartine, though unsuccessful in his fortunes, and attacked in his reputation, has his glory still left unimpaired; and as in the other hand the line indicative of reputation remains intact, we may venture to predicate that neither his glory nor his reputation can ultimately be taken from him. The first phalange of the thumb has considerable dimensions, which indicates that opinions once formed are not readily abandoned; but, on the contrary, under certain circumstances, would be retained even to obstinacy.

M. de Lamartine's fingers are long, indicating a spirit of detail, perhaps also of vanity. They indicate in a high degree capacity for business, immense tact, and as he receives from Mercury, as we have already said, superior eloquence and marvellous perspicuity, he might readily attain to an intelligent subtlety; but at each moment M. de Lamartine is opposed by the same fatal influence—the heart, in unusual development. His hand, like that of Dumas, is adorned by the ring of Solomon, indicating a power to take the first rank, did he so desire it, in the pursuit of the occult sciences.

There are indications that the hand of this great poet did not possess the same form in youth as it does now—his fingers seem to have been more pointed, and very smooth; age, position, and circumstances have produced certain changes, which, after all, are but of secondary importance. If his tastes have changed, his hands have been modified accordingly. Finally, the hand of M. de Lamartine indicates an organization which unites with manly courage, feminine tenderness, delicacy, and exquisite sensibility.

CHAPTER VIII.

ANALYSIS OF CHARACTER.—MEISSONIER.

IN the first view of the hand of Meissonier, there seems to be united the power of synthesis and analysis (palm and fingers of equal length), or a capability of comprehending at the same time things *en masse* and in detail; a more close inspection, however, shows that the predilection is for the masses, and the works of Meissonier illustrate this development. For however admirable they may be, however carefully executed, the general effect, as well as the manipulation, is broad and comprehensive.

Of his thumb, the first phalange, without exhibiting a desire for domination, is sufficiently developed to secure a certain influence, supported as it is by a well-developed mound of Mars. The second phalange—logic—is largely developed. The mixed character of the fingers unite in an equal degree the imaginative and the truthful. The somewhat soft palm—index of intelligence—denotes a love of physical comfort.

Of the mounds in the right hand, that of Jupiter predominates, while on it is traced a strong line, the index of high talent and success of a superior order.

The line of the heart is long, and rich in branches, indicative of the activity of the affections.

The line of the head is also long, and tends downwards, towards the mound of the Moon (imagination); it is therefore the index of a desire for gain, with a necessity for the means to gratify the cravings of the fancy.

The line of Saturn has its rise in the plane of Mars; the index, therefore, of painful commencement and tardy success.

In the right hand three well-defined lines take their rise from the mound of the Moon, subsequently unite, and ultimately leave one deep furrow on the mound of the Sun, or Apollo, itself largely developed.

These three lines, so significant by their union at the base of the mound of Apollo, embrace all the attributes of the sun—glory, celebrity, fortune.

The mound of Mercury presses upon that of the Sun, which indicates, what we have often observed, science in connexion with art.

A line proceeding from the line of the heart directly towards Mercury, is the index of worldly prosperity, and the profitable exercise of talent—under favourable conditions.

The well-developed mound of Mars indicates energy, expression, colour; above all, it is the symbol of the force of resistance, already indicated by the first phalange of the thumb.

The large development of the mound of Venus indicates the love of form, and the sentiments which animate his canvas.

In the left, as well as in the right hand, the line of Saturn takes its rise in the plane

of Mars. This peculiarity indicates an extraordinary power, which, had chiromancy been known, would have shown the amount of energy capable of supporting the young mind during early trials.

The line of the head is double.

In the left hand of M. Meissonier, a line takes its rise from the line of life, ascends to the line of the heart, whence it proceeds towards the mound of Mercury; but turning thence, it goes to form a second line on the mound of the Sun. This is peculiar, and seems to indicate a union between science and art. The other line of the Sun takes its rise from the mound of the Moon, forms for a short distance a double line of the head, which it ultimately leaves to proceed to its destination on the mound of the Sun, indicating again the alliance which subsists between the reason and the imagination.

This hand offers ample testimony to the position which M. Meissonier occupies and will occupy in the world of art, in spite of the efforts of detracting and uninformed critics. "Of this we feel assured," says M. Desbarrolles, "that posterity will accord to M. Meissonier a distinguished place amongst the best artists of our time."

AUBER.

"That which first strikes the observer in the hand of M. Auber, is the character of Venus under two forms. A line of life, largely developed, enriched with branches at its commencement and termination, and a mound of unusual size, covered with cross lines (*grilles*). Fervour, energy, grace, tenderness, and an inexhaustible power of production are here largely indicated; so largely, indeed, as to absorb many of the indices of those properties attributed to Jupiter. The mound of the Sun is also greatly developed; and all M. Auber's ambition seems to have been turned towards art.

It may be observed that M. Auber, like almost all superior geniuses, has had to thread his way through numerous difficulties, and has been subjected to many struggles.

The line of the Sun, which takes its rise from the line of life, is broken as it traverses the plane of Mars, and forced to return to the line of life, whence it ultimately proceeds to the mound of the Sun, where it divides into two sweeping, well-defined, strong branches, so rarely found,—one directed towards Saturn, the other towards Mercury, indicating not only talent, celebrity, and eloquence in art, but also favour among the great.

Just before the principal line (of the Sun) reaches the line of the heart, it sends off another very distinctly marked branch towards Mercury, and is the index of remuneration derived from art.

As in the hand of all great artists so in that of M. Auber, the mound of Mercury is found to press upon that of the Sun, indicating science in art.

The line of life is very long, and is extended towards Jupiter in its junction with the line of the head, indicating, in conjunction with the artistic development, that artistic distinction not only gratifies a desire but conducts to honours.

The line of the heart is broken at two points, indicating that the affections have been twice wrung by disappointment and sorrow.

The mound of Mars is smooth but well pronounced, indicating tranquil courage in defence or in attack.

The mound of the Moon exhibits many lines, thereby indicating an exuberance of the imaginative faculty, a tendency in the mind to indulge in chimeras, and to raise up for itself a host of self-torments, which, though often distracting and overpowering to the moral sense, still have the effect of ministering to inspiration.

The line of the head is magnificent; it is long and well marked, and traverses the entire palm; but with an inclination downwards towards the mound of the Moon (imagination). It is therefore the index of large intelligence, directed towards art, and also of a desire for wealth to satisfy the caprices of the fancy. Its power, indicated by its distinctness, operates as a counterpoise to the impulses of the heart, while it lends its aid in controlling personal indulgence and sensual gratification.

The line of Saturn takes its rise from the mound of the Moon, and unites itself with the line of the Sun. The Moon is the index of caprice—the tranquil—the whispering silver night—silence—harmony; and when it directs its rays towards the Sun, as it were to sue for its reflection, it seeks to gild its dreams with the light of reason.

Saturn is the index of destiny. In the hand of M. Auber, the line is strongly marked, and with him there could be no happiness without art, and without harmony deified by love, of which the index is everywhere discoverable in the hand.

The fingers of M. Auber are of a mixed character—reason and imagination united; but the third finger (Sun) is square, the index of good sense in art; and, in conjunction with the well-developed line of the head, of enthusiasm restrained, of ardour moderated, if not subdued, and of reason asserting its power over passion.

The fingers all tend towards the third (Sun), indicating that all the faculties are directed towards art. Through art only can M. Auber appreciate or indeed comprehend life.

Obstacles without number would have presented themselves, had M. Auber devoted himself to any other pursuit. Nature destined him for an artist.

Sometimes Providence renders the first efforts after success so difficult as to make its attainment appear almost hopeless, to minds even of a superior order. Like those fruits which never ripen until shaken by the tempest, there are minds which cannot achieve success except through struggle. But when a special vocation is once prescribed, they must follow it, or cease to be.

“Providence has not created us,” adds M. Desbarrolles, “for our own happiness only, but for a definite end: ‘Stop not on the way, or she will crush you without pity.’”

“Heaven doth with us, as we with torches do,
Not light them for themselves: for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not.”—*Measure for Measure*.

Further: a line which takes its rise from the mound of the Moon proceeds to the line of the heart; it is the index of happiness derived from the imagination or from woman's love.

The philosophic knots,⁽¹⁾ as well as those indicating order,⁽²⁾ are well developed, indicating the learned and sagacious artist. The capability for calculation, and the irritability derived from the imagination (the Moon), joined to the fervour, vehemence, and fecundity of love (Venus), form the elements of a great composer—the feverish and powerful inspirations of melody and harmony, regulated and moderated by reason and order.

The thumb of M. Auber's hand is of the medium size. The first phalange is short, the index of hesitation, and so far may be considered favourable to the spontaneity of his conceptions; it is, however, broad, indicating that ideas once received are not readily abandoned.

Lastly, the palm and fingers have the same length, showing a power of synthesis, as well as analysis; this completes the general harmony of his character.

It will be seen that the lines of this hand indicate the combination of reason with inspiration. Love only could, by its powerful influence, derange the marvellous equilibrium; yet love, to an artist, adds force to his other qualities.

True genius always appears under similar conditions. Excessive enthusiasm, ill-regulated, only leads to eccentricity and folly; it may surprise, but it cannot endure. True talent cannot subsist without an established equilibrium; and this cannot be retained without the support of what we call reason or sagacity.

In fine, the hand of M. Auber is that of a veritable artist—of a musician destined to occupy one of the first places in the temple of Art, in which his name is inscribed, and in which Providence has placed it.

PROUDHON.

In this hand the mound of Jupiter (root of the first finger) is strongly pronounced, indicating pride of no ordinary development. The first joints of the fingers, or the philosophic knots, are also remarkably distinct, indicating doubt, causality, independence, and, in combination with Jupiter, a dissatisfied disposition which revolts against all social order. The line of the head is direct; it is not sufficiently long to indicate a superior intelligence; nor is it from this source that he derives his principal qualities. His intelligence is not a torch to illuminate, but an axe or a sword to destroy.

His fingers are square to excess, which indicates a species of tyranny on the subject of order (according to his own peculiar views), and an exaggerated, insatiable love of justice. Everything, according to him, is badly arranged. All is evil. Who then has constructed, modelled, written, founded?—M. Proudhon! All others are children or women; Lamartine, Rousseau, Dumas, etc. He alone is man; he alone possesses manly power.

The first phalange of his thumb (will) is long, but of a mixed character. It does not precisely indicate a desire for domination, nor for progress and perfection; it is very strong,

(1) Joints of the first phalanges of the finger.

(2) Joints of the second phalanges.

very thick, very resistant—having the sides enlarged. This form, as we have already stated, is the index of obstinacy; an obstinacy so invincible that it becomes another element in pride. The second phalange of the thumb is short and thick, without being long, indicating an energetic, nervous logic, but which is deficient in largeness of application; hence his tendency is to paradox rather than to reason. The hands of M. Proudhon are hard; the mount of Mars is enormous, and without lines. Here we have the indices of a persistent, indefatigable activity; an energy in attack which never falters, supported by an obstinacy which never yields. A cross on the plane of Mars, or the centre of the palm, is indicative of incessant hostility towards and against everything. We have very seldom found a cross in the palm; but one other example suggests itself. It is that of a journalist well known for the acrimony of his attacks. The line of life is deep and red, indicating rudeness, and even brutality, under the powerful influence of Mars.

A hand thus constituted is constantly seeking for objects to attack. In M. Proudhon, led by what he considers a justifiable pretext; the square fingers giving him for his motto—love of justice—

But M. Proudhon, this terrible gladiator, hides under his rude exterior a loving soul. The line of the heart is rich, beautiful, and abounds in branches. He doats upon his little family—his happiness is concentrated in them. Perhaps he may also love humanity; but his pride does not permit him to allow it to appear, and although his heart abounds in affection, it is still subjected to the overpowering influence of pride.

M. Proudhon is accused of atheism; let us endeavour to raise the veil of incredulity. M. Proudhon's hand exhibits the cross indicative of mysticism. M. Proudhon is superstitious. He cannot express a faith in the ceremonies and formularies of the Church which he does not experience; but he feels within himself a secret conviction that there exists in nature a Master, a Creator, a Judge, another life, which he in vain attempts to banish from his thoughts. This belief constantly recurs in his writings. Sadness and doubt are indicated by the mystic cross and the development of Saturn.

M. Desbarrolles adds: "In vain are these indices called in question. They have never deceived us—never! When we have demonstrated them, none have denied their truth; and you yourself, M. Proudhon, are unable to contradict them. You have acknowledged to us, when these indices were pointed out in your hands, 'Oui, cela était vrai dans ma jeunesse.' But if they were truthful indices of your mind in youth, they are not less so at this day, for the impressions are not effaced. However the vigour of life, which now so rapidly circulates in your veins, may seem to emancipate you from their influences, yet when old age shall arrive, and bring back the debility of infancy, those secret thoughts will struggle to light, they will revolve round you more densely, more sombrely than ever, and more than once you will regret the dangerous principles which you have inculcated and the evils which you have inflicted."

Part IV.

CHAPTER IX.

APPLICATION.

ALTHOUGH it may be considered premature to extend the application of the principles of Chirognomy to the analysis of national character, in consequence of the limited number of facts which it is in our power to obtain, we may still be permitted to express the hope that the attempt will not prove altogether valueless; I shall be more than satisfied if it have the effect of creating so much interest amongst ethnologists and scientific travellers as to induce them to note with more accuracy than they have hitherto done the various forms of hand which each nation and tribe presents, and thus to show how far the inductions of M. D'Arpentigny are to be viewed merely as coincidences, sufficient for the amusement of the hour, or are entitled to be accepted as possessing abiding scientific value, applicable to all times and peoples.

In common with every inductive science, the evidence relating to the hand, to be conclusive, would require a wide range of observation, many simultaneous labourers, great opportunities, and the industry of a long life, in order that such an amount of data might be accumulated as would satisfy the demands of the anthropologist and ethnologist. Still, if "the system" which M. D'Arpentigny has with so much patience and skill built up, and which our own experience confirms, be true, then it does seem possible to include national character within the sphere of its application.

It is much to be regretted that M. D'Arpentigny has afforded us no means of comparing his valuable analyses of character with the actual form of the hands to which his analyses refer; and even the few illustrative sketches given by M. Desbarrolles of the cases which he has supplied of individual development and character, can have no scientific value, as they do not give the true outline of the hands which they are supposed to represent, but indicate only the lines of the palm. To omit, however, all notice of the various national characteristics so ably presented by M. D'Arpentigny, because we cannot always furnish true pictorial illustrations, would be to deny our readers the opportunity of entering with us upon a new and interesting phase of ethnological and anthropological enquiry, and ourselves the privilege of suggesting certain distinctive elements, to which the attention of future observers may be profitably directed.

The more readily to facilitate the application of his "system," M. D'Arpentigny has divided the various classes or types of hands into the following categories; viz., elementary, artistico-elementary, laborious, useful, philosophic, artistic, psychical, and mixed.

And first, as regards the ELEMENTARY HAND.

This hand, according to M. D'Arpentigny, presents a coarse, thick, undeveloped, forbidding aspect; fleshy, hard, and ponderous; the index of senses dull and slothful, with habits ignoble and brutish, and seems fitted only for the world's grosser work. The hewer of wood and drawer of water, it plods through life, the type of an animalized existence; or, where illumined by a spark of the ethereal fire, as in Brittany, the victim of superstitious fears and infantine credulity.

The virtues associated with the elementary hand partake of the general inertness of the faculties, and exhibit themselves for the most part in a negative form.

"In vain, through every changing year,
Did Nature lead him as before;
A primrose by a river's brim,
A yellow primrose was to him;
And it was nothing more!"

With these hands, trades are despised, and art is ridiculed; instinct stands with them for custom.

Physical courage may frequently be found in connexion with them; but not moral courage. In Europe, these hands are perhaps only met with in Brittany and La Vendée.

"Amongst the mendicant Bretons," says M. Desbarrolles, "they are combined with pointed fingers." These he holds to be the unworthy representatives of the ancient troubadours, in their love of poetry and song. Be that as it may, they seem more accessible to the charms of poetry than to the value of science; for they are debased by abject fears and puerile superstitions. A belief in phantoms is almost universal; and the highest privilege they can receive is to have holy water poured upon their hands and down their backs. They exhibit the profoundest reverence when compelled to pass the *Dolmen* and *Menhers*—those Druidical or Celtic remains with which their country abounds.

The men usually marry women older than themselves. "That heaviness of soul and obtuseness of perception," says M. D'Arpentigny, "which render these hands insensible to the charms of youth and beauty, delivers them without defence to the superior intelligence of woman arrived at maturity."

The elementary hand is never found amongst women. The difficult and complicated duties which nature demands of a mother, require a higher development than is represented by this hand.

Allied to the elementary hand is the ARTISTICO-ELEMENTARY.

"This hand," says M. D'Arpentigny, "presents the general appearance of an inelegant artistic hand; being more thick and less supple, with fingers more gross and square, with small knots, or without any, and with the thumb large and conical; alike removed from the rustic simplicity and stolid boorishness of the elementary hand, and the delicate perceptions of the true artistic hand, this modification of form exhibits a tendency to cunning as well as sensuality. Riches are its aim and end. More legal than just, more devout than pious, the very aspect of the artistico-elementary hand bespeaks egotism and greediness; large

and short, it shuts better than it opens, and seems to be formed only to seize and to hold fast. The doctrine of this hand is, What is good to take is good to keep.

Industry is its tutelary deity; but the god of industry amongst the ancients was also the god of liars and robbers. Indeed, mere industry without the refinement and skill of art, or the expanding and elevating principles of science, is but a low and earth-born affair. This character of hand, according to M. D'Arpentigny, is not unfrequently found in the province of Normandy—a province which once exercised considerable influence upon this country—the most industrious and least original of all the French provinces. Though covered with manufactories, it is said never to have invented, nor even perfected, a single machine. Wealth is to this day the only result of art which the Normans heartily appreciate. They love it for itself, and on its altar they are capable of immolating even their sensuality. M. D'Arpentigny distinguishes, however, between their greediness and the avaricious instincts of a miser. In condemning an undue reverence for riches, it must not be understood that M. D'Arpentigny denies to industry its merits, nor to wealth its importance as an element of progress; for unless there were minds devoted to the accumulation of wealth, art would languish, and science fail. As a means to an end, it is respectable; but when pursued for its own sake, it is despicable.

In the Jews may be seen the debasing influence of devotion to wealth, and amongst them this type largely prevails. The higher type is, however, by no means wanting where, as in England, the Jew is allowed to enjoy all the privileges of political and religious freedom, his nobler sentiments are permitted to expand, and wealth takes its legitimate place—not as the vivifier of commerce only, but as the supporter and encourager of art in its richest and most elaborate form.

CHAPTER X.

THE LABOUR HAND.

As we ascend in the scale of mental development, from the unsophisticated condition represented by the elementary hand, and the questionable virtues indicated by the artistico-elementary, we arrive at the LABOUR HAND. This hand is large, thick, and strong, with fingers spatulous, and the thumb and fingers well developed,—the index of power rather than of delicacy,—of self-confidence, and a necessity for locomotion and for action.

Going beyond the elementary hand, it does not limit its views to the necessities of life, but willingly and cheerfully toils to secure abundance.

It values in science all that can be rendered available in practice, and exhibits considerable facility in the application of knowledge.

The transition from the elementary to the labour hand will be found perhaps most distinctly marked in Russia—more particularly amongst the Cossacks. The hand of the Russian is thick, *soft*, and spatulous,—of the Cossack, thick, *hard*, and spatulous. In accordance with this difference in temperament is the selection of their pursuits. The Russian prefers the ease and comfort of a carriage; the Cossack, the excitement and independence of a horse. Shop-keeping and tavern-keeping have their charm for the Russian; works of utility and art for the Cossack. The superstitious reverence, however, paid to religious ceremonies—to the person of their Czar, and to holy pictures, by a large portion of the Russian people, shows that the elementary still competes with the labour type in that great empire. In Moscow alone five hundred churches are supported in splendour, and their priests in luxury. To deprive a Russian of his hallowed picture, is to rob him of all he holds most dear.

From the interest which I was so fortunate as to create in the mind of Dr. Haurowiz (by birth a Dane), the enlightened physician to His Serene Highness the Grand Duke Constantine, I received the sanction of H. S. Highness to make tracings of all the hands of his suite, of pure Slavonic race, which accompanied him to Hanover in 1852. The family character which these hands exhibited, I was assured by Dr. Haurowiz, fairly represented the hands of the race of which the accompanying tracing (No. 20) is an example. It will be seen that the hand is in many respects similar to that of the labourer of England. The palm is thicker, but the fingers are longer and better developed. It may be contrasted with the finer organization represented by Dr. Haurowiz's own hand—a tracing from which I also offer. (Tracing 19.)

In the recent valuable and costly work of M. T. de Pauly,⁽¹⁾ I am not aware that any

(1) "Description Ethnographique des Peuples de la Russie." Par T. de Pauly. St. Petersburg, 1862.

reference has been made to the hand as indicative of the habits, the history, or the organization of the peoples which go to form that enormous empire of 400,000 geographical square miles, and 74,000,000 of souls ; amongst which the Slavonic race numbers more than three-fourths of the whole.

Unlike Arabia and the East, Russia admits of cultivation without the necessity for artificial irrigation; for the deserts are really well watered. With peace and good government, Russia—as estimated by the hands of her people—appears to possess those elements which go to form a prosperous and powerful nation. Important steps have already been taken by her enlightened ruler to arouse the dormant faculties, and to elevate the moral sentiments of his people.

The degrading punishment of flogging is done away with in the navy, and the barbarous infliction of the *knout* is abolished. Russian ladies are permitted to marry foreigners without being subjected to the compulsory sale of their landed property, or being required to obtain the sanction of the emperor ; and foreigners may become naturalized without being compelled to pay three years' taxation in advance. In Siberia, the Poles have been restored to liberty.

Freedom has been granted to some forty or fifty millions of beings, and the results appear hopeful ; for the Russian serf, unlike the negro slave, is capable of engaging in labour, if not for its own sake, yet certainly for reward. In the Ural mines, ten thousand emancipated miners are found to perform more work than was accomplished formerly by thirty thousand demoralized serfs. Still "great nations have great sins," and the sin of Russia is Poland. Corruption there has been permitted to assume the character of pillage, under viceroys like Lüder, and governors like Mouravieff—*Mouravieff vor*—Mouravieff the thief.

CHAPTER XI.

THE LABOUR HAND—CONTINUED.

THE real labour hand will be found more widely distributed amongst the Flemings, the Dutch, and that portion of the English population supposed to be descended from the Anglo-Saxon, and probably from the Scandinavian, than amongst any other peoples.

Belgium still offers the most striking example of industry and economy to be found in Europe. While England can boast of 377 inhabitants per square mile, Belgium, owing to the extraordinary thrift of the labouring classes, counts 425, and East Flanders 700!—each acre more than its man.

In England, an amount of physical prosperity and wealth has been attained, far surpassing anything before known in the world's history.

“The songs and ballads of the English,” says Emerson, “smell of the earth and the breath of cattle. Like a Dutch painting, the English (Anglo-Saxon) mind seeks a household charm through pails and pans. It loves the farmyard, the lane, and the market. It reverences the axe, the spade, the oar, the gun, and the steam-pipe. It must be treated with sincerity and reality—with muffins, and not with the promise of muffins. It prefers its hot chop, with perfect security and convenience in the eating of it, to the chances of the amplest and Frenchiest bill of fare engraved on embossed paper. Its taste is for plain, strong speech, such as is found in the Saxon chronicles and sagas of the Northmen.”

This hand possesses a large share of confidence in itself, and discovers under difficulty, resources to overcome physical obstacles, which are unthought of by the conical finger. It desires abundance, and exercises, more than any other form, control over the world of things and material interests. Great labourers, great navigators, great hunters,—in a word, those who devote their lives to action and locomotion, possess strong hands and spatulous fingers. They have made rough places smooth, and are even now bringing the ends of the earth together, by the aid of—

“Those iron bands,
The proxies of men's clasping hands.”

It has been suggested that this love of labour is the result of a gloomy atmosphere, from the depressing effect of which the people can only escape by devoting themselves to manual labour.

M. Emile Montégut ⁽¹⁾ seems to have been singularly impressed with the Englishman's love of labour for its own sake. “For all other people,” says he, “labour has been a burden, a chastisement, a consequence of original sin; by the English only has it been looked

(1) “Roman Réaliste en Angleterre.”

upon as a blessing, as an instrument of redemption, as the most manly luxury that is given to man to taste. It is his poetry and his religion."

M. Montégut might have gone a little farther, and dwelt upon the patience, self-denial, faithfulness to the marriage-tie, and unwavering affection which form the distinguishing traits of the Anglo-Saxon character, and which he might have contrasted with the formality, coldness, logical power, and brilliancy which distinguish the Norman. We see how strongly the deep moral and social character of the Anglo-Saxon is reflected in the literature of England,—how it is illustrated in the drama; and it may be fairly asked, What other people could have furnished those models which inspired the genius of Marlow, of Beaumont and Fletcher, and, above all, of Shakspeare? that "greatest traveller in the journey of life."

As the great artists of Greece were stimulated by the physical beauty constantly before them to clothe their conceptions in those glorious forms, never since approached, so the moral excellence by which the great dramatists of England were surrounded, offered examples for their imitation not supplied by any other people. The patriotic, honest, noble life,—the fidelity to duty at all risks,—the aspirations after a higher and purer sphere were constantly before them; they were known to be lived out; they were not the mere creatures of imagination—they were seen and felt, and hence the truthfulness of the pictures which those artists drew.

In Dr. Wordsworth's "Ecclesiastical Biography," it is related how Sir Thomas More, "whenever he passed through Westminster to his place in the Chancery, by the Court of King's Bench, if his father, who sat there as judge, had been set down ere he came, he would go to him, and reverently kneeling down in the sight of all, ask him blessing. This virtuous custom he always solemnly observed." And Dr. Charles Wordsworth, in his highly interesting and instructive volume "On Shakspeare's Knowledge and Use of the Bible," adds, that Stapleton, in his "Tres Thomæ," bears witness to the same fact, and in recording it, speaks of *the practice as peculiar to the English people.*

Among the landed gentry of England, who love to dwell on their own estates, the spatulous form of finger is often found combined with a moderate but firm palm. A man so constituted, and armed with hammer, pruning-knife, or gun, will smile at the speculations of the philosopher, despise the pursuits of the courtier, and ridicule the aspirations of the poet.

He will rise betimes in winter to follow the cry of the hounds, and in summer to cast his fly upon the stream. For miles around his home the resources of every river, lake, wood, or copse, where game may be found, are *at his fingers' ends.* Blessed with pointed fingers, should you, in your desire to sympathise with such a man in his pursuits, speak with him of his garden—of the vision it awakens in your mind of all that is most attractive in form and colour—of the perfume of the flowers which spreads over the senses enchantment and repose,—he fairly laughs in your face, as though poetry were a joke. Follow him, and he shows you with pride his orchards laden with fruit; his kitchen garden, surrounded by its protecting walls, bright with bloom; its green trellises and espaliers without number; its pine-houses and its graperies. In a word, he shows you that everything by

which he is surrounded—his walks, his terraces, his house, his furniture—have received from his industrious hands their form and practical adaptation to the useful. The carpenter, the mason, the sportsman, the horse-dealer, and horse-breaker find in him a sympathiser, a protector, and a friend; and though your poetic dream be dissipated, you discover that he possesses an openness and frankness of manner and integrity of conduct which secures your admiration; while his loyalty, sincerity, and affection command your esteem and love. No matter of surprise that the Volunteer movement in England should have proved so entire a success. It has met a great want, for it offers a healthful gratification to some of the strongest impulses of the people—physical activity directed with a definite purpose to an ennobling object. Labour, order, legality, patriotism find their fruition in the support voluntarily given by one hundred and fifty thousand of the middle classes—the bone and sinew of the land—to a cause hallowed as well by the love of liberty as by the self-sacrifice willingly made to secure it.

It may be observed that the constancy in pursuit, and faithfulness in affection, joined with the love of labour for its own sake, by which the spatulous labour hand is characterized, adapts it admirably to the formation of durable colonies. Amongst the Anglo-Saxons, these leading characteristics may be favourably contrasted with those of the more refined and delicately organized Celt, whether of France, of Spain, or of Ireland.

As regards France (where, according to M. D'Arpentigny, ninety-five out of every hundred exhibit smooth, conical, or pointed fingers), she seems to have exhausted her supply of spatulous labour hands when she possessed herself of Canada and part of Louisiana in North America; but even in Canada and Louisiana, the type, having only a factitious basis, has been unable to sustain itself in face of the inherent power of the Anglo-Saxon and Anglo-American labour hand, the tendency being to return to its original artistic type.

"I myself saw," says M. de Tocqueville,⁽¹⁾ "in Canada, where the intellectual difference between the two races is less striking, that the English are the masters of commerce and manufacture in the Canadian country, that they spread on all sides, and confine the French within limits which scarcely suffice to contain them. In like manner, in Louisiana, almost all activity in commerce and manufacture centres in the hands of the Anglo-Americans."

Had our rulers been more alive to the ethnological conditions which govern national development; had the example offered by the sagacious founders of the American constitution been followed; had representation been proportioned to population in Canada,—the difficulties which have for so many years beset the legislature of that country could never have arisen.

The policy which rejected Mr. Ellis's bill of 1822, and which dictated that of 1846, was not only short-sighted and selfish, but was an ethnological blunder.

Because at the time when the Bill was introduced, Lower Canada possessed a larger population than Upper, it was enacted, *that for all time to come*, the two Provinces should return an equal number of members to the Legislature; in ignorance of the ethnological fact that the strong Anglo-Saxon root will ever supplant the more delicate fibre of the Celt.

(1) "Democracy in America," vol. I., p. 415.

And thus it has come to pass, that a rapidly increasing English majority, having only the same number of representatives as a French minority, are constantly defeated in every effort to secure material prosperity.

As regards Spain, where, according to M. D'Arpentigny, the artistic type also largely prevails, and where manual labour is looked upon almost as a punishment, she has also given way before the more energetic races.

Although, owing to a series of fortuitous circumstances, and the energy of her rulers of French and Austrian extraction, Spain once became the mistress of the New World, and under Charles V. the most powerful state of the Old; it may be suggested as more than questionable whether, without the aid of her Walloons and Flemish fellow-subjects, she would have acquired so much of that glory with which her history is connected.

Destitute of the true labour type, Spain has been as little able to sustain her position, when real work has to be done, as has her Celtic cousin of France. In 1788, Spain received from her colonies produce valued at 110,000,000 of francs, or about £4,400,000. In 1829, she received only 19,000,000 of francs, or about £760,000. Her agriculture at home is the least advanced in Europe, and a large extent of the most fertile lands are become almost desert wastes.⁽¹⁾

Though no more capable than any other of the Celtic race of becoming either useful or successful colonists, the Irish do not hesitate to accept the means of emigration so liberally supplied by friends and relatives in America; but the change in their geographical position is not found to produce any change in their psychological condition. Impulsive and improvident still, they refuse to profit by the successful labour of their heads and hands; and while the English, the Scotch, the Germans, and the Swedes are securing for themselves and their families land in fee, the Irish, with few exceptions, prefer rather to squander the wages of the day in sensual and social enjoyment,—in collecting around them the objects of their personal attachments, or in glorifying an unproductive and undignified nationality.

The accompanying tracing (21) of the hand of Isambard Kingdom Brunel presents,—in the symmetrical proportion of the parts, the firmness and elasticity of the palm, the force, yet delicacy of the thumb, and the spatulous form of the fingers,—an interesting illustration of an artistic development of the labour type. The comparatively smooth fingers mark an impulsive nature and an intuitive sagacity.

From a very early age, Brunel appears to have been distinguished for the accuracy of his observation, and something approaching to intuition in the rapidity of his conception of the relation of physical forces. Born on April 9, 1806, he would seem to have inherited from his father (Sir Mark Isambard) many of those mental qualities to which his professional success was ultimately due. It is recorded of him, that when at school at Brighton (about his twelfth year), he foretold one evening the fall, before the following morning, of some buildings in the progress of erection just opposite the school-house, and

(1) "Dictionnaire Général" (Dezobry & Dachelet), Art. "Espagne."

to show the strength of his conviction, he accepted a wager from his companions upon the event. In the morning the wager was claimed by Brunel, for the buildings had fallen. The engineer in embryo had watched the negligent manner in which the work was being done, and had observed on the preceding evening the clouds gathering, and all the prognostics of a coming storm, the violence of which he believed the work was not prepared to resist. After successful studies in the College of Charlemagne, in Paris, where he carried away the first prizes in mathematics, French, history, and geography, and the second in drawing, he entered, at the early age of sixteen, upon the profession of a civil engineer, under the immediate supervision of his father, the celebrated Sir Mark Isambard. In 1824, at the age of eighteen, he became assistant to the resident engineer of the Thames Tunnel works. Only four years later, he competed successfully with the first engineers of the day in furnishing a design for a suspension bridge at Clifton. It would be impossible to enter here into the nature, originality, and importance of the works which, during the comparatively short period of twenty-seven years, Brunel designed and executed. A few of the most important will be sufficient to show how comprehensive were his acquirements and how indefatigable his industry. The chain bridge across the Thames in London, at Hungerford Market; the broad-gauge system of railways introduced into the West of England; the construction of docks and water-works; and the projection of steam vessels of dimensions hitherto unthought of, with almost daily consultations on a variety of engineering questions,—suggest an amount of mental and physical labour, sufficient to satisfy the most ardent ambition, and to exhaust the most powerful organization. So untiring indeed was his activity, that it sometimes seemed to annihilate both time and space. It was no uncommon thing to find him engaged in his office in London on the evening of a long and trying day spent in attendance on boards of directors of various companies, or in giving evidence before committees of the Houses of Parliament, and to hear of his presence at a meeting, at an early hour the following day, in Bristol or Exeter,—his night having been passed in a railroad carriage, where only he permitted himself to seek an unquiet rest.

Amongst the mental manifestations by which Brunel was distinguished, was an unhesitating and often an overweening self-confidence. This will be seen indicated by the spatulous fingers, supported by a strongly developed thumb, the first phalange of which intimates, not only originality, but pertinacity of opinion, perseverance, and desire for progress. The fully developed second phalange is the index of logical penetration, and in the rounded section of the fingers, that of a restraining reticence; but these controlling elements were not always sufficient to check the impulsive tendencies of his nature, of which the smooth fingers are the indices, and which would give a character of intuition to many of his conceptions. The unusual development of the little finger indicates an instinctive appreciation of science, and a considerable power of organization.

The want of the lines of the palm necessarily limits our analysis, and we can only further infer from the general form of the hand, that the root of the thumb, and the percussion, or mound of Mars, were both largely developed, indicating strong affections and an unusual power of resistance.

CHAPTER XII.

THE USEFUL HAND.

THE Useful Hand is somewhat above the medium size. The fingers are knotty, and the ends square. The thumb is large, with the root well developed. The palm hollow and firm. In this we have the symbol of perseverance, carefulness, order, and of classification. We say proverbially that such a one is like clock-work.

In social life this hand looks for moderation, circumspection, and prudence; for security and punctuality; and where the distinctive organization is very marked, time will be held so sacred, that neither hunger nor thirst will be acknowledged without the sanction of the dial or the clock.

It values itself upon its good sense; it entertains but little respect for genius; and is therefore always opposing practice to theory. It may exhibit certain talents and wit, but it possesses little imagination. The law of continuity is especially dear to this hand, and hence the value which it is so often found to place upon tradition.

I have said that the conceptions of government entertained by the square finger take a constitutional form. When strong, self-respect will be found to mingle with the homage which it pays to those in authority. In royalty, it sees rather the executive of its own legalized desires, than the mere dispenser of grace and favour; and in the aristocracy, an element of that controlling power so dear to the lover of social order. It is, however, apt to confound discipline with civilization, compulsion with voluntary consent. It is also disposed to pass severe, if not harsh judgments, to refer everything to duty, to subject thought to thought, and man to man, and to be little tolerant of any impulse of mind or heart, unless it receive the sanction of the reason. It does not care to extend its view beyond man in his social circle, and is always ready to deny what it is unable to comprehend. The defects of this type are, a tendency to intermeddle with other people's affairs, a disposition to offer advice unasked, and to exhibit mortification and disappointment if it be not accepted; in short, to indulge in a little social despotism. There is also a tendency in this hand to rest satisfied with superficial knowledge—with what appears to be truth, rather than patiently to search out what is truth, and generally it is unable to recognize either beauty or truth out of the limits of the conventional circle. Similitude, conformity, and homogeneity, possess the same charm for these hands that contrast and individuality do for the conical.

“Whoever observes,” says M. Guizot, “with any degree of attention, the English (Anglo-Norman) genius, is struck with a double fact. On the one hand he perceives much practical sense and ability; and on the other, an absence of general ideas and of elevation of mind on theoretical questions.

“Whether it is a work on history, or jurisprudence, or any other matter, we very rarely find the great and fundamental reasons of things at all treated of.” The fact is that English literature, like English law, is too much the reflection of the sentiments in general acceptance, to be capable of enlightening and elevating the English mind. In its theology, the slavish retention of certain dogmas, which facts, as well as reason, utterly disprove, renders the most eloquent appeals from our pulpits of little real value, because contradictory and inconsistent. A living unity is, in truth, too often sacrificed on the altar of phantom uniformity.

“In our times,” says M. Mill,⁽¹⁾ “from the highest class of society down to the lowest, every one lives under the eye of a hostile and dreaded censorship.” “The notion that it is one man’s duty that another should be religious, was the foundation of all the religious persecutions ever perpetrated, and if admitted, would fully justify them.” “Despotism of custom is everywhere the standing hindrance to advancement, in increasing antagonism to a disposition to improve.”

As a nation, China, according to M. D’Arpentigny, offers the most marked example of the characteristics of the type. There, good sense is more respected than genius, the ordinary than the extraordinary, the real than the ideal. There, social and practical philosophy are preferred to speculative history, and the moral and political to the abstract sciences.

The man who governs his family well, who has been a respectful and submissive son, who exhibits for his elders the prescribed deference,—such a man is considered not only worthy, but capable of governing a province, a kingdom, or even the empire. In short, at the head of all social virtues are placed politeness, industry, and the exact observance of ceremonies; these are indeed so strictly defined, that to transgress them is looked upon as a crime. The manner in which each person shall conduct himself, according to age, rank, and profession; how he shall enter a room—how retire; how sit, and how stand; how listen, look, salute, clothe, and move.

In our day, China has carried the principle of centralization to its utmost limits. The regularity which the ethico-political code of Confucius imparted to the routine of business by providing for all detail, and repressing the smallest disorders, recommended this principle of government strongly to the square-fingered race; but it labours under the great disadvantage, says M. de Tocqueville,⁽²⁾ “that it retains society *in statu quo*, secure alike from improvement and decline; and perpetuates a drowsy precision in the conduct of affairs, which is hailed by the heads of the administration as a sign of perfect order and public tranquility.” And he further adds in a note, “Travellers assure us that the Chinese have peace without happiness, industry without improvement, stability without strength, and public order without public morality. The condition of society is always tolerable, never excellent.”

“The Mongolian race that inhabits China,” says Mr. G. M. Tagoré, “seems to have

(1) “Essay on Liberty.”

(2) “Democracy in America,” p. 91.

an intellect that is exceedingly moderate in its range; it can never rise to high and complicated generalizations, but exercises itself principally upon petty details. Consequently the mind of the Chinese is exceedingly ingenious and inventive, has a keen appreciation of the useful arts and the conveniences of life, and is wholly turned to material objects; the world of ideas, the finer spiritualism of the Hindoo intellect, seem to be closed against the Chinaman. The poetry of religion is not accorded to him; his whole philosophy and religion are therefore reduced to a code of social morals and to the simple idolatry of material forms." (1)

If it be conceded that the form of the hand is indicative of the character of the people, the converse of the proposition may also be accepted, that the character of a people indicates the form of the hand.

The ancient Peruvians, for example, "would follow no craft," says Mr. William H. Prescott, (2) "could engage in no labour or amusement but such as was specially provided by law. They could neither change their residence nor their dress without a license from the government. They could not exercise the freedom which is conceded to the most abject in other countries, that of selecting their own wives. The imperative spirit of despotism would not allow them to be happy or miserable in any way but that established by law;" hence we may infer that the square type attained its full development under the paternal government of the Incas, and that it was with the Peruvian as it is with the Chinese, alike fatal to freedom and to progress.

As an example afforded by individual conformation, M. D'Arpentigny has selected the square-fingered, knotty-jointed, large-thumbed hand of Louis XIV., and gives the character of that over-estimated monarch, as drawn by St. Simon:—"Moderately endowed, secretive, master of his own language, his love for order and rule was extreme. Always on the defensive against real merit, against superiority in conduct, talent, or sentiment, he judged men according to their tastes and aptitude for detail, his own time being constantly absorbed by trifles and minutiae. Because he possessed a love of symmetry, he believed himself endowed with an instinct for the beautiful.

"Every morning he determined the employment of the day, issuing his orders with precision, adhering with the utmost accuracy to the hours which he had determined. Whatever occurred, he took medicine every month, attended mass every day, and communicated five times every year. He had tastes for walking and hunting; mounted and managed his horse with grace; could shoot well, dance well, and play admirably at ball and billiards; could command his smile, his language, and almost his countenance. In saluting the principal ladies of the court, he always took his hat off, measuring the duration of his politeness by the rank of the individual he honoured with his salute. To those of lower titles, he held his hat either slightly above his head, or by his ear, a few moments more or less marked.

(1) On "Buddhism," by G. M. Tagoré, Professor of Hindoo Law at University College.—*Ethnological Journal*, New Series, vol. II. p. 193.

(2) "History of the Conquest of Peru," by William H. Prescott.

“To gentlemen of less rank, he simply put his hand to his hat. To princes of the blood he offered the same distinction as to the ladies of rank. At his meals, he half rose to each *dame à tabouret* who presented herself. He desired (for no man was less romantic than he), that his mistresses and the ladies of his court should be hungry at the time by him prescribed. In travelling, he did not like to perceive that they either experienced heat or cold. They must always exhibit a perfectly equal temper, be always gay; always prepared to move, to dance, to follow wherever he pleased to lead.

“He was always dressed in dark colours with very light embroidery; no rings or precious stones, except in the buckles of his shoes, garters, and hat. The *cordons bleus* were worn under his coat, except on family fête days, when it was worn outside, with precious stones to the value of eight or ten million francs.”

The monuments left by Louis XIV. are totally devoid of ideality—part palace, part convent, and part barrack, they fatigue by their uniformity, disgust by their inelegance, and may be looked upon as the reflection of the mind of that vain and inexorable despot, which was as great a stranger to beauty, nobleness, and grandeur—the virtues of great minds—as was that of Philip II. of Spain.

“If the square type,” says M. D’Arpentigny, “had not been in the majority amongst those in power during this reign, the name of Louis XIV. could not have attained the elevated position which history assigns to it. The men by whom he was surrounded seemed to have been cast in the same mould as he, and to have borne amongst them a strong family likeness. Large aquiline noses and hard mouths, methodic, rational, *borné*.”

Where form enters so largely into the constitution of this hand, the necessity for legality in authority becomes all-important.

The spatulous hand, I have said, entertains respect for authority as well as the square; the difference is in this, that whereas the spatulous attaches itself to power, however arbitrary and despotic, the square attaches itself to the law, however harsh and unrelenting; with it a dread of change sometimes exercises a stronger influence than the love of freedom.

CHAPTER XIII.

THE PHILOSOPHIC HAND.

THE Philosophic Hand presents a well-developed and elastic palm, with the joints of both the first and second phalange of the fingers clearly defined ; the tips of the fingers partly square, partly conical, and forming, in consequence of the development of the joint of the first phalange, a sort of oval spatulous ; the thumb large, with the two phalanges of nearly equal length.

We have seen that the pure spatulous finger is the index of material and practical thoughts ; that the conical represents art, poetry, and song ; and the square, formalism, medium ideas, social interests, and combinations capable of being realized. The partly square and partly conical is characterized by a love of absolute truth ; for the essence of things rather than their form. The knots, or development of the joints, show a capacity for calculation, combination, and love of method. When large, they indicate the analytical, when small, the synthetical mind. The well-developed thumb marks the logical and independent spirit.

Philosophy was by a wise Roman orator called "the parent of life, the mother of good deeds and good sayings, the medicine of the mind." These hands indicate the inquiring spirit ; the heart that seeketh "to search out by wisdom concerning all things that are done under heaven ;" the mind to which reason is more sacred than either instinct or faith, and which, with Socrates, believes that whatever injures that faculty wounds humanity in its noblest part.

Sensual pleasures are enjoyed with moderation. Doubt as well as death is recognized as a law of its being ; and doubt, no more than death, disturbs its contemplations ; it entertains no vain scruples, no spiritual terrors, no respect for—

"The powers, the beauty, and the majesty
That have their haunts in dale or piny mountain."

With Pascal, it believes "that to think rightly is the foundation of morality."

It is through the agency of such hands that idols have been cast down, and that the veil of superstition has been rent asunder.

While then the spatulous hand finds its sphere of action in the material and physical world, the square in that of social and measured life, the partly square and partly conical claims eclecticism as its highest and most valued privilege.

As an example of the politico-philosophic hand, I am enabled to offer the accompanying tracing (No. 22) from that of Lord Brougham, which his lordship, with his usual liberality and kindness, permitted me to make, when at Cannes, during the winter of 1862—3.

In the size of the palm will be recognised the capacity for detail; while in the bold clear, well-defined sweeping lines, and in the large development of the mound of Mars, we have the index of a vital energy which no amount of labour can daunt nor opposition overcome.

So united is the line of the heart with that of the head, that the suggestions of the one may well become the passions of the other;⁽¹⁾ while the double line of life bears evidence to a large amount of that constitutional element, whatever it may be, indicative of a long protracted life, and a vigorous old age. The depth and strength of the principal line would also indicate a vital force amounting possibly to rudeness. In the fingers, the well-developed philosophic knots indicate doubt, causality, and independence; while the definite sweeping lines thrown upwards from the line of the heart towards the base of the first and second fingers (mountains of Jupiter and Saturn), together with the moderate proportions of the third phalanges, suggest the anomaly of liberty and unselfishness in combination with restless, uncompromising independence of thought and action, and an amount of ambition, and avidity of success, difficult to satisfy; and lastly, in the remarkable lines at the base of the third finger (Apollo), we have the index, according to M. Desbarrolles, of universal celebrity.⁽²⁾

Such a hand is indeed the symbol of a mind capable of seizing with a vigorous grasp, science as well as literature. We have it here, however, not in the fulness and freshness of youth, but in the decadence and recession of age—in the eighty-third year of its existence, and perhaps after seventy years of energetic activity; for it is on record, that at the early age of seventeen, Brougham had already attained such mastery over the mathematical and physical sciences, as to give to the world, in 1796, views upon the reflection and refraction of light, deemed worthy to occupy a place in the *Philosophical Transactions* of the Royal Society of that year, and which were further confirmed and extended in another paper, published in 1797; while in 1798, a third paper, on "General Theorems relating to Porisms in the higher Geometry," put beyond doubt the extent of his mathematical attainments.

Of his early literary capacity there is also ample evidence, in the distinguished part which he took with Jeffrey, Horner, Sidney Smith, and Thomas Brown (the metaphysician), in the establishment of the *Edinburgh Review*, 1802. He was the youngest of that redoubtable phalanx which so boldly led the way in the inculcation of liberal and enlightened views in literature and science, and which gave to Scotland, for the first time, a vehicle through which the superior teaching of her schools and universities could be brought to bear upon public opinion. Nor was this all. Up to the appearance of that remarkable journal, the unprincipled, corrupt, and demoralizing rule of the Melvilles had crushed the spirit of free inquiry, and in arrogant, unblushing nepotism had secured an

(1) "Ne cherchez pas un grand homme sans passions, vous n'en trouveriez pas un seul."—*Desbarrolles*.

(2) "Les trois lignes de même grandeur de même profondeur tout à fait de même forme, montent vers l'annulaire en ouvrant sur le mont du Soleil, trois sillons égaux, c'est un signe de gloire et de célébrité universelle."

authority in the conduct of the government which had well-nigh annihilated all public opinion.

The appearance of "An Inquiry into the Colonial Policy of the European Powers," at the time that Brougham first connected himself with the Review (1803), was looked upon as a remarkable effort for one so young; for not only was the amount of knowledge unusually great, but the boldness with which the question was treated astounded the time-serving sycophants of the day.

When Mr. Brougham entered the House of Commons, as member for Camelford, in 1810, under the auspices of the Earl of Darlington (afterwards the Duke of Cleveland, of reform notoriety), the country was under confirmed Tory influence. There was, therefore, an abundance of subjects well calculated to call forth his constitutional boldness and energy, his passionate vehemence, unparalleled fluency, and withering invectives, Mr. Canning being the only man in all that assembly, who, it is said, was capable of measuring swords with this champion of popular rights, of civil and religious liberty, and of orderly and humane policy.

The intellectual labour actually accomplished by Brougham for many years has never, I believe, been surpassed. It was not only in the courts of law, and in the House of Commons, that he was day after day, and night after night, to be found taking a leading part in the most momentous political questions which have agitated the country for upwards of half a century; but in his study and on the platform he was spending himself in those glorious efforts for the elevation and enlightenment of the people which are now so generally recognised.

His "Practical Observations addressed to the Working Classes and their Employers," which passed rapidly through TWENTY EDITIONS, ought never to be forgotten, any more than his "Address to the Students," on his installation as Lord Rector of Glasgow University, and which drew from Lord Palmerston, when accepting the same honourable post (March 30th, 1863), the highest eulogium which one gifted man could pay to another.

After alluding to the vast extent of knowledge which distinguished "that great, that eminent, that wonderful man, Lord Brougham," he exhorts his hearers to read again and again that oration—to impress it indelibly upon their minds, because "in every word there is wisdom."

With the name of Brougham will be ever united the great and effective struggle for Parliamentary reform, and the incalculable benefits which flowed immediately from that glorious event—"the abolition of slavery in all our colonies, the opening of the East India trade, and the destruction of the Company's monopoly, the amendment of the criminal laws, vast improvements in the whole municipal jurisprudence both as regards law and equity, the settlement of the Bank charter, the total reform of the Scotch municipal corporations, the entire alteration of the Poor Laws, and the commencement of a reform in the Irish establishment, by the abolition of ten bishoprics."

That the eloquence of Brougham was drawn from the true source, we cannot doubt; warm feelings, fruitful imagination, powerful reason rising in strength by interruption, and

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never confounded by tumult. But to obtain anything like an adequate idea of the enormous power and indomitable will of this remarkable man, the political, literary, scientific, and philanthropic histories of the country during the last sixty years should be carefully perused. In the hand here traced will be found a faithful index of the mind which it has so ably served, and in the freshness of its expression at the advanced age of fourscore years and upwards, may be still read the same ardour for human improvement, and the same devotion to the cause of freedom which so eminently marked its earlier efforts.

DR. WHEWELL.

The accompanying tracing (No. 23) from the hand of Dr. William Whewell, D.D., F.R.S., &c., Master of Trinity College, Cambridge, to which I am also permitted to refer, presents a strikingly symmetrical aspect, expressive of large vitality, and high intellectual capabilities. Calm and contemplative, yet industrious and practical, it offers, in some respects, a marked contrast to that of Lord Brougham, more particularly in the absence of the knotty restlessness of the joints, and the fuller development of the third phalanges of the fingers.

The large, strong, and elastic palm, marks an active temperament, with unusual power of detail. The well-developed thumb is the index of originality, logical acumen, and strength of will. The mixed fingers, partly square, partly oval, and the proportional development of the knots, mark the desire for all knowledge. The full development of the root of the first finger, indicates the influence which pride and ambition would exercise over the character, while the roots of the second and third phalange show a prudent consideration for physical well-being, and that of the little finger an endowment of penetration, amounting possibly to subtlety.

Born in a humble sphere—being the son of a joiner, of Lancaster—Professor Whewell is indebted to one of the valuable free-schools of the country for the opportunity of developing faculties which a grasping ambition and a consciousness of power continually stimulated to unceasing activity, and which ultimately placed him in the front rank of science. Knowledge seems to have been his aliment; labour his recreation; step by step, increment by increment, subject after subject was grasped and held fast, until the wide and ever-extending field of the sciences was traversed, and every object made subservient to his penetrating intellect and powerful will.

Winning his way to the various positions of distinction in his college, he filled successively the responsible offices of an eminent and successful tutor, professor of mineralogy and moral theology, Vice-chancellor of the University, and ultimately Master of his college. Such have been the rewards which his indefatigable industry and noble ambition have achieved.

But it is not only in his own University that Dr. Whewell has attained to consideration and honour; nor in one branch of knowledge that he has rendered himself distinguished. Perhaps no living man can boast of such extensive and varied acquirements as Dr. Whewell. Independently of his numerous contributions to science, which have appeared

in the journals of those societies of which he has been a laborious and valuable member, he has given to the world many special works of acknowledged merit, among which may be mentioned "Astronomy and General Physics" (1833), "A History of the Inductive Sciences" (1837), "The Elements of Morality, including Polity" (1855), and "The Philosophy of Inductive Sciences," of which last-named work Professor James Forbes says, "The wonderful versatility, industry, and power which it displays, has erected a permanent monument to the reputation of the author."

As Fellow of the Royal Society, as President of the British Association and of the Geological Society, Dr. Whewell has commanded universal admiration, from the broad, accurate, and philosophic views which he has uniformly entertained and supported.

CHAPTER XIV.

THE ARTISTIC HAND.

IN the Artistic Hand, the fingers are usually destitute of knots, or are only slightly undulating.

They are divided by M. D'Arpentigny into three classes: the moderate-sized flexible palm with a small thumb—index of love of form; the thick and short hand, with a large thumb—index of love of richness in combination; and the large firm hand, with proportionate thumb and fingers—index of the love of the sensual and of detail. Whatever may be the points of difference in these hands in their appreciation of the various forms which art may assume, they all agree in obeying the laws of inspiration and of impulse, and in a distaste for the cold severity of induction. It is with difficulty that this hand obtains a conception of truth unaccompanied by beauty in one form or another.

In France, the artistic hand prevails largely. According to M. D'Arpentigny, ninety-five out of every hundred possess conical or pointed and smooth fingers; he therefore ventures to claim for his countrymen a superiority in the higher departments of mind over their spatulous and square-typed island neighbours.

“Favoured by a more genial atmosphere,” he says, “the French are rendered not only free, but are invited to indulge in all intellectual labour; whilst the English, constrained by the more rigorous and inconstant nature of their climate, are compelled to devote themselves almost exclusively to physical labour. Amongst the one, progress in ideas predominates; amongst the other, progress in material things. In the one, the tendency is to the theoretical, in the other to the practical.”

One result, however, of this exuberance of the ideal is, that as soon as the Celtic artisan or shopkeeper, be he French or Irish, succeeds in acquiring so much capital as will permit the interest to supply his wants, he puts away his tools, and deserts his shop, that he may gratify his vanity by signing himself *rentier* or *particulier*, or appending *esquire* to his name. To find a man who has inherited a competence use any effort to increase his income, is the exception. The thought of labour for its own sake never seems to enter the minds of the people; and now, although a vast change has taken place in the commercial industry of the country, from the enormous stimulus supplied by the introduction of joint-stock companies, and the temptation held out by the smallness of the shares; those movements must be regarded rather in the light of gambling operations, than as the legitimate desire of a really conscientious and laborious people to attain success. The case of M. Mirès shows how loosely commercial responsibility is regarded by one of the highest courts of appeal in the kingdom (*cour Imperial de Douai*), while it has opened the door wide to the influx of unbridled speculation. Let us, however, hope that the new pursuit

in which so many have been tempted to engage, may yet lead to permanent benefit and more correct ideas of social as well as commercial progress, and that as a people they may eventually become something more than "valiant, fickle, insolent, and gay."

In Italy again, according to M. D'Arpentigny, we find a people singularly endowed with the artistic elements, and forming a striking contrast to their old Roman masters. "It is there only," says M. D'Arpentigny, "that the labourer and the shepherd, the wood-cutter and the vine-dresser fill the theatres with their wives and families. They are the only people who can comprehend tragedies in which the heroes of antiquity and the fables of poetry are adequately represented."

An Italian seems to be peculiarly sensible to beauty, independent of every other quality. It is on record that the Lazzaroni of Naples were once capable of pronouncing a correct judgment upon any musical piece when first produced at the theatre of St. Carlos. The humbler class at Florence used to decide with equal accuracy upon the productions of their immortal painters and sculptors. Cellini relates that he exposed his celebrated statue of Perseus in the public square by order of his patron, Duke Cosmo I., who declared himself perfectly satisfied with it, because it had received the commendations of the people. Certainly of no other country can it be said that respect for high art alone sufficed to protect the property and lives of two of her greatest poets from the ruthless hands of common robbers. *Gerusalemme Liberata* and *Orlando Furioso* were the talismanic words which made banditti abandon for a time their vocation, and do homage to literary talent and poetic genius in Tasso and Ariosto. At different times both fell into the hands of those lawless men; but only to be liberated when recognized.

"In Venice," says Mr. Prescott,⁽¹⁾ "the gondoliers used to challenge each other and to respond in the verses of the "Jerusalem;" and this sort of musical contest might be heard for hours in the silence of a soft summer's evening."

But if Italy offers the highest examples of the artistic type, it also exhibits the weaknesses and defects of that type, aggravated by the long-protracted enervating influence of a perverted, sensual, and demoralizing religion, which places labour under the protection of one-third of the saints in the calendar.

"In Naples," says Mendelssohn,⁽²⁾ "there are few who have any settled occupation, or who follow up any pursuit with zeal and perseverance, or who like work for the sake of working. Those who, owing to their position, are obliged to work, treat the matter as a necessary evil." No sooner is a little money obtained, than they at once proceed to live like the great folk, "who never think," or "the naked gentleman," the fellow in a shirt, with naked legs and arms who takes his siesta stretched on the ground, the Quay, or the stone pavement, where the pedestrian steps over him, or shoves him aside.

(1) Essay upon Italian Narrative Poetry.

M. de Bayneval, French Ambassador at Rome (1856), says of the Italians: "La culture des arts leur est aussi naturelle que l'étude des sciences; leurs premiers pas dans toutes les carrières ouvertes à l'esprit sont d'une rapidité singulière, et, si la plupart d'entre eux s'arrêtent avant le but, c'est que des circonstances déplorables leur barrent presque toujours le chemin."

(2) "Letters from Italy."

“The Neapolitans,” says Arrivabene,⁽¹⁾ “are extremely quick, sharp, and intelligent. They are the only people in Europe who can express to each other their inmost thoughts by a mere lifting of the eyebrows or a movement of the hand; but their Greek origin betrays itself at every moment, and correct ideas of right and wrong are especially wanting in them.”

It may be added, that the more artistic a people, the more general is the tendency to gesticulation. Between the Celt and the Anglo-Saxon the difference is striking. With the Celt, words do not suffice to give full expression to thoughts; each word must be accompanied by a gesture which shall convey vividly and rapidly such shades of meaning as are inexplicable by language.

In the Celtic and Celto-Iberian hand of Spain, M. D'Arpentigny recognizes also, as we have said, the artistic type, with the exception of the provinces of Galicia and Asturias, before referred to.

The political circumstances which, at an eventful period of the history of the country, united Spain with Flanders, and which, as we have suggested, cast a brilliant halo around the career of conquest of her ruler Charles V., tended to impress the world with a high opinion of the prowess of the Spanish nation; but when it is remembered that the triumphs of Charles were almost entirely due to the organization, firmness, and constancy of his Flemish subjects, we hesitate to allow to Spain the high position which she has herself claimed, and which has been so generally accorded to her.

The national characteristics remain to this day as fully marked as they were in the sixteenth century, and enable us to estimate at their true value the distinguishing qualities of the two nations;—the Spaniard, prompt and impulsive, but idle; the Fleming, cold and lymphatic, but in the highest degree economical and laborious.

Under an appearance of inertia, amounting to stolidity, the Fleming hides an intelligence singularly alive to all the physical blessings of life, and to the importance and necessity of labour to secure them. The Spaniard, on the contrary, under the appearance of imperturbable gravity, hides an imagination and love of adventure almost proverbial. The Fleming delights in securing abundance, and in surrounding himself with the realities of life; the Spaniard, in the indulgence of visionary dreams, and the romance of life. Far beyond labour, science, and riches—so dear to the Fleming—the Spaniard places beauty, valour, poetic inspiration, and above all, pride of birth.

The national and personal jealousies to which the Celt is unhappily prone had in 1810—11 nearly proved as fatal to the freedom of the Spanish nation as her improvidence and turbulence has to the Irish.⁽²⁾

(1) “Italy under Victor Emanuel.” By Count Arrivabene.

(2) Lord Wellington says in his dispatches: “In addition to embarrassments of all descriptions surrounding us on all sides, I have to contend with an ancient enmity between the two nations (Spanish and Portuguese), of which no sense of common danger, or common interest, or anything can get the better, even in individuals.” Again: “The Spaniards have neither efficiency, discipline, bravery, nor arrangement to carry on the contest any farther. It is extraordinary that the revolution in Spain should have produced scarcely one man possessing a true knowledge of the real situation of the country.” It may be added that the few manufactures which remain to them are carried on by foreigners, English and French.

In England, the true artistic hand is the exception, and we know how few examples the country offers, amongst the higher classes, of a really refined taste, notwithstanding the advantages of education, leisure, and wealth, so widely disseminated.⁽¹⁾

Notwithstanding the general absence of the true artistic feeling, England has produced artists, as she has philosophers, who have attained to the highest European celebrity; although it must be admitted that, as a class, artists exercise no social influence—receive no social respect. It may be because they command no power, either political or commercial; for society, as at present constituted, places power, in some form or other, above all art—perhaps, above all virtue.

JOHN MARTIN.

In the foremost rank of those who have achieved success in our day, not only as a painter endowed with originality, energy, and force, but as an engraver, was the late John Martin—of whose hand I am unable to give more than a simple tracing (24).

The symmetrical form of the hand; the strong, elastic palm; the smooth and pointed fingers, and the great development of the first phalange—all bespeak intellectual activity, intuition, independence, genius; while the large endowment of the sense of touch (as shown by the cushion-like enlargement of the under surface of the first phalange, but of which the thumb alone in the tracing conveys any idea), marks the capability of the hand for mechanical manipulation.

The tips of the first and second fingers are much pointed, indicating a strong tendency to enthusiasm, (which, if carried into religion, would perhaps have been found difficult of control); and also a large measure of personal vanity; while the full development of the third phalanges indicates a love of material things, and a disposition to render art subservient to material interests.

Mr. Knight, in his interesting biography,⁽²⁾ informs us that John Martin was born at Easland Ends, Haydon Bridge, near Hexham, Northumberland, on the 19th July, 1789; and that he early evinced a strong love of art and a desire to become a painter. His father, thinking to gratify his wishes, but with no very exalted ideas of artistic inspiration, bound him apprentice to a coach-maker at Newcastle, that he might learn heraldic painting; but this in no way satisfied the aspirations of the son, and, after a few months' trial, he induced his father to have his indentures cancelled, and to place him with Bonifacio Musso, an Italian painter of some eminence, the father of Charles Musso, who acquired distinction as an enamel painter. With Bonifacio, young Martin removed to London in

⁽¹⁾ Miss Jewsbury, in her admirable novel, "The Half Sisters," has drawn a truthful picture of the position which art and artists occupy in England.

"This is an industrial country," said Bryant; "the great mass of sympathy and intellect takes a practical direction—a direction that we understand; we have no real knowledge of art, no real instinct or genuine aspiration after it; and I should say that in our hearts we do not respect, love, or honour fine art in any of its manifestations, as we do that which is scientific and practical.

To the Italians, to the French even, music and pictures are necessities of life; to us English, they only take the guise of ornament or convenience—of superfluity, in short." Again, "Love of the fine arts is *not our speciality*—we do not know a good thing from a bad one, unless we are told; and the pretence we make about it has a bad effect on our character."

⁽²⁾ C. Knight's Cyclopædia.

September, 1806; but the inherent independence of his character, and the resistance which his impulsive nature offered to control, soon produced disagreement and insubordination, and ultimately, separation from his master. Thrown on his own resources, he seems to have supported himself for some time by painting on glass and china for Charles Musso's firm; by making water-coloured drawings, and by teaching. His after-hours were devoted to the study of perspective and architecture, his labours being frequently protracted to two and three o'clock in the morning in the depth of winter. To the knowledge he then obtained, he attributed much of his subsequent success in the particular line of art which he adopted, and in which he became so celebrated. In his hand we find combined that love of labour for its own sake which is indicated by the firm, elastic palm, the pertinacity of purpose in a strong thumb, and the impulsive movements in the smooth and pointed finger. At nineteen he married.

In his autobiographical notes, contributed to the *Athenæum* (1854), he speaks of the difficulty with which he had for years to contend, and also of the power with which his new responsibilities as a husband seemed to inspire him. The result of this new inspiration was to elevate his ambition to objects of a far higher range than he had hitherto contemplated, of which "Sadak in search of the Waters of Oblivion" was the fruit. Not only did this, his first work, find a place in the Exhibition of the Royal Academy, but a purchaser in Mr. Manning, a bank director, for the sum of fifty guineas. The "Expulsion from Paradise" quickly followed. In 1814 "Clytie" appeared; also "Joshua commanding the Sun to stand still." To the treatment which that work received at the hands of the Academy, in being consigned to the ante-room, is to be attributed the breach between the indignant artist and his exhibitors, which was never healed.

He removed his name from the books of the Academy, and thus deprived himself of any hope he might have entertained of Academical honours. His vanity and his pride found, however, ample consolation in the admiration which his work excited, and the material benefit which it secured. To supply immediate wants, he was compelled to devote himself to more humble labours, and it was not until 1819 that he produced his "Fall of Babylon." This was followed in 1820 by "Macbeth," and in 1821 by "Belshazzar's Feast," the merit of which was acknowledged by the British Institution in a premium of £200 awarded to the author. This work speedily became known throughout the country by means of those beautiful mezzo-tinto engravings, executed by Martin himself, and which exhibit a mechanical aptitude seldom attained by those who have once entered into the highest sphere of art.

In 1822 appeared "The Destruction of Herculaneum," followed by "The Seven Plagues," and the "Pathian Bower;" in 1824 "The Creation," in 1826 "The Deluge," and in 1828 "The Fall of Nineveh;"—next to "Belshazzar's Feast" the most popular and best known of his works, and which seems to have brought his fame to its culminating point; for though he afterwards produced many works of considerable merit, the treatment of them no longer possessed that novelty and freshness which distinguished his earlier efforts.

Besides his many valuable contributions to high art, he, from 1840 to 1852, produced

a vast number of elaborately executed water-colour landscapes, together with illustrative drawings for books. For the illustrations of Milton he is said to have received two thousand guineas. During the last two years of his life he laboured to embody his conception of the "Last Judgment," in three grand paintings; but his mind was no longer equal to the task. Exhausted by the continuous fire which his ardent and impulsive nature kept ever burning, he sunk into a premature old age, and, worn out by suffering, he resigned his spirit to Him who gave it, on the 9th February, 1854, at the house of his friend, Thomas Wilson, Esq., Douglas, Isle of Man. His remains were interred in the lonely cemetery of Kirk Braddan.

His mechanical predilections led him, like Leonardo da Vinci, though without Leonardo's wisdom, to give much of his time and thoughts to civil engineering questions. In 1827—28 he published plans for supplying pure water to London; also for diverting the sewage from the river and rendering it available as manure. In 1829 he endeavoured to arouse public attention to those important objects by publishing the details of his plans, which comprehended the drainage of the marshy lands in Essex.

In 1832—34—36—42—43—45 and 1847, "I published and republished," he says, "additional particulars, being so bent upon my object, that I was determined never to abandon it, and though I have reaped no other advantage, I have at least the satisfaction of knowing that the agitation thus kept up constantly, solely by myself, has resulted in a vast alteration in the quantity and quality of the water supplied by the companies, and in the establishment of a board of health, which will in all probability eventually carry out most of the objects I have been so long urging." He also offered a design for connecting the river and docks with all the railways that diverge from London, and with these designs it would appear the Railway Termini Commissioners in their report subsequently coincided.

Light-houses, flat anchors, wire cables, the ventilation of coal mines, floating harbours and piers, iron ships, and lastly water and sewer pipes, for which he took out patents, form a comprehensive catalogue of engineering suggestions, but which demanded the controlling power of the spatulous fingers to render of practical value.

That Martin was not exempt from those weaknesses which with few exceptions seem to cling to the artistic temperament, is notorious. Impatience of control, vanity, and egotism rendered him little fitted for the duties of domestic life.

"Les devoirs du ménage embarrassent l'étude ;
Un véritable artiste en fuit la servitude,
Et libre travaillant quand il est inspiré,
Il va, revient, voyage et s'arrête à son gré."—*L'Honneur et l'Argent.*

MISS HELEN FAUCIT.

We are enabled to offer, in the tracing (25) from the hand of Mrs. Theodore Martin, an interesting example of the artistic type connected with the drama.

This hand is of unusual dimensions—almost masculine in its physiognomy; the palm

is, however, of moderate thickness. It is elastic and flexible; the temperament is almost purely nervous. The two chief subdivisions (mounds of Venus and of the Moon) are fully developed, and the principal lines are well defined and direct.

Here then we have the indices of great mental activity, combined with definiteness of aim and fervour in pursuit, with little desire for sensual gratifications. The size of the hand indicates considerable power over detail.

The full development of the first phalange of the thumb indicates a will of no ordinary strength; while the second phalange is equally indicative of logical acumen.

The fingers are symmetrical, of a full oval character, and with a larger endowment of order than usually falls to the lot of artists. The first phalanges, if not indicative of intuitive perception, are the indices of independence of thought and the spirit of inquiry. The moderate development of their base shows that material interests exercise only a secondary influence on the mind, which is therefore left free to follow its higher inspirations.

The well-marked line of the heart is indicative of strong affection; while the sweeping branches thrown off to Saturn, and more particularly to Jupiter, speak of ambition determinately directed.

The equally well-marked line of the head indicates sound judgment and lucid understanding; while by virtue of the branch sent off towards the mound of the Moon, the imaginative faculty is brought into immediate relation with the intelligence.

The various lines which ultimately unite in the line of Saturn indicate early struggles in the attainment of success.

The lines impressed on the mound of the Moon, combined with a highly nervous temperament, suggest great susceptibility, agitations, and anxieties, known only to few, and which must often demand all the energy of a powerful will to regulate and control.

The mound of Venus is fully defined, but tranquil, and devoid of lines, indicating, therefore, "a love of beauty in form, melody in music, and elegance in movements,—a desire to give pleasure—tenderness,—the necessity for loving."

The line of Saturn is rich in branches thrown off on the mound of Saturn, and is the index of success derived from the imaginative faculty.

The well-defined line of the Sun, or Apollo, proceeding from the line of life, indicates the direction in which success has been sought, and from what source it has sprung; while from the marked bifurcation of this line on the mound of Apollo, there is the assurance of a wide-spread fame achieved in the pursuit of art.

I may here state that since the above analysis was written, and as a confirmation of its general accuracy, I have been favoured with the following sketch of this lady's career, the earlier part of which was altogether unknown to me.

"Although born of parents who both belonged to the dramatic profession, Miss Helen Faucit was educated without any view to the exercise of the histrionic art. She received the ordinary training of an English girl of good family, at a private boarding-school; was kept aloof from everything connected with the dramatic art, and had few opportunities of even entering a theatre. A strong inward instinct, however, developed chiefly by the study

of our own great dramatist, induced her, contrary to and despite of great natural shyness and timidity, and the frequently expressed wish of her relations, to think of the stage as a profession, that she might realize there her conceptions of the heroines of Shakespeare, hitherto only pictured in her own imagination; for of this we are assured, that she never saw on the stage any character in which she herself afterwards performed. When the results of her girlish brooding were presented, in a few preliminary trials, to men of experience in the dramatic art, a genius of no ordinary kind was at once recognized.

“At the age of sixteen she was announced to appear at Covent Garden as Juliet. The impossibility of obtaining a Romeo to a Juliet so young, caused the play, almost at the eleventh hour, to be changed to the ‘Hunchback’ by Sheridan Knowles, in which she sustained the character of Juliã. Her success in that part,—one which it is well known demands powers of the highest and most varied kind,—was so triumphant, that from that hour Miss Helen Faucit assumed the position of the first actress of the higher drama in England. This position she sustained with yearly increasing popularity throughout Mr. Macready’s management at Drury Lane, when the poetical drama enjoyed a brief but brilliant reign in the metropolis, which was eclipsed on the retirement of that gentleman in 1843, and has not since been restored. During this period Miss Helen Faucit, still in the first freshness of youth, sustained all the great characters of our national drama—not only in tragedy, but in comedy,—Juliet, Constance, Imogen, Beatrice, Rosalind, Desdemona, Portia, Mrs. Beverley, Isabella, Mrs. Haller, Belvidera, etc., besides giving life to the heroines of Browning, Bulwer, Marston, Darley, and other living dramatists. In one respect she presented a marked contrast to all preceding tragedians of eminence, inasmuch as her powers in comedy were found to be in no way inferior to those which she exhibited in tragedy—they are, in fact, of the highest order. Her Rosalind and Beatrice were, in their kind, as great triumphs of genius as her Imogen or Lady Constance,—fulfilling Garrick’s idea that a good tragedian must be also a good comedian.

“The reputation thus early established by Miss Helen Faucit soon extended throughout the three kingdoms, and a few performances in Paris have made her name almost as familiar and honoured there as it is amongst ourselves.

“When it is considered that this high distinction was achieved so early, without collateral aid, and despite of the great physical suffering and nervous exhaustion consequent upon the exaltation of the faculties both of brain and nerve, which go to the production of a great actress, the significance of the various indications given by this lady’s hand will be more fully understood.

“Without definiteness of aim, fervour of pursuit, mastery of detail, great moral courage, readiness and self-command under difficulties, all the intensity of conception which gives reality and life to this lady’s impersonations—all the rare endowments of voice, figure, and power of emotional expression by which they are distinguished, would have gone but a little way. A rare equipoise of the faculties of heart and head, which is never wanting in the greatest natures, but which is found only in the greatest, must be pre-supposed; and behind all a refined moral nature habituated to the contemplation of the highest ideals,

and which conveys with electric force its own intense sympathies and lofty energies to the hearts and minds which in its moments of inspiration come within its influence.

“The same enthusiasm for her art which originally impelled Miss Helen Faucit to adopt the stage as a profession, induces her from time to time to appear before the public, still to remind us that we possess the noblest dramatic literature in the world, and to foster the hope that it may again find expositors to show it to us in all the completeness which the stage alone can give.

“Further confirmation of the truth of the indications of her hand might be derived from the domestic life and pursuits of this distinguished lady. But to enter upon this field would be a desecration of the sanctity of private life, which should, we conceive, be observed as rigidly in the case of the artiste as of the least known individual. It is enough that what they present to the public gaze is open to comment of all mankind. Suffice it to say that in this lady's case nature presents no combination of jarring elements. The great artiste is also the true woman, not more admired than honoured and beloved.”

CHAPTER XV.

THE ARTISTIC TYPE.

IF we turn our attention to the nationalities of which Great Britain is composed, we have little difficulty in discriminating between those derived from a Saxon or Teutonic and Norman origin in England, and those derived from a Celtic in Ireland, Wales, or the Highlands of Scotland.

For the present, we shall limit our enquiries to the relation which subsists between Irish character and the generally observed form of the Irish hand.

It is well known that the love of art, whether in music, poetry, sculpture, painting, or eloquence, has, from the earliest times, distinguished the Celts of Ireland.

The legends of the Greeks refer their early civilization to the fascinating powers of the harp, touched by the hands of Orpheus, Mercury, or Amphion.

In Ireland, and indeed in Wales (the least artistic of all the Celtic race), so entirely did the bards command the affection, the reverence, and the devotion of the people, that their maledictions were, perhaps, more terrible and withering than were the denunciations and curses of the priests; and thus, having become, as it were, the guardians of national feeling and national tradition, they naturally awakened the jealousy of the conquering race, who felt compelled to place them under a ban, and to forbid them to appear at the public assemblies of the people.

In our day, Italian artists have always experienced the advantage of Irish sympathy. Nowhere in the United Kingdom is their skill better appreciated than in the cities of Ireland. So general, indeed, was the enthusiasm aroused by Jenny Lind, that many amongst the poorest classes in Dublin were known to have pawned their blankets that they might obtain the means of gratifying their artistic taste.

In Cork, where at the theatre an opera or short musical entertainment is often followed by a comedy or farce, it is a recognized fact that to witness the performance of the former, the gallery is crowded by a singularly attentive and critical audience; the stillness being interrupted only by a demonstrative appreciation of the finest passages, or by a whistled echo in perfect tune and expression; while to witness the latter, not one in ten will remain, however celebrated may be the performers, or amusing and exciting the performance.

In the "Life of Lady Morgan," we find a ludicrous illustration of this taste. The Rev. Charles Macklin, an admirable performer on the Irish bagpipes, and who lost a curacy by "playing his congregation (of some half-dozen persons) out of church" one Sunday, paid at one time a visit to Mr. Owenson (Lady Morgan's father). He was met at the door by the children. To the driver of the "noddy,"⁽¹⁾ he offered sixpence.

(1) A peculiarly constructed car.

“Is it with a ‘tester’⁽¹⁾ you put me off, and I come from Stoney-Batter wid ye?” said the man; “and that’s worth the ‘bould thirteen’⁽²⁾ any day in the year,—and you a parson, reverend Sir!”

“I’ll give you no more,” said his Reverence. “Then I’ll have ye before the court of conscience,” was the reply. His Reverence held a bag under his arm, containing his pipes. In his discussion with the driver, happening to squeeze the bag somewhat tightly, sounds were suddenly emitted. Fearing that his pipes were injured, Macklin drew them from the bag to examine them, and played a few bars of “Maloney’s Pig;”—the noddy man was all attention;—“Arrah, thin, will your honour’s Reverence give us another taste?”

His Reverence complied,—the children danced, the noddy man fell in, the servants rushed out and joined. When the music stopped, the ecstatic charioteer held out the ‘tester,’ saying, “Here, plaize your Reverence, take it! By the piper that played before Moses, I wouldn’t touch a farthing, and I’d dhrive you back again to Stoney-Batter for nothing at all—only a tune of your beautiful pipes.”

It will be in the recollection of many that for the purpose of affording an agreeable and profitable employment to the children of the poorer classes in a singularly rude and neglected locality in the neighbourhood of Cork, some active and philanthropic ladies, about twenty years since, obtained the assistance of well-educated teachers from Scotland to instruct the female children in fancy needlework. Nine months had, however, scarcely elapsed, when the pupils had so far surpassed their instructors both in working and designing, as no longer to require foreign aid, and the teachers were dismissed.

The extension of schools of design to Ireland in 1850 as an experiment, afforded a favourable opportunity of testing generally the inherent capacity of the people to estimate the value of art.

To Cork an annual grant was made of £500; and although this was withdrawn in 1854, and, as a consequence, the school of design was shut up, yet the impetus thus given was sufficient to awaken the dormant faculties of the people, and to induce them to seize the first opportunity which legislation permitted to declare their artistic predilections. No sooner had Mr. Ewart’s Bill to facilitate the establishment of free libraries and museums, to which schools of design were, through the exertions of the representatives of Cork, added, passed into law, than the people unanimously resolved to tax themselves, that they might, in spite of their poverty, provide for themselves an instruction so consonant to their nature. “Thus,” says the “Report of the Parliamentary Committee of 1856,” “Cork, through its representatives (I. Fagan and F. Bernard Beamish), originated this method of art-education, and was the first city in the kingdom to set the example by voluntarily charging itself with the rate.” It would appear, from evidence given to the Select Committee on Schools of Art (July, 1864), that, although devoid of manufactories, Cork is the only place still willing to tax itself for the cultivation of art; and it is further worthy of

(1) Tester—equal to sixpence.

(2) Bould thirteen—equal to one shilling.

remark, that if the number under instruction in its school be compared with the number who received superior rewards—*i.e.*, local medals and national medallions in 1863—the result is far higher than that obtained in any other school of art, with the exception of Stoke-on-Trent, the circumstances of which are altogether exceptional. It is to be lamented that the artistic tendency of Ireland is not sufficiently recognized by those in authority. That notwithstanding the costly efforts made to develop artistic taste in England, her manufacturers are still compelled to resort to France for their designs; that according to the evidence of Mr. Potter, M.P. (one of the largest calico-printers in the world), upwards of £50,000 a year is paid by calico printers alone to Parisian artists for designs; that with the exception of one, all the artists employed by Messrs. Minton and Co., the celebrated porcelain manufacturers, are foreigners; yet that only five schools of art out of ninety-one are allocated to Ireland, although from 20 to 25 per cent. of all the masters appointed to such schools in the United Kingdom are Irish.

It may be said that Ireland, with all her natural capability, has not produced any number of really superior artists; but so it was with Greece after her subjugation. Still in the ancient Irish ornaments, the disks, torques, and gorgets, and in the justly celebrated Tara Brooch, which were exhibited in the South Kensington Museum in the autumn of 1862, as well as in the beautiful caligraphy and unrivalled illuminations which adorn the books of Kells and Armagh, we have undoubted evidence of the artistic tendencies of the people. The beautiful carvings in the museum of Trinity College, Dublin, and in the museum at Oxford—all executed by Irishmen—show that the artistic element still lives, and only requires opportunity and encouragement to make itself triumphant.

But it is not in what are called the fine arts only that the Celtic mind of Ireland exhibits its superiority. Its love of Rhetoric and Belles Lettres is proverbial, its success undoubted. History records with what eagerness the Saxons once sought instruction in the schools of Ireland. Unhappily, the only relics of so much celebrity are to be found in the lonely, crumbling walls of Chanmacnoise, and in the wide-spread ruins of Kilmallock, once known as the Balbec of Ireland.

“For some ages,” says Professor Craik,⁽¹⁾ “Ireland was the chief seat of learning in Christian Europe; and the most distinguished scholars who appeared in other countries were mostly either Irish by birth, or had received their education in Irish schools. We are informed by Bede, that in his day (the early part of the eighth century), it was customary for his English fellow-countrymen of all ranks, from the highest to the lowest, to retire for study and devotion to Ireland.”

In point of fact, “the Irish possess a large mass of literature in the native tongue which claims an antiquity transcending any native literature of which this country can boast.”

If we turn from the intellectual and artistic to the political tendencies of this type, we find that it expresses but little sympathy for constitutional government. The uncontrolled actions of imperial rule, as they insure excitement and allow more scope to personal feel-

(1) “English Literature,” &c., by George L. Craik, LL.D.

ing, have for it far greater attractions. The spirit of the clan, long since abandoned by the Teutonic races, survives among the Celts, and is still held to be a political virtue.

Had those in power understood the practical value of ethnological knowledge, and wisely encouraged the national affection for a chief to expand into love and reverence for a king, Irish loyalty would, in all probability, now present itself under a very different historic aspect; and seditious organizations would not still be, as they have hitherto been, the periodical epidemic of the country, whether under the form of United Irishmen (1798), Sons of Freedom (1803), Young Irelanders (1848), Phoenix men (1857), Fenian brothers, or Sons of St. Patrick (1862—3).

Whether as a consequence of the degradation to which the country has been so long subjected; from the undue development of the imaginative faculty in the people; or from the dangerous doctrine that faith and works are separable,—it is certain that the Hiberno-Celtic mind experiences considerable difficulty in appreciating the amount of moral evil which an habitual indulgence in exaggeration and deception involves.

“To learn the truth of any statement,” said Sir Arthur Pigott, “you must not go to one of that fanciful nation who never seem to regard the state of the fact as at all material, you see.”⁽¹⁾

Perhaps so strange a phenomenon was never witnessed, as a whole people permitting themselves month after month, and year after year, for upwards of twenty years, to be deceived by promises as unreal as a phantasmagoria. No failure in the oft-repeated prophesy of O’Connell can induce some, even now, to question either the patriotism or the veracity of “The Liberator,” or to abandon the hope that at no far distant day, the union between Celt and Sassinah shall be broken, and that Ireland shall again rejoice in her own impulsive, loquacious, selfish legislature.⁽²⁾

Unhappily the spirit of contention is not confined to one creed. Any circumstance calculated to arouse it will be found to operate equally upon the Catholic Repealer and the Protestant Orangeman.

Oh, what a step would be gained for my gifted countrymen, if they could be once brought practically to acknowledge that hyperbole, exaggeration, and bombast are as little consistent with intellectual dignity as with moral progress!

I here offer the tracings of two Irish hands (Nos. 26 and 27), taken almost at random from my collection. They are such as may be daily met with in the south, and will be readily recognized as of the classic type. Were speculation permitted as to their origin, they might be referred to Asia Minor and the colonizing people of Miletus, who might, with little hesitation, claim them as their own.

Finally: however diverse the relation between the physical and moral condition of a

(1) Lord Brougham’s “Recollections.”

(2) As these sheets are going to press, I see with disappointment and sorrow, that advantage has been taken of the dedication of a suitable tribute to the memory of the great vindicator of his country’s rights, civil and religious, to revive the slumbering passions of the people in favour of another effort to accomplish the dismemberment of the kingdom—“by force, if necessary,” whenever the opportunity shall present itself. Too truly has Lady Morgan recorded of her countrymen, that with them, “Friendship sits lightly, love more lightly, but that feud, faction, and faith, are immortal.”

people; whatever their form of government or the nature of their belief; whatever the ideas of beauty and goodness, truth or utility, which they may entertain,—all agree in giving to their *beau idéal*, whether of natural purity or angelic perfection, pointed or conical fingers. The exceptions may be the Chinese and Japanese, stationary races, “who,” says M. D’Arpentigny, “measure beauty, intelligence, and happiness, by the amplitude of the belly, and for whom the fine arts and liberty, as we understand them, reckon as nothing.”

Pointed fingers represent not only elegance of form; they convey a higher idea to the mind. They seem to claim an absolute exemption from physical labour, and to present themselves to us as the emblems of purity, poetry, and love. Surely—

“The Muses are the helpmates
Of mankind, are born to be
Supporters of our moments slack in faith.”

CHAPTER XVI.

THE PSYCHICAL HAND.

THE last pure form of hand which I propose to consider is the PSYCHICAL. This hand is acknowledged to be the most beautiful of all hands ; it is also the most rare.

It is small relatively to the person, and delicate in its texture. The palm is moderately thick, but highly elastic. The fingers are devoid of knots, or slightly undulating. The thumb singularly symmetrical. If small, it is the index of sympathy and ingenuousness ; if large, of power and will.

The annexed tracing (No. 28) is one of many of a similar character, kindly forwarded to me from India, by Mr. Edward Gambier, R.E. Amongst a great variety of forms which are found in Southern Asia, this still obtains, and is the index not only of that tranquility, contemplation, poetry, and deep religious sentiment which characterize a large section of the people, but also of that want of aptitude for mechanical industry, for agriculture and manufactures, for the exact sciences, and the useful arts generally, which bars all intellectual and social progress. True that in Mecca, according to Ali Bey, no workman is to be found capable of forging a lock or key ; that the doors are closed with wooden bolts ; that the trunks, chests, and padlocks are brought from Europe ; and that, unlike the vigorous hand of the Anglo-Saxon, the Oriental hand is unable either to avoid disaster or to secure the fruits of success ; still amongst that people spiritual thoughts prevail, sometimes to the exclusion of all others ;—showing how wide is the interval which separates the mind represented by the spatulous and square hand from that represented by the psychical. The one living as it does in the senses and the reason, gives expression to ordinary ideas in ordinary language ; the other having its life in the spirit and the heart, breathes only poetry and song. While the one thinks, the other feels ;⁽¹⁾ while the one is but flesh and blood, the other is flame and light ; and though often overstrained and misdirected, yet when it has appeared in its integrity, it has always exercised a powerful influence on the thoughts and lives of men. This to the natural philosopher will ever be a puzzle. Unable to discover in such motions of the spirit either the order or the design of a material and intellectual world, he is unwilling to allow them a place in the great designs of Providence. “And yet,” says Mr. Goldwin Smith, “there may be a whole sphere of existence comprehending an intimacy of communion between God and man with which natural science has no concern whatever.”⁽²⁾

It is in vain that we subdivide the attributes of mind. No system of opinions

(1) On the death of H. H. Maharajah Unundhur Singh Bahadoor, of Putlealah (13th November, 1862,) the people of Putlealah refused to cook their bread for three days—not until the ashes of the Maharajah were consigned to the Ganges.

(2) “Lectures on Modern History.”

addressed to the intellect, no moral excellence approved by the conscience, no sentiment of benevolence and charity influencing the affections,—will satisfy the soul; it demands the oblation of all on the altar of purity and truth.

Amongst the Arabs of the desert, a modification of the psychical hand is found, with the anomalous combination of a hard palm. They are described as grave and monotonous, poetic, chivalrous, and hospitable; with an imagination almost altogether devoted to story-telling; yet delighting to indulge—not in contemplation, perhaps, but in long hours of abstraction.

The life of Mahomet is an interesting record of the characteristics of this development. In his writing there is much that is solemn and monotonous, yet with a constant invitation to action—the care of horses and flocks, the call to war and conquest.

I add two tracings (Nos. 29 and 30) made from casts in the Schlagintweit collection of the museum of the India House, illustrative, as far as they go, of the state of mental development of the people from amongst whom they were selected as types. I may observe that Adolph Schlagintweit is the only traveller of whom we have any knowledge who appears to have attached ethnic importance to the form of the hand. He was the eldest and most accomplished of three brothers, selected by the Prussian government, and who, aided by the directors of the East India Company, undertook a “scientific mission” through Thibet, the Himalaya, and Central India. Adolph Schlagintweit, not without opposition from his companions, succeeded in including the hand amongst the casts of the various portions required to be obtained of native form; and had his valuable life been spared, he would, in all probability, have contributed important illustrations to the inductions of M. D’Arpentigny. Duplicates of some of these casts were deposited in the museum of the India House, but without awakening any interest in the public or scientific mind of the country, and without having led to any ulterior result.

To return: It may be presumed that when great moral and spiritual influences have been exercised in the world, they have been by those of whom the psychical hand is the index; for between it and the highest—most ennobling spiritual tendencies of humanity, there is an undeniable affinity.

“Spirits are not finely touched,
But to fine issues.”

If to Egypt and Greece the honour be due of having aroused the intellectual faculties—of having taught the value of the grand, the beautiful, and the true,—it is from the East that the soul has been awakened to a reverence for the spiritual, the holy, and the good.

Under the noble but mistaken impression, that truth does not regard consequences, and that the end justifies the means, the enthusiast, in the frenzy of his wild exaltation, will shed his own blood without regret, and that of others without remorse; still the overwhelming power with which the religious sentiment acts, though taking the form of fanaticism, is really the strongest evidence of the depth and strength with which that sentiment

is implanted in the heart of man. Gold cannot buy it, fame cannot excite it; but let it be once fairly summoned by its own true herald, it hastens to obey the call, rejoicing if it be only found worthy, by the immolation of all natural affection, to become identified, perhaps absorbed, into the invisible. Our cold and doubting natures can with difficulty comprehend how profoundly impressed the oriental mind may become in the contemplation of an idea. With us, earnestness and truth are usually the results of a rational conviction acting on a high moral nature; with the people of the East, it is not always so. Bound by feeble ties to the external world, the point of view selected by the mind of which the psychical hand is the index, would seem to be too elevated to permit the formation of a just estimate of the value of the social and physical conditions of humanity. Inspired, as it were, by an ecstatic prescience of the glories beyond the grave, it struggles amongst the materialities of earth to realize that loveliness, the very elements of which are really within it, and can only be fully developed in another and a higher sphere.

In thus following a certain arbitrary arrangement of the apparently progressive manifestations of the mind, we would by no means be understood to imply a progressive development of the mental faculties, or that the ascent from the lowest elementary formation to the highest psychical organization is the result of what Mr. Darwin calls "natural selection." So far as the history of man permits us to judge, the hewer of wood and drawer of water has ever existed contemporaneously with the intellectual and spiritual man; and as to the solution of the vexed question of the unity of the human race—whether one pair were endowed with the various elements which characterize all forms of humanity—Orthognatus, Erygnatus, and Prothognatus,—Caucasian, Mongolian, and Ethiopian—*semper sibi similes?*—that will scarcely find any aid from our present limited chirognomic knowledge.

One reflection, however, forces itself upon us as we contemplate the wondrous diversity which these indices present; viz., that nationalities are, in truth, an ordinance of nature, that they cannot be destroyed, and that they exist, therefore, for some wise purpose. Were all of one type, the world would become like one vast China, without the means of mutual correction, to the extinction of those varied principles, hopes, and aspirations which diversities of race can alone secure.⁽¹⁾

(1) See "Lectures on Modern History," by Goldwin Smith, M.A., Oxon, where this subject is ably discussed.

CHAPTER XVII.

THE MIXED HAND.

It remains to consider the modifications which the hand undergoes by the commingling of races in the slow progress of civilization, and which is so strongly exemplified in the English hand, demanding of the Chirognomist a large amount of experience and discrimination to enable him to arrive at a satisfactory estimate of character.

M. D'Arpentigny seems to entertain little respect for the mixed hand, assigning to it mixed works and intermediate ideas.

“Sciences which are not sciences,—as administration and commerce. Industry, which elevates all and debases all to the same ordinary level; because by the multiplication of useful objects, it renders material existence more agreeable, and the cultivation of the mind more easy.

“By enlarging the means and increasing the instruments of study, it civilizes through interest; but it darkens art and science by materializing them, and substituting for originality and intellectual effort, imitation and mechanical adaptations. The men born with a genius for industry, with a few exceptions, cultivate neither the arts nor the sciences, neither the delicacies of language, nor the principle of honesty, save for the purpose of accumulation. Money is their aim—not glory, not progress, not perfection. Amongst the ancients, the god of industry was also the god of liars and robbers. . . .

“Although valuable for many things, the mixed hand excels in nothing. Moral indifference is its inheritance; while, on the contrary, the hand of a race is in each type the holy vase where God has deposited the imperishable germ destined to renovate or reveal all art, all science, until now ignored or lost. Its dictates are too imperious not to be obeyed, too significant to be despised. It knows what it desires; and like animals guided by an infallible instinct, it wills only what it can accomplish.”

But M. D'Arpentigny forgets that each nation springing from a distinct tribe or family of what is called pure blood, differed so essentially from all others in temperament and instinct, that under the fatal law of antipathy there seemed to be no alternative between subjugation and destruction; that although the Arabs were not without some sympathy when warring against one another, against Europeans they were relentless and uncompromising. That the same may be said to this day of the Caffres, who, in place of resorting to those artifices and devices which they often so successfully practise against the Dutch and the Hottentots, exhibit the utmost forbearance and even chivalry to one another; never commencing an attack until their enemy declares himself prepared; and, that an ambuscade may be rendered impossible, the ground for battle is always selected free from

bush, tree, or rock. The same generosity is shown by the conqueror to the conquered—part of the booty taken is returned, that no enemy may die of hunger. Hence we may well hesitate to accept the dictum of M. D'Arpentigny as to the capacity of a pure race to advance the best interests of humanity; indeed, M. Desbarrolles considers the judgment pronounced by M. D'Arpentigny as far too rigorous. "Hands," he says, "which hold a middle place between the square fingers (reason), and pointed fingers (exaltation), indicate a nature which, in those otherwise favourably endowed, are capable of uniting the emotions suggested by the imagination to the calculations of good sense, a combination which often leads to genius; and M. Desbarrolles cites the hands of many men of the present day as examples of the superiority of the *mixed hand*; amongst them, M. de Lamartine, Janin, E. Augier, Auber, Horace Vernet, De la Roche; men who unite all the beauty of poetry and refinement of taste with logical power, and who yield in nothing to the men of pure race. The spirit of toleration also seems to form an important element in the character represented by the mixed hand, a spirit only acquired by slow degrees, and often by painful efforts, and which can never be exercised by minds represented by the hand of a race.

"Mankind pass slowly from stage to stage,
Slowly as spreads the green of earth
O'er the receding ocean's bed,
Dim as the distant stars come forth,
Uncertain as a vision fled."

CHAPTER XVIII.

THE FEMALE HAND.

It only remains to speak of the Female Hand, before we take leave of a subject replete with interest, not only to the ethnologist, but to the artist, the physiognomist, the historian, the philosopher, and the moralist.

Amongst all nations—from “Indus to the pole”—the hand of woman is the index of intellectual and moral superiority, as well as of subtlety, impulsiveness, and tenderness. It is generally smaller, though with fingers longer than those of man. The fingers also are less liberally supplied with knots, but are more rounded in their contour. Hence it may be inferred on the one hand that there will be a strong distaste for scientific, political, or moral investigations; for the calm consideration of complex and indeterminate elements, and the weighing of a variety of opposite probabilities; and on the other, greater delicacy of perception, and a larger development of the moral sentiments; while the conceptions, freed from all the restraints which the laws of deduction and of logic impose, take the form of intuition and the character of inspiration.

“By a glance,” says Shirlock, “a woman will draw a quick and just conclusion; ask her how she formed it, and she cannot answer the question. While she trusts her instincts she is scarcely ever deceived, but she is generally lost when she begins to reason.

“If, forgetful of woman’s nature, a man should venture on discussion, then let him not be surprised if he be led, like a belated traveller after a Will-o’-the-wisp, into a quagmire of absurdities, and there left up to his neck in the slough, to find his way out as best he may.”

Few women, as I have before observed, are found to possess elementary hands. The complicated cares of a mother require higher instincts than such hands represent. The spatulous fingers show, as in man, a *desire for action*, and an appreciation of the realities of life.

In the middle ranks, these hands exhibit a love for horses, fat cattle, abundance. In the family governed by these hands, the children will, in all probability, be restless and noisy, but well nourished, healthy, and independent.

The square fingers represent more delicacy, symmetry, arrangement, punctuality, and deference to precedent and authority than the spatulous.

Where the thumb is small, there is the index of gentleness and love; where large, of precedent and legality, and a tendency to social and domestic harshness and despotism. Common sense will be exalted, and originality of thought and independence of action depreciated. Amongst the poets, the didactic will be preferred to the sentimental or the spiritual,—Pope and Cowper to Byron and Shelley.

In England, where the square and spatulous hands prevail, fashionable life presents many difficulties. "You may make an Englishwoman (indeed nature does this)," observes Lord Byron, "the best daughter, wife, and mother in the world; nay, you may make her a heroine; but nothing can make her a genuine woman of fashion. Dissipation has need of wit, talent, and gaiety to make the eternal round of frivolous amusements pass;" but these are not characteristic of British females. "Their gaiety," adds Byron, "degenerates, in the higher aristocratic societies, into levity, their hauteur into incivility, their fashionable ease and nonchalance into *brusquerie*, and their attempts at assuming *les usages du monde* into a positive outrage on all the *bienséances*;—and all this because they will seek to perform parts in the comedy of life for which nature has not formed them, to the neglect of their own real and dignified position to which they have been destined;" but which, Lord Byron might have added, they are not permitted to fill.

M. Desbarrolles is so strongly impressed with the importance of woman to the well-being of society, that he attributes the want of moral progress in England and in Germany, as well as the deterioration which the condition of society has undergone in France since 1830, to the degraded position which the women are compelled to occupy.

In England, women are seldom consulted. In the direction of business they exercise no control—no moral authority; they are banished from the council-chamber and from the counting-house. The life of the women is entirely separated from that of the men; as a consequence, although the female mind is capable of originating ideas, man is compelled to descend to the part of the woman, and in place of seeking at home for what he needs, he is forced to accept from other nations his ideas, resting satisfied to become the improver of the inventions of others, and to bring them to mechanical perfection. ⁽¹⁾

The conical fingers are, we have seen, opposed to the spatulous and square. With a small thumb, they readily abandon themselves to the influence of sentiment, imagination, and rhetoric. Admiration and love are more to them than esteem and respect. Such, according to the Margravine of Anspech, may be considered the normal condition of the women of Spain. "They are certainly not formed for matrimony. A Spanish woman looks upon her lover as her husband, and her husband as her slave."

Where the fingers are delicate, as well as pointed, the thumb small, and the palm full, soft, and elastic, there will be found an extraordinary combination of exaltation and indolence, with a secret aversion to the duties which the domestic relations exact, but with a faith and devotion conceived only by the poet's most fervent fancy:

"The world's a world of love for us!"

exclaims Hinda.

(1) "Chez l'Angleterre et l'Allemagne," says M. Desbarrolles, "la femme n'est jamais consultée, et que chez nous (les Français, elle l'est toujours. Ces nations perdent une force en agissent ainsi. La nature n'a pas créé deux êtres tout-à-fait semblables. Séparés seulement par une distinction de sexes, sans donner par cela même à chacun des sexes des qualités différentes, mais qui sont une force véritable quand elles sont réunies. C'est leur union qui produit l'enfantement physique; c'est par leur union que doit nécessairement se produire l'enfantement moral. L'un donnera le sève d'intelligence productive; l'autre destiné à la fécondation, portera, nourrira, perfectionnera l'idée."—*Les Mystères de la Main*.

"On some calm, blessed shore we'll dwell,
 Where 'tis no crime to love too well!
 Where thus to worship tenderly
 An erring child of light like thee
 Will not be sin—or if it be,
 Where we may weep our faults away,
 Together kneeling night and day—
 Thou for *my* sake, at Alla's shrine,
 And I—at *any* god's for thine."

Lalla Rookh.—The Fire Worshippers.

In spite of the almost universal barbarity with which women have been treated, their influence has been invariably felt, though seldom admitted.

Certain superstitious fears of an undefined, mysterious power seem always, even amongst the most barbarous people, to have been attached to her whose "ways are movable, that they cannot be known."⁽¹⁾

Without dwelling upon the greatness to which women attained in the earliest times, or upon achievements of which they are said to have been the heroines, we may refer to the position held by them amongst the most enlightened nations, of which history affords reliable record.

Amongst the Egyptians, we find a superintending Providence personified under the form of Isis, the Queen of Heaven—the mother of the universe, with the infant Horus in her bosom,—thus offering to motherhood the greatest reverence and honour.

In Greece, woman held a high position. As priestess and Pythoness, she officiated at those altars where Phidias and Praxiteles had elevated her effigies. When that "friend of wisdom," Pythagoras, passed into Italy to preach the supremacy of reason, and the necessity of exercising control over the passions, to secure the only true happiness, he selected woman as his fellow-worker in his glorious mission. His wife, his daughter, and fifteen noble females accompanied him to Crotona, near Tarentum, where he opened his schools. The success which attended his teaching and that of his noble coadjutors, in reforming the morals and the lives, not only of the people of Crotona, but of the inhabitants of the principal towns of Greece, Sicily, and Italy, was looked upon as little less than miraculous. In connexion with his labours, it is worthy of being remembered that it was in passing to and from the school at Crotona, that Virginia first attracted the notice of the Decemvir Appius Claudius (B.C. 449). To save her honour, her life was sacrificed; an event which led directly to the abolition of the Decemviral power in Rome.

Unhappily that subtle refinement which formed so distinguishing a feature in the character of the Greeks, led them to disunite the moral and domestic from the intellectual and social elements of mind—to confound ignorance and seclusion with innocence and virtue—and freedom of action with intellectual cultivation, brilliant conception, subtle eloquence, and liberty of inquiry carried beyond the bounds of social requirement or moral control.⁽²⁾

(1) Proverbs v. 6.

(2) See the rise of the *Hetæra*—the *fair friends*, as they were called, of statesmen, orators, and philosophers. The only parallel perhaps, which modern society offers of a similar influence of women, is found in France during the reigns of Louis XIV. and XV.

In ancient Rome, woman also held the highest position. The importance attached to the responses of the sybils, the sacredness with which the priestesses of Vesta were invested, and which placed them above the law,—mark the importance attached to female organization by that distinguished people. Nor was modern Rome less remarkable for the influences from time to time exercised by the female mind. It will be sufficient here to recall the fact, that while Constantine “founded the empire of a church, in which he did not believe, upon the ruins of a religion to which he was superstitiously devoted,”⁽¹⁾ his mother, Helena, with true feminine earnestness of purpose and intensity of affection, made use of her influence, her power, and her wealth, to give permanence to the teaching of Christianity, by founding temples exceeding in splendour, if not in beauty, those of Pagan worship; crowning all by the erection of the first church in the new capital of the world, dedicated to Divine Wisdom, clothed in a female form, and placed under the guardianship of Saint Sophia.

The Sacred Chronicles bear ample testimony to the superior endowments of women. The acuteness of their perceptions, the wisdom of their counsels, the devotedness of their being to the interests of their husbands, offspring, and country, impressed upon men the conviction of their superhuman intelligence. Moses considered women capable of exercising the most important influence. Some of his strongest denunciations were against those who ventured to introduce “strange women” amongst the people; and notwithstanding that similar denunciations, coupled with the clearest prophetic warnings, were constantly repeated by each successive prophet, they were all in vain.

It should be no matter of wonder that the nations of the East, with all their glorious impulses, remain still in bondage and degradation; for although the disgusting exhibitions of the slave-market have ceased, polygamy remains. The golden cord that binds the family together is broken; the hope of the future, the sweetest impulse of nature, upon which the young mind loves to dwell, with all the fond endearments of home, is for ever blasted; women, in place of being the safeguard of virtue, as was the beneficent intention of Providence, are degraded to the condition of a mere incentive to passion: hence civilization becomes impossible; for it is in marriage only that women can exercise that moral influence so essentially their province, and without which all is confusion, degradation, and death.

“Nothing,” says M. de Tocqueville in a letter to Madame Swétchine, “has struck me more in the long experience which I have had in public affairs, than the influence exercised by women,—influence so much the greater because indirect.

“I have seen a hundred times, in the course of my life, men of feeble capacity exhibit true public virtues, because they were so fortunate as to have at their side women capable of supporting them, not by counselling this or that particular act, but by the exercise of a healthful influence, in leading them to general principles by which duty and even ambition should be directed. Still oftener, it must be acknowledged, I have witnessed domestic and personal influence transform, little by little, a man whom nature had endowed with gene-

(1) “Woman and her Master,” by Lady Morgan.

rosity, disinterestedness, and largeness of mind, into a base and vulgar egotist, one who at length came to regard everything connected with the welfare of his country as bearing on his own interests only, and as the means of rendering his particular situation easy and comfortable. And how has this occurred? By the daily contact with a woman—virtuous, faithful, a good mother, but in whom the more elevated ideas relating to political duties had ever been—I will not say resisted, but ignored.”⁽¹⁾

If we would learn the political as well as the moral condition of a people, we must know the place which woman occupies. Where virtue reigns, her influence is felt at every stage of man's existence. It awakens his earliest and tenderest emotions, and leaves upon his mind impressions which a long life cannot destroy.⁽²⁾

France, with all its boasted civilization, still offers, in many of her provinces, the most deplorable evidence of social barbarism. “In Perigord,” says Aimé Martin, “the women are retained in a state of filth and depression which re-acts on the whole family. In Picardy and the Limousin, women are looked upon as an inferior race. They serve their husbands at their meals, without ever venturing to seat themselves by them. In Bresse, they are not only labourers, but are made to act as beasts of burden. In Lower Brittany, men, women, and children are reduced nearly to the savage state; they live huddled together in the same filthy apartments, and eat black bread out of the same troughs with their sheep and pigs.”

“In Italian Switzerland,” says M. de Boastetten, “no beast of burden is kept—not even an ass—because a woman can do more and better work than an ass.” Of his own knowledge, he says that in many houses the husband does not condescend to eat with his wife. She serves him at his meals, after which she and the children obtain such nourishment as they can from what he has left.

Thus the debasement of woman becomes everywhere the brutalization of man; and everywhere the brutishness of man, in its re-action, produces the debasement of woman.

Amongst the gipsies, the superiority of the women to the men in boldness, acuteness, subtlety, and self-possession, would seem to present a contradiction; but in consequence of an extraordinary perversity of the intelligence of that peculiar people, and a congenital deficiency in their moral organization, they form, in reality, no exception.

Even under the most favourable social conditions, women seem to be compelled to struggle against the peculiar misfortune of being taught to act from secondary motives only. To conventionality rather than to principle, is confided the task of controlling their ardent feelings, correcting their crude imaginings, and quickening their undeveloped capabilities.

The picture of early wedded life, drawn by the heathen Xenophon, two thousand two hundred years ago, contrasts strongly with that of thousands in this our own boasted age of Christian civilization and progress.⁽³⁾

(1) “Mad. Swétchine : sa Vie et ses Œuvres Publiées.” Par le Cto. de Falloux. Vol. I., page 459.

(2) Aimé Martin. “Education des Merés de Famille.”

(3) “Une jeune femme qui entre dans la monde,” says Voltaire, “n'y voit que ce qui peut servir à sa vanité, et l'idée confuse qu'elle a de bonheur, et la fracas de tout ce qui l'entoure empêchent son âme d'entendre la voix de tout le reste de la nature.”—*Traité de Métaphysique*.

In a beautiful, almost solemn, strain, he points to two just united under the same roof, taking counsel together as to their moral duties, their labours, and their pleasures. First, sacrificing to the gods and invoking their aid ; then praying for light,—the one that wisdom might be given to guide, the other that grace might be vouchsafed to obey : calling to mind Milton's vision of paradisaical happiness—

“ What thou bidd'st
Unargued I obey ; so God ordains ;
God is thy law, thou mine : to know no more
Is woman's happiest knowledge and her praise.”

Paradise Lost. Book IV.

CONCLUSION.

If the exposition which I have attempted to give of this subject, interesting not only in a domestic and artistic, but in a national point of view, be really founded in nature, there is then afforded an index to the natural tendencies of individuals and nations, which, if not so detailed or so comprehensive as that derived from the cranium, is, at all events, more ready in its application.

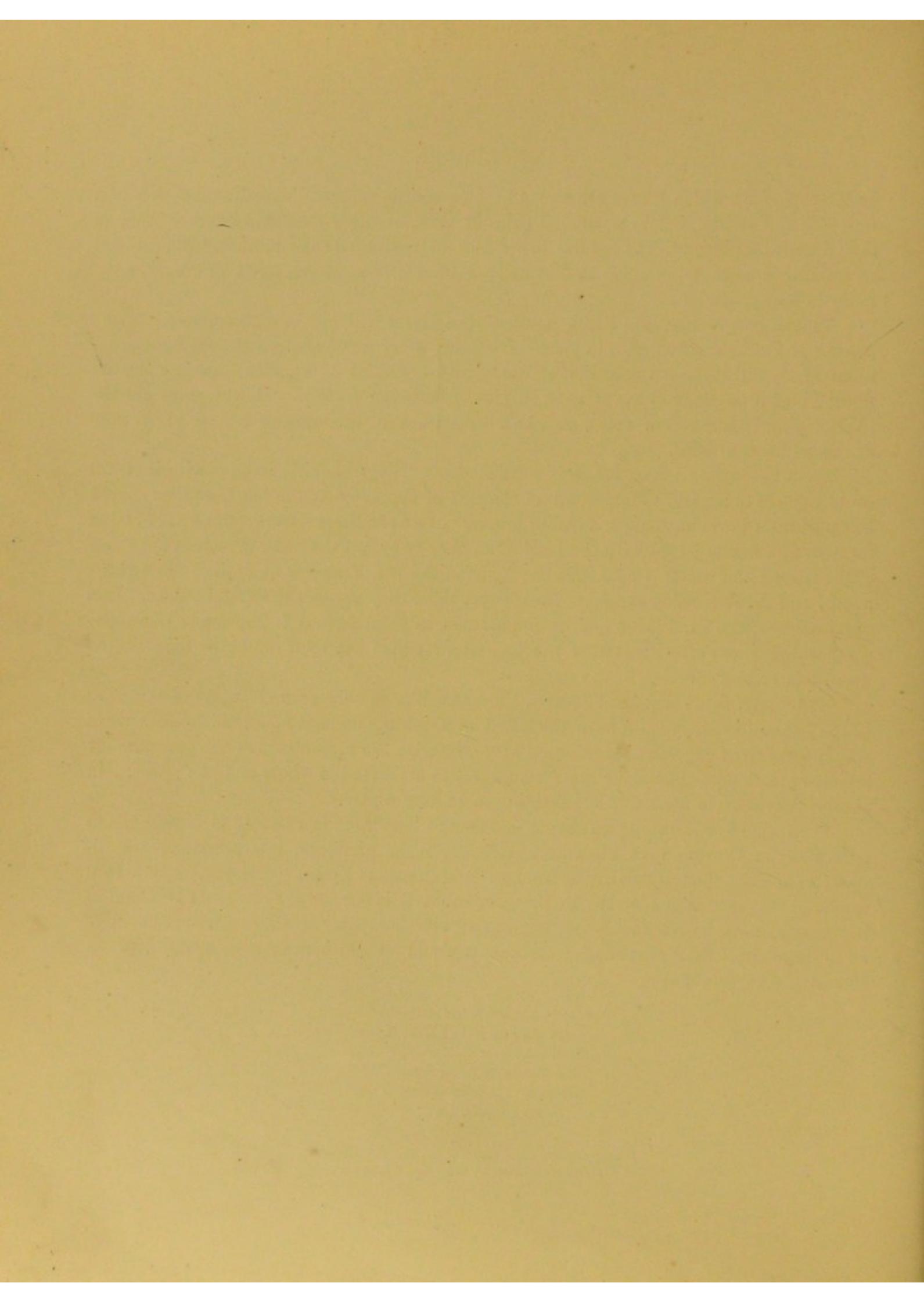
To the geographer, the Psychonomy of the Hand will give a new interest. Every portion of the habitable globe, in place of offering a dry nomenclature conveying no definite ideas, will become a reflection of the greatest wonder of creation, opening up the inner life of a people, and the relation subsisting between nations. It will point out the physiological boundaries of races, and, to a certain extent, the unequal destiny which they are called upon to fulfil.

From the artist, it deserves every consideration. No artist fairly imbued with its truth could venture to neglect so important an element of character as the hand, and we should be saved from those anomalies, so often presented to us in these days, of the hands of one member of a family joined with the head of another (why not the nose, or mouth ?) ; those of the refined and poetic Greek, with the forms of the North American Indian, the African negro, and the Botocudos savage of Brazil—yet there they are in the Crystal Palace. In a national view, the hand is of infinite importance, in pointing out to legislators those distinctive differences of organization the neglect of which has been the fertile source of so much misery and suffering in the world.

And lastly, in its social application, the hand, like all evidences of variety of character in the human family, should have the effect of teaching us, not merely to tolerate views which differ from our own, but to accept with hesitation the promptings of our own peculiar instincts, as though they alone were competent to embrace the whole of truth ; when, in reality, they may be incapable of beholding more than a part.

If we would read aright, we should understand that there is a beauty in diversity, and a harmony in variety ; that wisdom, knowledge, faith, prophecy, interpretation, are diversities of gifts, though emanating from one and the same Spirit, "dividing," as St. Paul teaches, "to every man severally as He will ;" that it is our duty, as it would be found to be our happiness, to extend a loving hand to all searchers after truth, however unlike may be the manner of their pilgrimage ; and that it would be well with us if we could, with the Christian poet, feel that—

"Doomed as we are our native dust
To wet with many a bitter shower,
It ill befits us to disdain
The altar, to deride the fane,
Where humble sufferers bend in trust,
To win a happier hour."



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SQUARE TYPE.

Plate 2

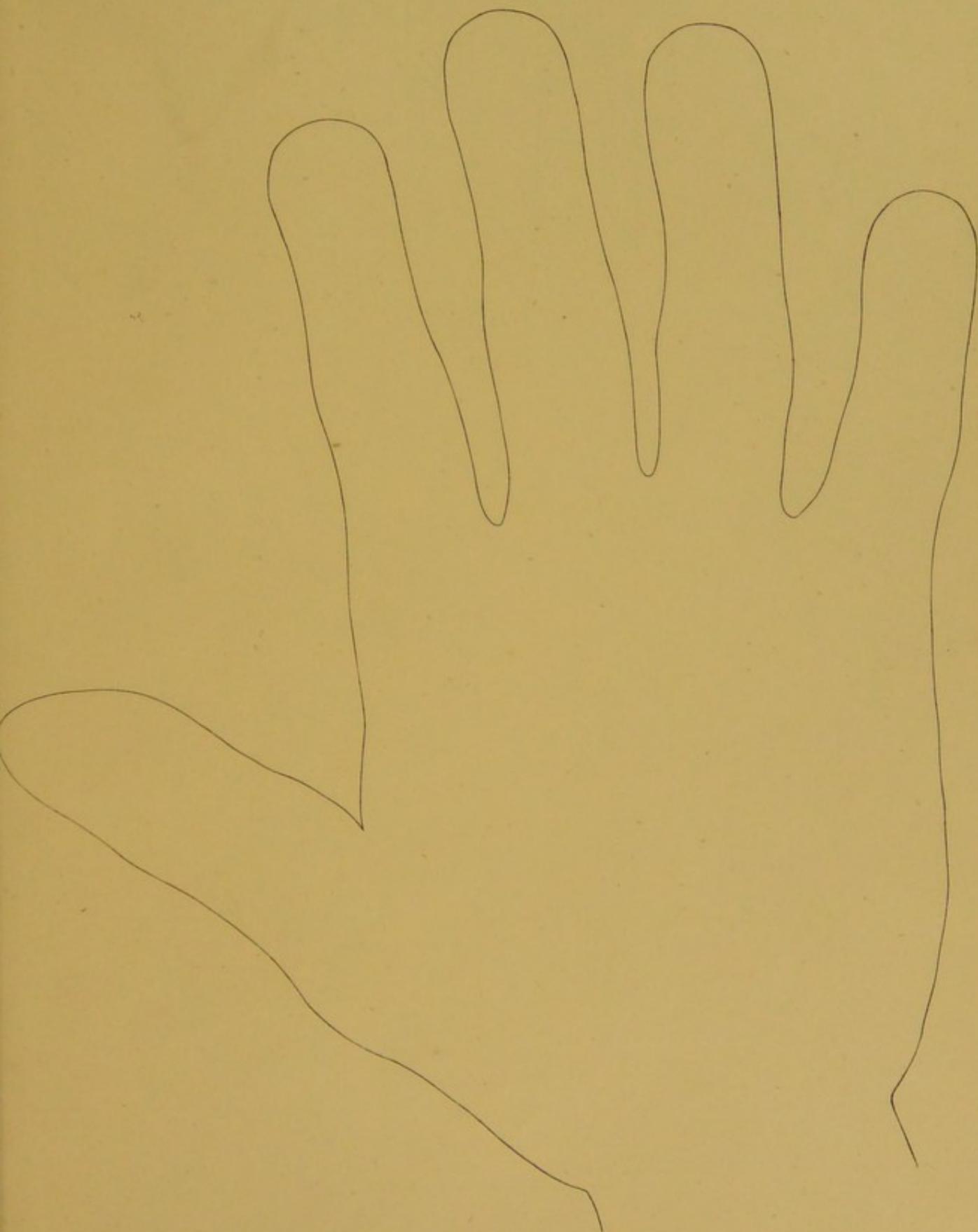


LONDON
F. PITMAN.

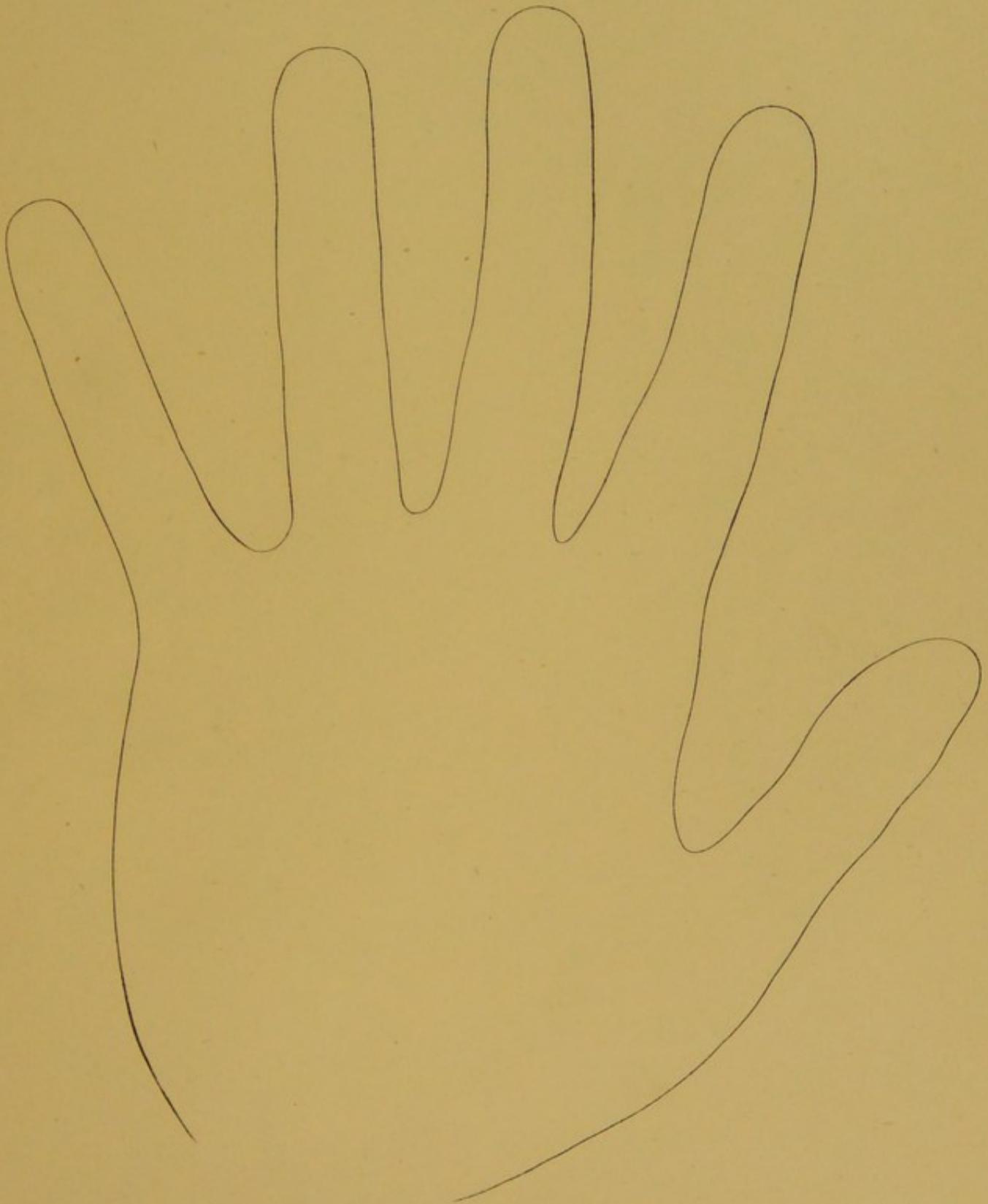


Spalulous

Palm thick & Firm







Palm Full Elastic and Flexible

Temperament Nervous, Sanguine, Lymphatic



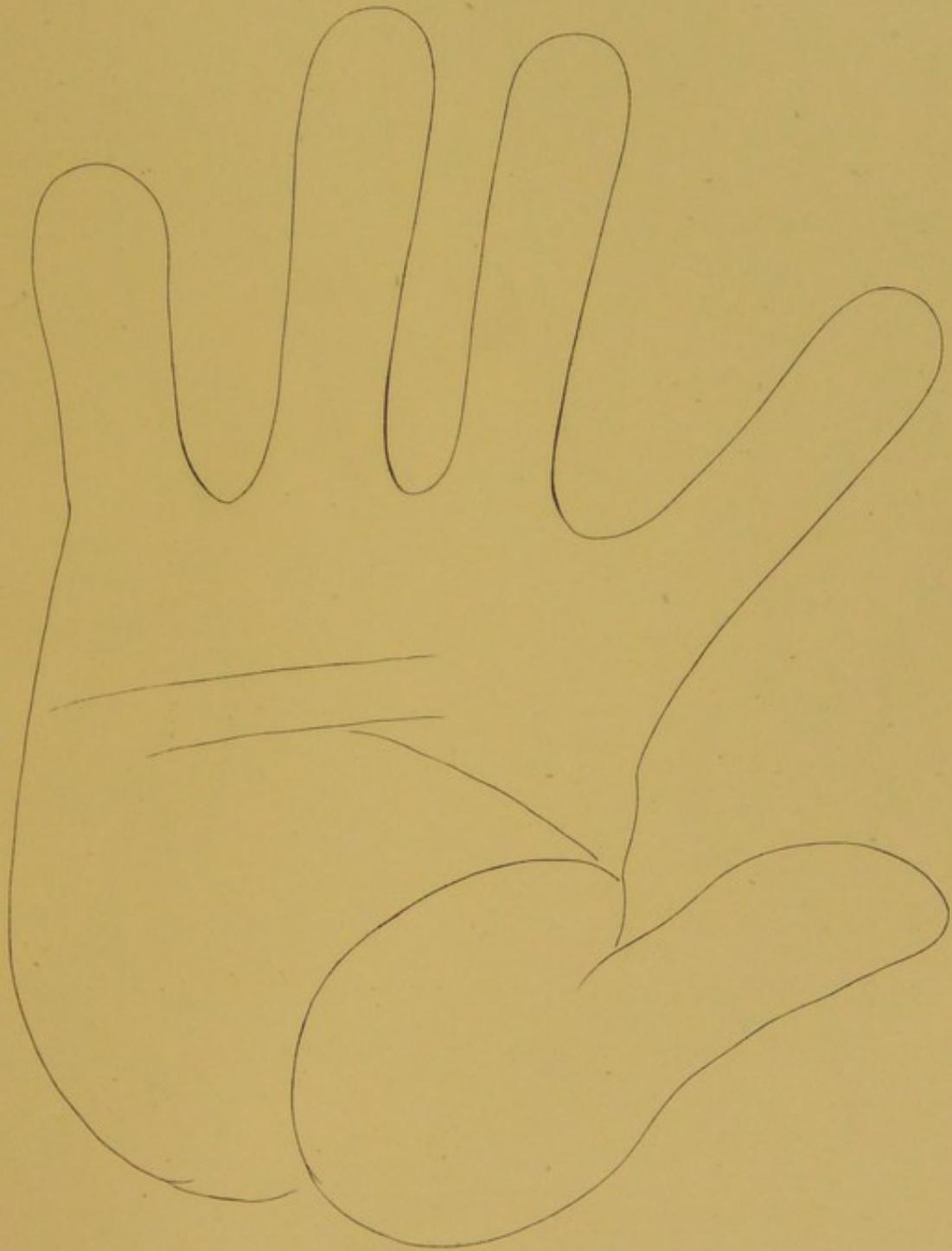


Congenital Idiot. 35 Years of Age.

Plate 6

Cork Lunatic Asylum.



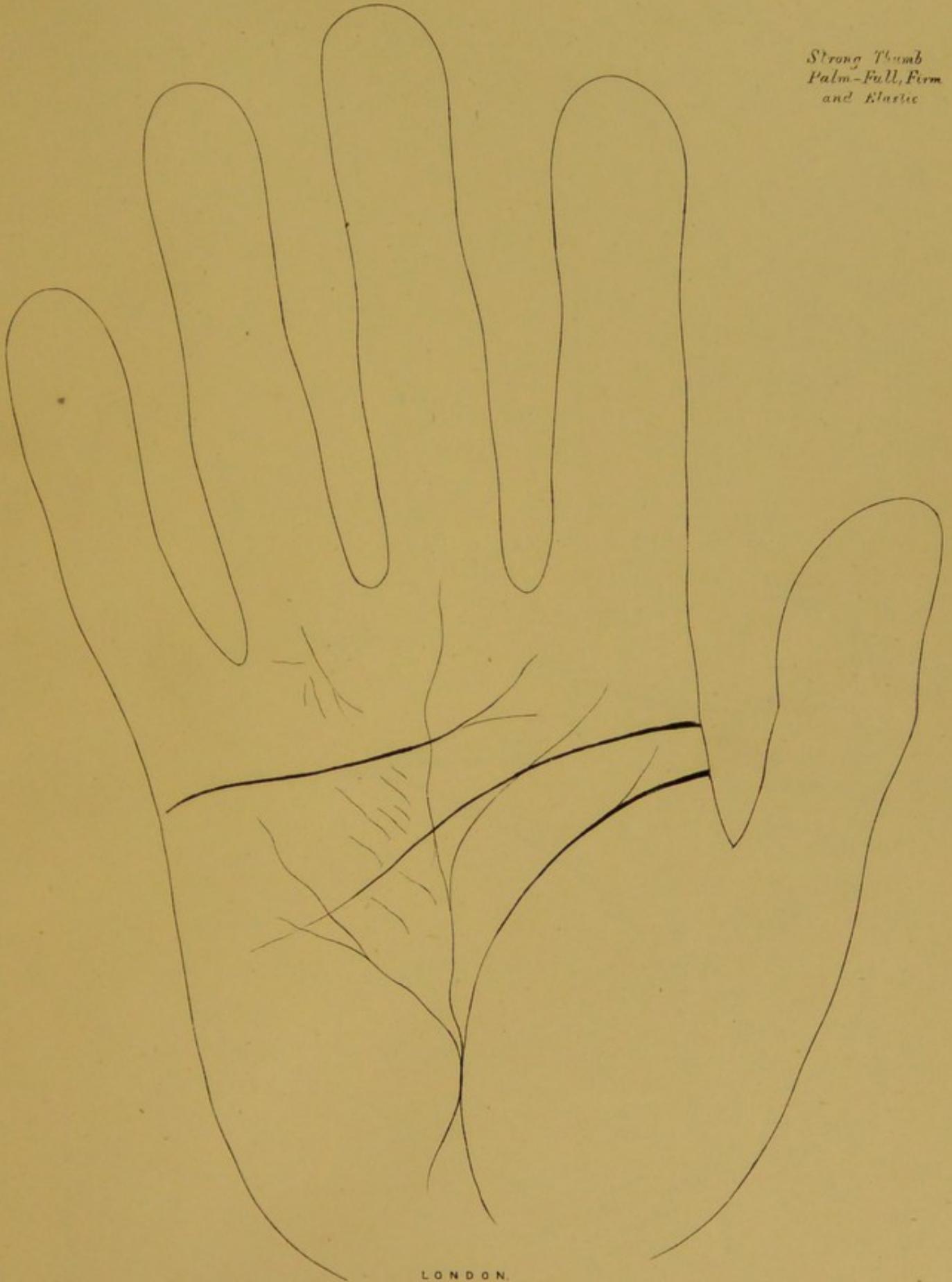


*Weak Thumb
Palm rather Thick
and Soft.*



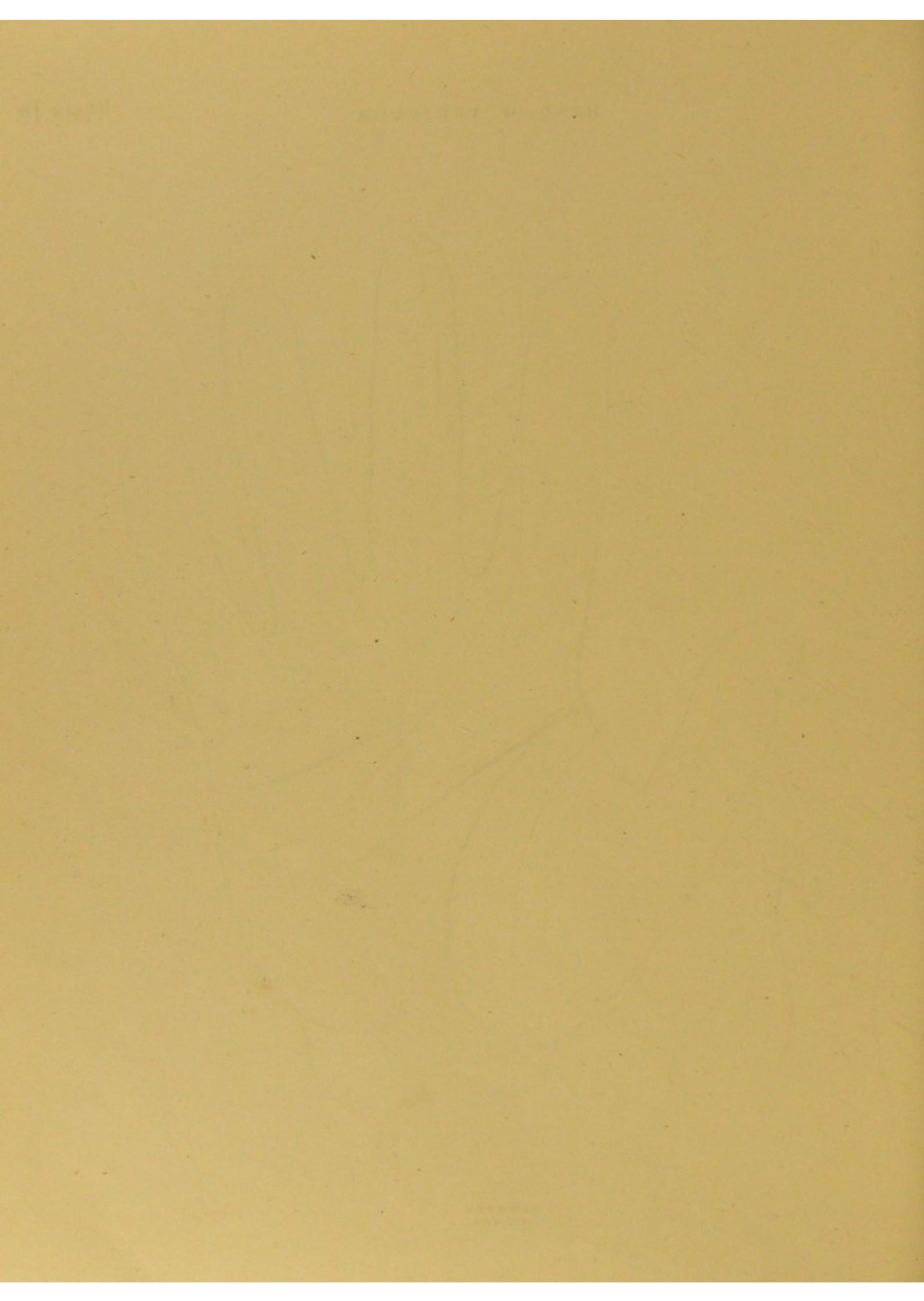


*Strong Thumb
Palm-Full, Firm
and Elastic*

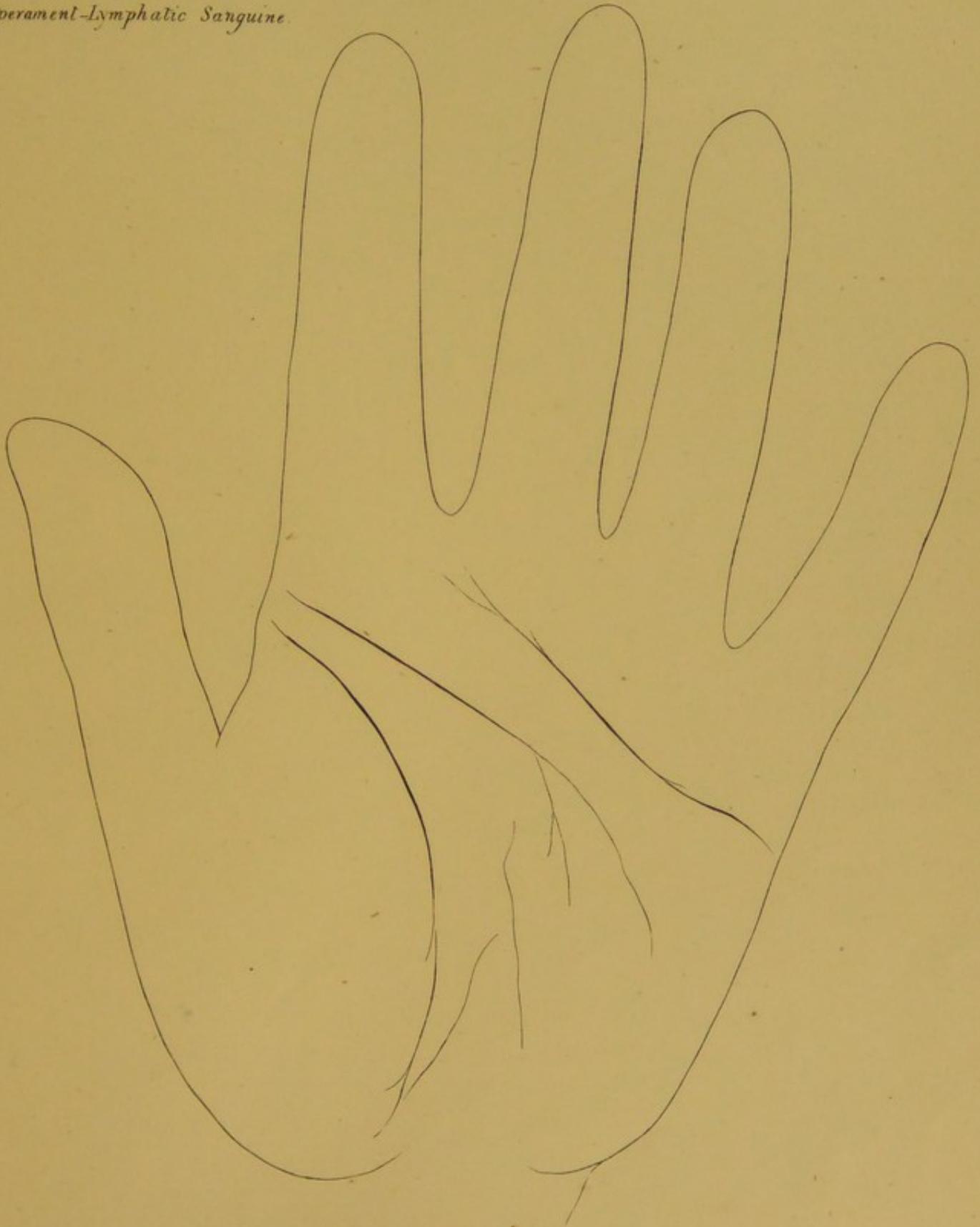






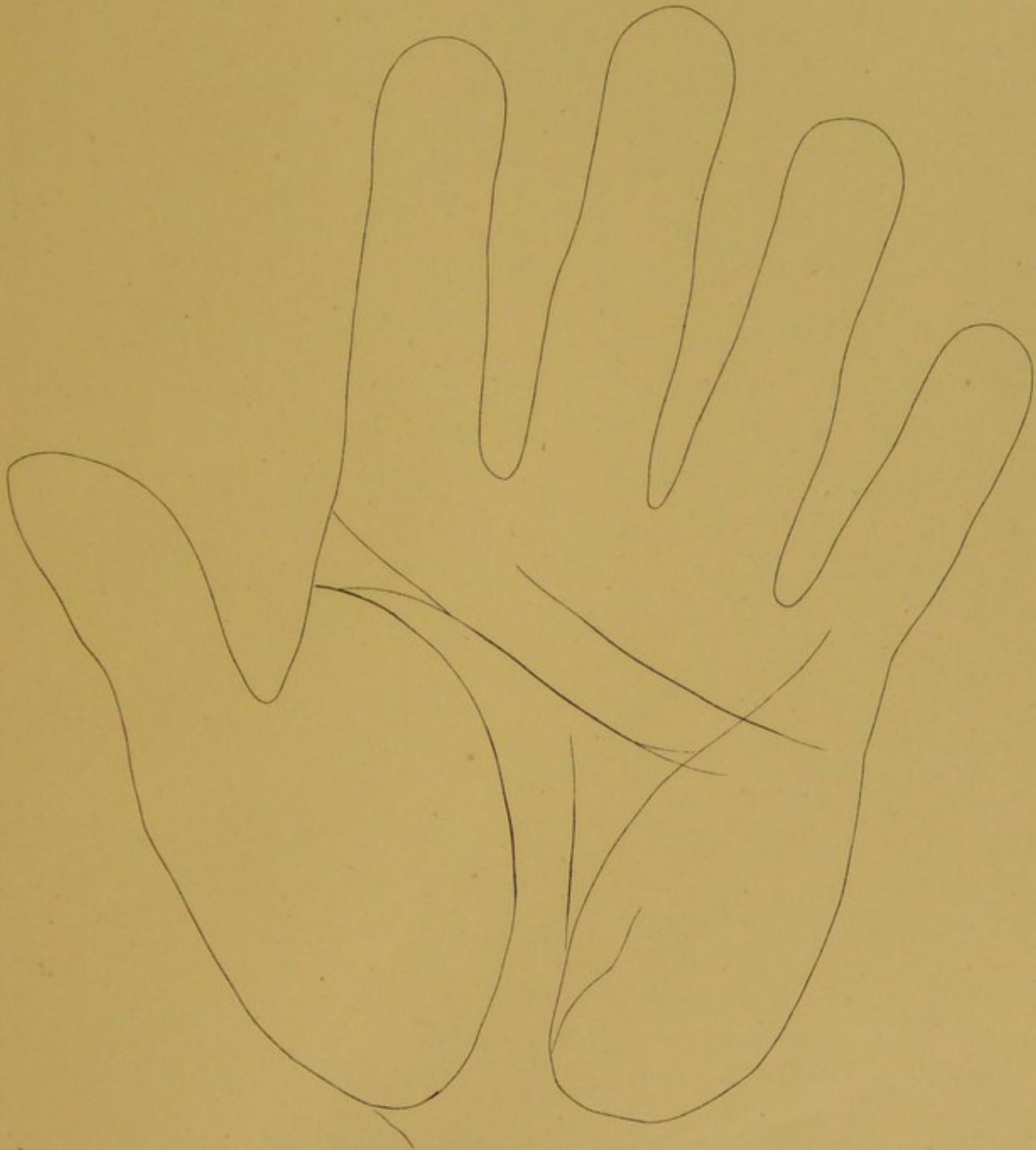


Palm-thick and inert
Temperament-Lymphatic Sanguine.



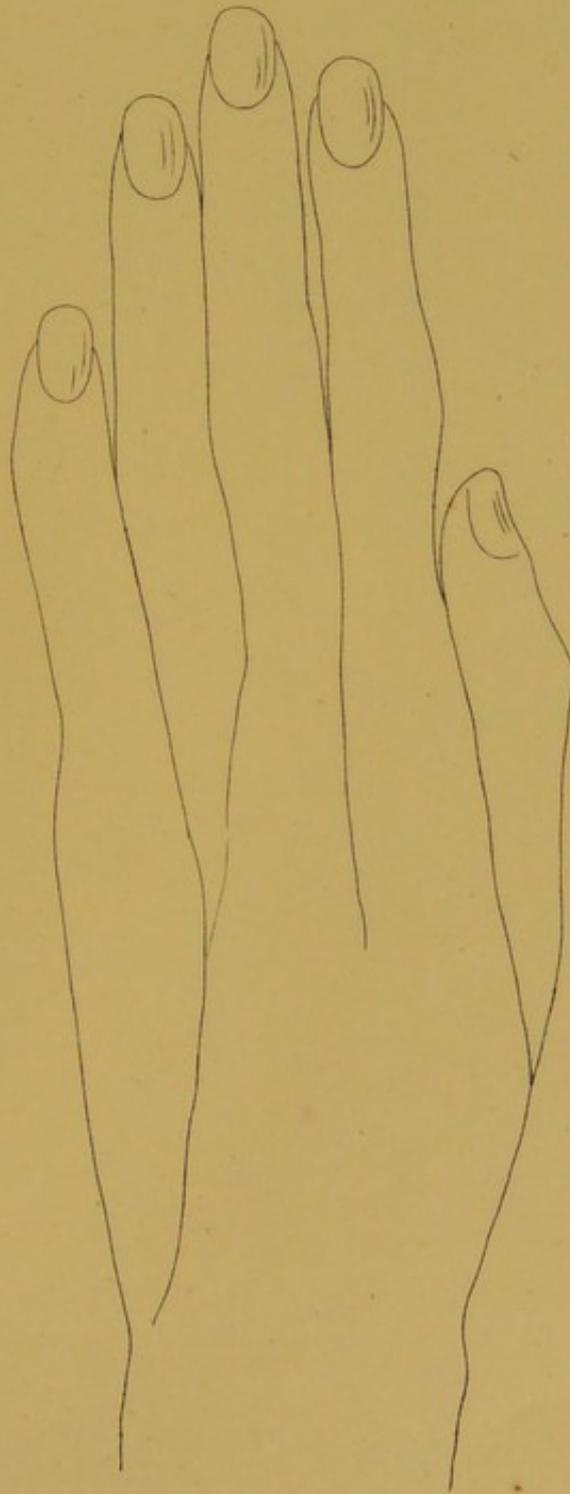


*Palm-full and Firm
Temperament - Bilious, Nervous.*



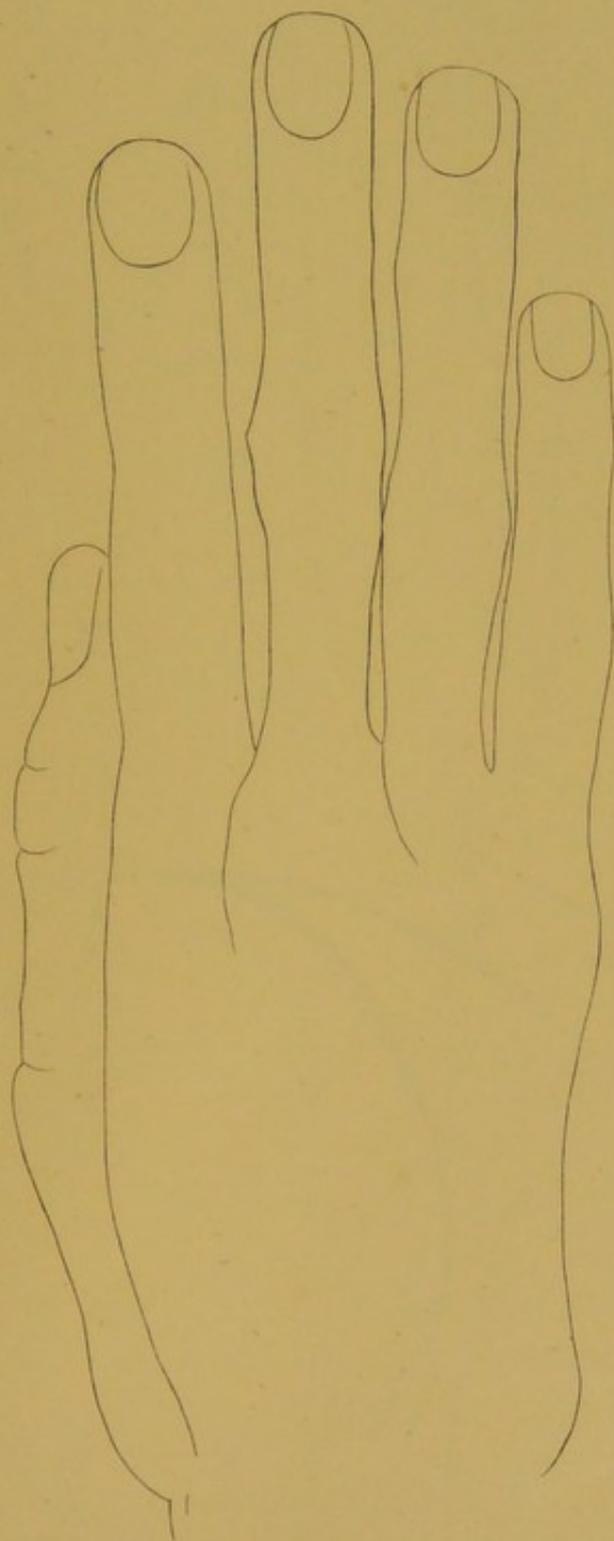


*Tracing of an Egyptian Mummy Hand from Thebes
Hartwell Museum.*





*Tracing of an Egyptian Mummy Hand from Thebes
Hartwell Museum*





SPATULOUS MECHANICAL.
the Hand of a delicate Manipulator.

Plate 16

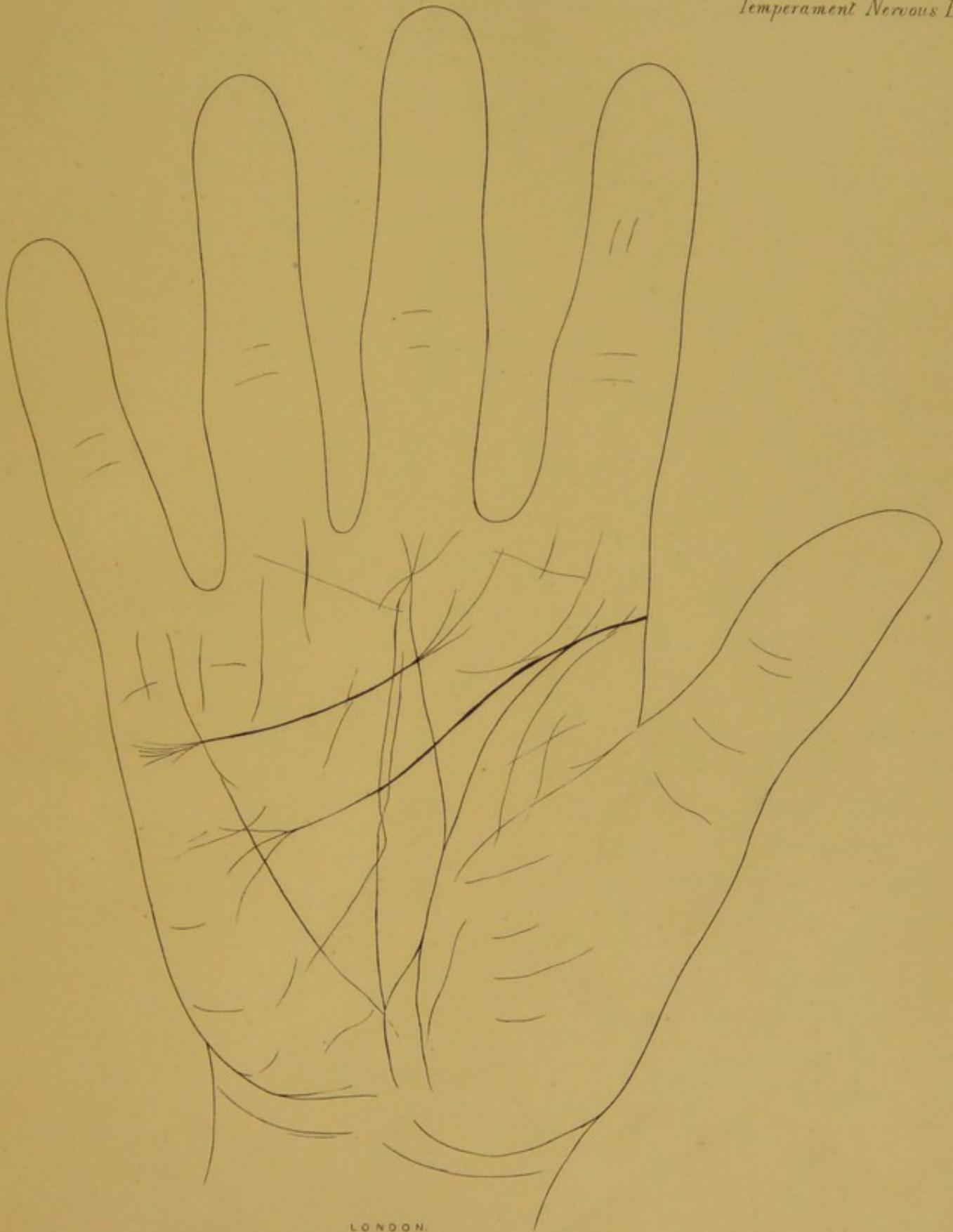
Palm thick Strong and Elastic.

Temperament Sanguine, Nervous



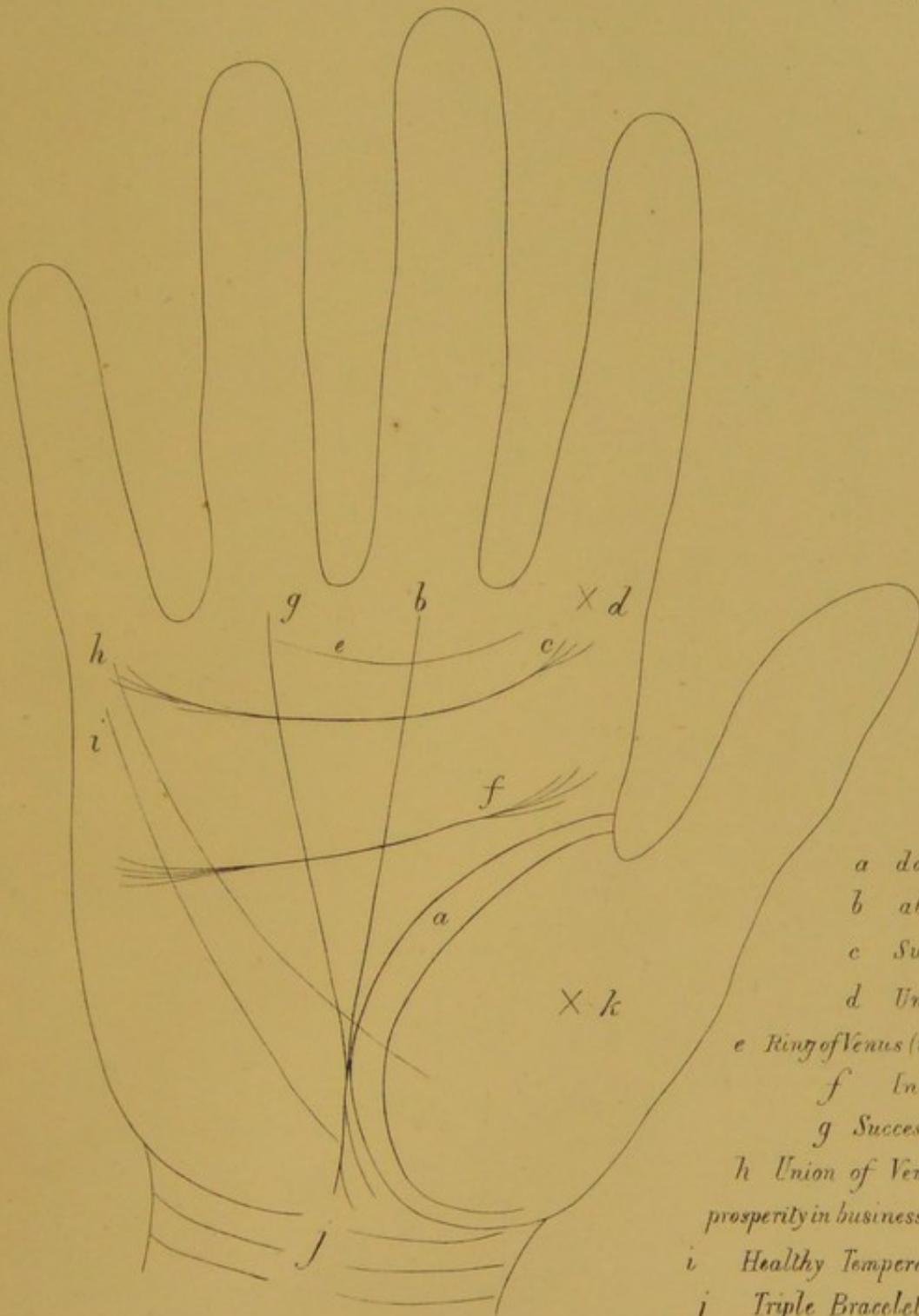


*Palm Full Firm Elastic
Temperament Nervous Bilious*





Main Heureuse
according to M. Desbarrolles



- a double of line of life
- b absolute success (Saturn)
- c Superior affections
- d Union of Love
- e Ring of Venus (when controlled gives fervour)
- f Intelligence complete
- g Success in the Arts - Fame
- h Union of Venus and Mercury
prosperity in business - in love and fortune
- i Healthy Temperament (Hepatic line)
- j Triple Bracelet - Longevity
- k Love for One

DR HAUROWIZ. (*Dane*)

Plate 19

Physician to H.S.H. the Grand Duke Constantine.



LONDON.
F. PITMAN.

RUSSIAN. *S^t Petersburg.*

Plate 20

Palm thick and Hard.

Temperament Nervous, Bilious.



Palm Full, Strong, Firm

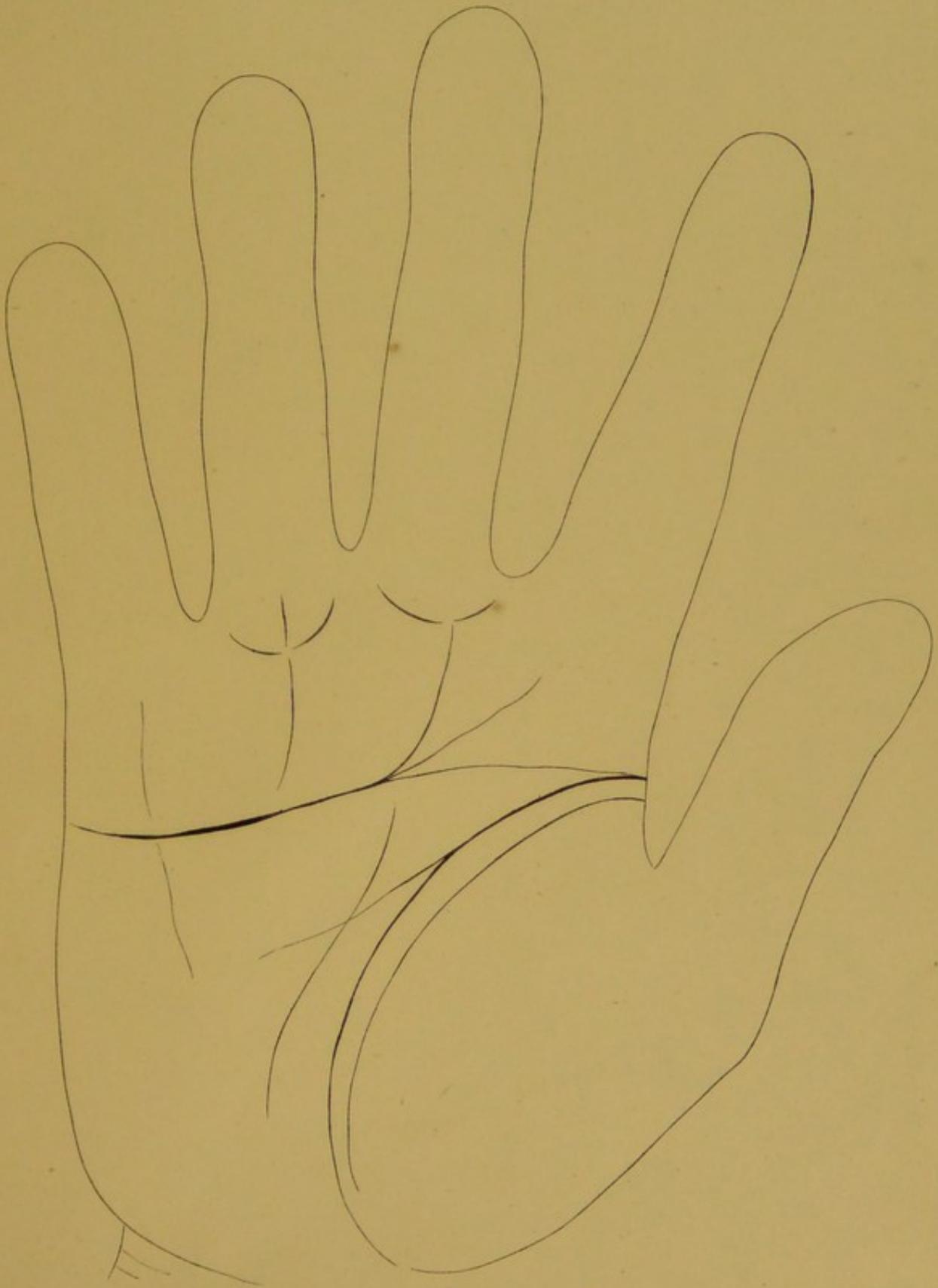
Temperament Bilious, Nervous, Lymphatic.





*Palm Full, Firm and Elastic.
Fingers Band.*

Temperament Biliary, Nervous.





Palm Full Strong and Elastic.

Temperament Nervous, Sanguine, Bilious





JOHN MARTIN,

Plate 24

Historical Painter.

Palm Full, Elastic.

Temperament Nervous, Sanguine.



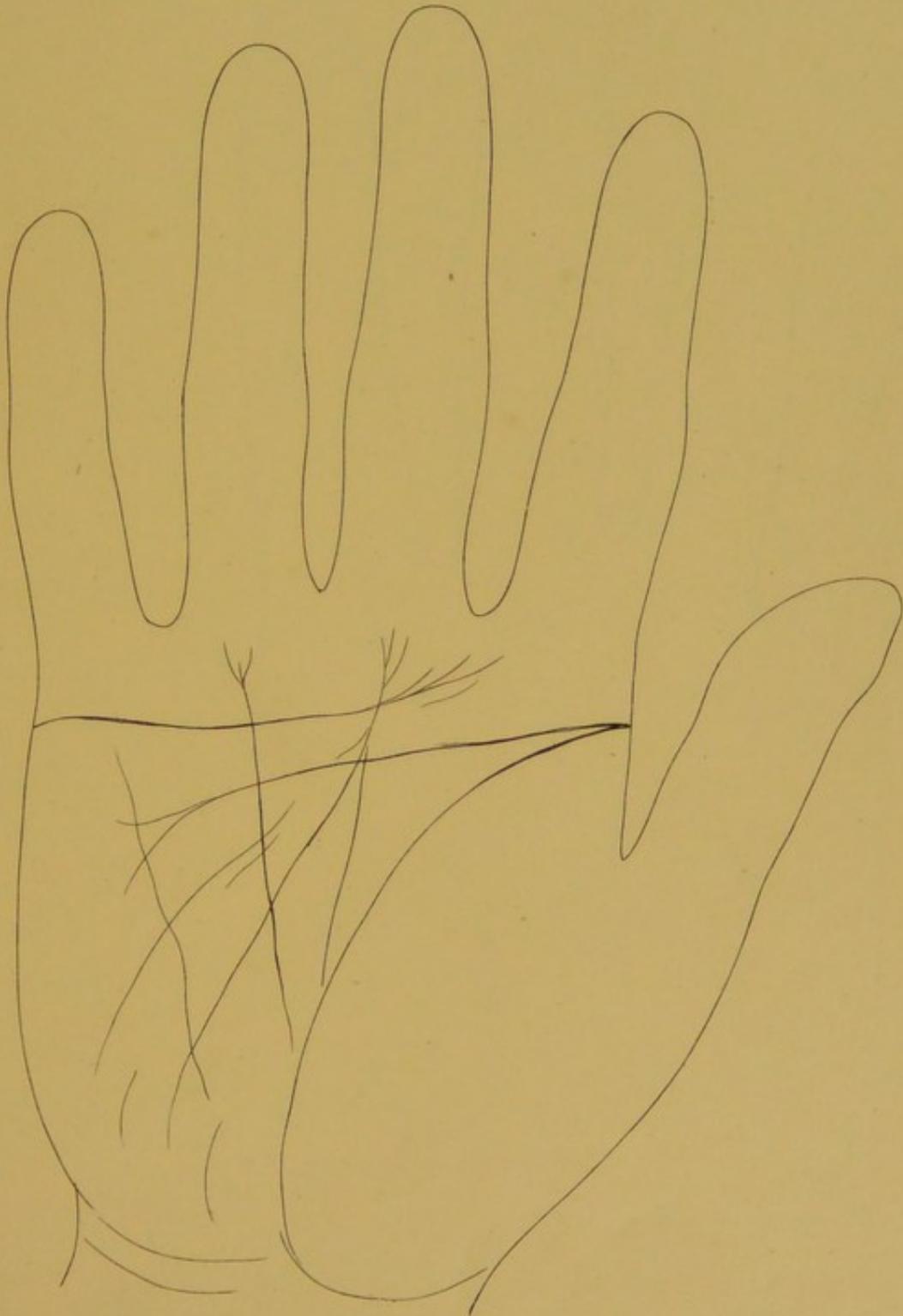
LONDON,
F. PITMAN.



HELEN FAUCIT.

Palm moderate in thickness, Elastic, Flexible.

Temperament Nervous



Palm Elastic and Firm

Temperament Nervous, Sanguine





IRISH FEMALE OF THE SOUTH

Plate 27

Palm Moderate in thickness, Elastic

Temperament Nervous, Sanguine





HINDOO.

Palm Soft and Elastic

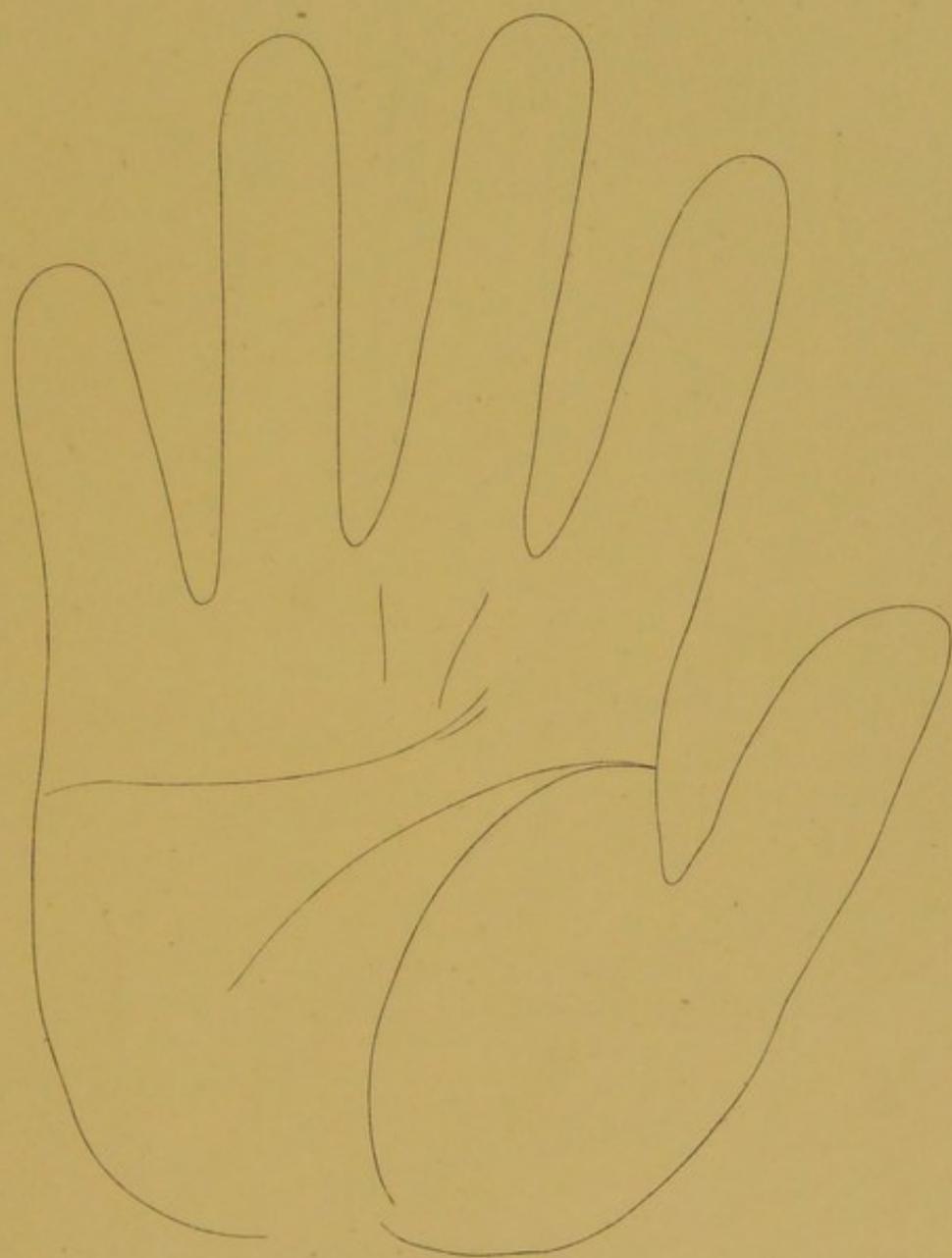




HIMALAYA

Sirkim

Schlagintweit Collection







Schlagintweit Collection

LONDON.
F. PITMAN.



B.W.

Plate 31

*A Victim to Vicious Propensities.
County of Cork Jail.*

*Palm Thick.
Temperament Sanguine, Lymphatic.*



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F. PITMAN,





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