A WORD BY THE AUTHOR

I have written this book because I feel that its subject, the analysis of character from the face, holds interest for everyone, regardless of the angle from which it may be considered.

After you have read this book you may be amused, enthusiastic, intrigued, critical or even censorious—but at least you will have given—you cannot help but give—some thought to the far-reaching possibilities of facial character analysis, and will be at least more conscious of the fact that faces are not simply plain or decorative exteriors, but are indeed mirrors to the character—reflecting the fine details of its growth and development.

Jacques Penry
HOW TO JUDGE CHARACTER FROM THE FACE

An invaluable, instructive and fascinating method of character analysis

This remarkable study of character as it is revealed by the features is useful for all who desire to sum up human character and capabilities quickly and accurately; and it, incidentally, is a most fascinating and entertaining volume.

Mr. Perry, a Canadian, has spent more than twenty years in study, travel and development of his subject. He has written extensively for the National Press, including the Sunday Express, Daily Express, Daily Mail, Star, etc.; his articles have appeared in many home periodicals and magazines, and reached a wide public through the media of Dominion, Colonial and provincial newspapers, radio and television.

In this book the author presents a complete system for the explanation of character as it is indicated by the shape, size and texture of each individual feature. There are 133 photographs of the various parts of the face: noses, eyes, foreheads, etc.; one feature to a section, lettered A, B, C, D, and so on. The reader may select a feature from each section which approximates most nearly to his own, and at the end of the book there is an analysis grouping every combination of features together, with a reading of each combination which gives a picture of character.

This book, then, is an entertainment and an education. Once you have become familiar with it you will find yourself able to classify the features and faces of your fellow human beings and to sum up their character in a few minutes.

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Printed in Great Britain
HOW TO JUDGE
CHARACTER FROM THE FACE
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A complete explanation of Character as it is shown by the size, proportion, and texture of each feature

by

JACQUES PENRY

Illustrated with
133 PHOTOGRAPHS

HUTCHINSON
Stratford Place
London
PREFACE

This book provides a quick and easy approach to a subject which throughout the ages has intrigued people of all races and from all walks of life: character as it is revealed in the human face.

Here for reasons of brevity and simplicity no attempt has been made to explain in any detail the medical-scientific foundations on which the author's conclusions are based. The reader is asked to accept the assurance that these foundations exist and he may, if he wishes, discover them for himself in a number of medical and other text-books. It must be emphasized, therefore, that the study of facial character as the author deals with it has no kinship whatsoever with "fortune-telling" in any form.

As an aid to the reader approaching this study for the first time the book has been arranged in the form of a comprehensive pictorial survey by means of which the reader, while learning the basic principles of facial character deduction, may at the same time test his own powers of observation and analysis.

Whether it is used seriously, as fireside or party entertainment or as stimulation for the reader's own ideas, this book is addressed to all who are equipped with a normal curiosity concerning themselves and their fellow-men.
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INTRODUCTION

How many of your bosom friends at school do you still count among your intimates? Most people's answer to that question is: "Very few, if any"; and the reason is not far to seek. The young form their friendships mainly through propinquity—two new boys who happen to be given neighbouring beds in a dormitory or two girls whose parents happen to live next door to each other—and generally such friendships are made by instinct as a protective alliance against schoolmates or grown-ups rather than from any genuine bond of similarity in tastes and character.

It is only later when we make a fresh acquaintance that experience tells us if they are the type likely to have interests in common with our own. Yet even then it is only a rough-and-ready judgment based on a general liking for something in a person's countenance, but what that something is few of us can say.

When it comes to filling a situation, employer and employee find themselves in a similar position. Neither can judge the other's worth and true characteristics on a first meeting with any real accuracy. They can be guided only by past records of each other's achievements; the rest must be left almost entirely to instinct and the hope that they will get on well together. Only a few very gifted people possess the capability of picking the right man or woman for the right job; but what a tremendous blessing it would be if we were all able to sum each other up on sight with scientific accuracy.

One of the oldest character-reading sciences is that of physiognomy, but it has been sadly neglected and, up to date, no one has endeavoured to formulate a practical guide by which anybody, after a few days' study,
can make an unerring analysis of another person's attributes and
disabilities solely by glancing at their features. Mr. Jacques Penry has,
however, performed that immense service for us in the present book,
which I consider it a privilege to be allowed to introduce in this brief
preface.

For many years he has devoted himself to the study of faces, and
he now gives you here the full results of his deductions, so that, after
a little study of the many illustrations in this book and the descriptive
text, any reader should be able to select suitable careers for the young,
engage employees with unhesitating confidence, and know on sight in
the innumerable contacts of daily life the trusty from the untrusty, the
generous from the mean, the kind and loyal from the harsh and treacher-
ous. In my estimation his book may prove invaluable.

There is, also, another side to it. How to Judge Character from the
Face will provide us with hours of fun analysing the qualities of our
friends and acquaintances. It will become a pastime which I foresee
intriguing thousands, and I believe that Mr. Penry's name will be
blessed for providing the most enjoyable of evenings in innumerable
homes.

Dennis Wheatley.
brief descriptions and clear-cut photographs the material is compiled so that the reader may learn to analyze faces even when he has no previous knowledge of the subject. Although all difficult technicalities and side issues unnecessary to the layman's needs have been avoided, it must be pointed out that the study of form, size and texture deserves careful attention. By way of indicating the prime importance of such attention to related shapes and proportions, the following illustration is useful:

The most casual observer might recognize a certain shape as a head which, moreover, from its size and proportioning is clearly the head of a dog. To go further, the observer may determine from the flatness of the skull, the tapering muzzle, clear-cut jaws, black nose, almond-shaped eyes and powerful, slightly arched neck that the dog is one of a particular breed, a Collie. Further still, a canine expert could tell at a glance whether it were a mongrel or thoroughbred, and might very likely even be able to describe much of the character of this particular Collie. Roughly speaking the same kind of observation may be applied in the judging of human characteristics. Shapes, sizes and proportions as well as the textures of the various features all offer clear and illuminating evidence to the student of facial character.

Each of us inherits a certain kind of physical make-up or bodily "machinery" which by inheritance is geared in the particular tempo and ratio (of its component parts, one to another) so as to evolve an individual design of appearance which is accompanied by a specific pattern of behavior and personality. The results of this development are clearly reflected in our structures and especially in our faces. With mental and physical growth our character traits mature accordingly; as character develops, this process is shown on the face. The shapes of the basic head and face structures reveal the natural inherited qualities; after about twenty years of age these fundamental structures, like the individual's basic personality will show little further change. The surface

facial tissues and muscles, however, continue to be subject to change from year to year or even from month to month.

A simple comparative illustration serves to describe the general mechanics of this process. From frequent exercise of the right arm the biceps muscle may be enlarged and strengthened until its development becomes obvious even when the arm is in a relaxed position. In something of the same way the exercise of thought and emotion move and develop the facial muscles. A natural result of practical concentration is the lowering of the brow; in smiling the corners of the mouth are drawn upward; in sorrow all the facial muscles relax; in anger there is a general tensing; in happy emotion the outlines of the mouth soften while in the exercise of determination they become firm—and from this latter reaction arises the expression "tight-lipped".

More than one hundred muscles—comprising one-fourth of the number in the entire body—are concentrated in the face and neck, and are the prime movers in what is commonly called "expression". Consistent expressions (prompted by directed thought, emotional control or the lack of it) so develop certain of these muscles that the trained observer who relates his knowledge of basic structure to his "reading" of the plastically recording surface, is able to describe the kind of mental and physical behavior to be expected of the individual.

Faces, then, are not masks by which we may live, as it were, incognito; rather they are at the same time faithful mirrors of our moment-to-moment selves, and exact registers of all the subtle forces of our environment and training.

Some Questions Answered

1. Q. What is the nature of the link between a person's appearance and the way he may be expected to behave?

   A. According to recent findings in medical science the functioning of the endocrine glands has primary responsibility for what a
man is physically and psychically. Without the endocrines there could be no bodily growth, muscle power, sense perception or mental activity. According to his endocrine equipment and depending upon its state of function or malfunction a man may be intelligent or a dunce, a follower or a leader, a genius or a lunatic. Physical appearance and human personality are inseparably linked by the endocrines, the source of existence for both. In this book we are chiefly concerned with the physical appearance in the face since it is on the face that we find the greatest concentration of mental and emotional expression, and the most dramatic indications of development, regression and all the details of human character.

2. Q. Is it possible from any one feature alone to form a reliable analysis of a person's character?

A. Not of the entire character. Each individual feature, i.e. eyes, nose, forehead, etc., makes its individual contribution in providing clues to the character as a whole, but no one feature alone should be depended upon in the process of assessing the all-round personality.

3. Q. What, in brief, do the individual features denote in their contribution to the facial character as a whole?

A. Generally speaking, the forehead shows the type of mental capacity; the eyes reveal the state of mental alertness—the eyebrows the amount of vitality and concentrative power—the nose the degree of natural force or energy—the mouth the qualities and measures of emotion—the chin the resources of will-power and domestic, artistic, mechanical or scientific proclivities—the ears the general sensitivity and scope of receptivity to sound—lines, wrinkles and dimples a variety of acquired or accentuated character traits, moods and tendencies.

4. Q. If some outstanding or unusual feature is evident (example: large eyes set far from the normal distance apart) does it follow that some remarkable or unusual character trait may be expected?

A. It does not follow that the character trait will necessarily be "remarkable", but some trait not normal in average characters will be indicated. For instance, the fact of large eyes set far apart would point to a mentality either incapable of concentration or hampered by difficulty in concentrating on details of any kind.

5. Q. How is it possible to fit the features of various persons into general categories when the faces of two people are scarcely ever identical?

A. The answer to this must be in two parts:

(a) It is possible, for the purposes of classification, to divide the majority of people into main "type-groups" which may be further subdivided into a number of smaller type-classes with their own recognizable physical and behaviour characteristics. While the physical characteristics of people within their type-classes may vary, every member, broadly speaking, shares the "appearance and character" pattern of his type-class.

(b) When individual features among a group of people are found to be alike, the same character traits will be evinced in all members. For instance: If among five women an inward-curved (retrousse) nose is characteristic, each woman will display in her nature the trait to which such a type of nose bears physical witness. At the same time each might in her character as a whole be quite unlike the rest.

6. Q. Is it not strange that some unprepossessing, dishonest-looking faces are accompanied by excellent characters?
HOLD TO JUDGE CHARACTER FROM THE FACE

A. Plainness or ugliness of face—that is to say, a general or particular lack of symmetry—is by no means an automatic or natural accompaniment to character imperfection. The saying "handsome is as handsome does" is fallacious, and the observer should beware of jumping to conclusions which are based on nothing stronger than his distaste for features which are unpleasing to his eye. Before blacklisting the character of any man or woman great care should be taken in identifying the features which at first glance seem to offer adverse information. In this regard the eyes and mouth deserve especial study.

7. Q. Is it possible that by changing one's character, one's face will change accordingly?
A. If this question means the transformation of a face, with altered bone structure, the answer is no. But just as surely as it would take months, if not years, to alter one's character, just so surely would the change of expression, involving the tensing and relaxing of different facial muscles, form in time a different "face". The tissues surrounding the eyes and the development of the muscles of forehead, temples and brows would all be altered, as would the nostrils and mouth, to indicate the "new" character. Obviously any change of character is not effected overnight, nor is it possible to bring about any rapid alteration of the face.

8. Q. From what age can anyone's facial character be assessed?
A. From about the age of seven years and onwards. In a child younger than this, body and character are in a state of constant change and adaptation, and the features are rarely sufficiently developed for any comprehensive analysis. When from about the age of seven features and character alike begin to take definite form, physical and personality potentials show evidence.

9. Q. Is the colour of hair and eyes important in the assessment of facial character?
A. Yes. Colour or pigmentation provides a primary indication of the body's basic vitality. As a general rule, the darker the pigmentation the greater the intensity of natural energy; the lighter the pigmentation, especially of the hair, the less enduring the vitality factor. Colouring of eyes and hair, however, may only be usefully considered in connection with all the attributes of the other features.
CHAPTER TWO

1. IMPORTANCE OF CLOSE OBSERVATION
2. INSTRUCTIONS FOR USE
3. IDEAL HEAD PROPORTIONS
4. CONTRADICTORY FEATURES

The Importance of Close Observation

"What kind of person is she?" you may ask a friend who has made a new acquaintance.

"Oh, she's tall. Fair hair. Pleasant face. Wears spectacles. Colour of eyes? Blue—no, hazel—or were they brown? Do you know, I didn't notice particularly."

In these crowded and quickly moving modern days there is so much to tax the senses that for the most part the average mind is able to register only the most fleeting surface impressions. So, firstly from necessity and secondly from habit the mind is apt—with hit-and-miss tactics—to generalize on the images it receives.

As you look out at a whirling snowstorm—the whiteness of the landscape, the depth of the snowdrifts, or the massed formations of snow on the trees may impress you. But, as you examine the individual snowflakes as they settle to the ground, observing the minute crystals before they mould themselves together, you are amazed by the intricate shapes of them, by the masterpieces of design and texture found in each separate flake. This momentary narrowing of horizons and concentration on the smallest details is essential in conveying true perceptive values to the mind.

Several people may look at the same object, and when asked to comment on it afterwards, will give totally different descriptions of its appearance. In a court-room, three witnesses may give entirely contradictory statements as to the positions, for instance, of two cars just before they collided, and the circumstances of the accident. Each witness swears on oath that he is telling "the whole truth". Yet, if a moving picture of the collision could have been taken, the statements of all three witnesses might be found in some way inaccurate.

Faces, too, are often summed up hastily. They are "handsome" or "ugly" or "unusual". A profile is "good" or "uneven" and eyes are "sharp" or "dark" or "dreamy". But as for the details of the features—and it is these details which combine to reveal the true "character"—they are very often overlooked. "Dull eyes", for instance, may prove on closer observation only to appear dull because of drooping upper lids. "Full lips", when observed closely, may have grooves or wrinkles in them. A "firm" mouth may, while in its normal position, have upturned corners. At a glance, a forehead may seem perfectly rounded and broad, yet closer scrutiny may show a definite depression in the centre of it.

So, with regard to the analysing of features from this book, it cannot be stressed too emphatically that all conclusions must be based on the most careful observation, and this will be brought to the reader's attention at the beginning of each chapter.

Instructions for Use

This book is divided into two sections, the first dealing with worded descriptions and photographs of the various features. The second section contains the analyses.

The author's chief reason for separating the analyses from the descriptions is his desire to enable the reader to judge features without being influenced by the "answer". And it is advisable to classify all the features first in a group—since the combinations of certain features
result in different analyses. These combinations of features are explained in detail later in this chapter.

In this first section there are eight chapters lettered from A to H. For example, the chapter on Noses is A, the chapter on Foreheads is B, and so on. In each chapter each type of feature is numbered in turn.

Supposing that the reader with the aid of a mirror, or from a photograph, is analysing his own features. Beginning with Chapter A, he should write down in column form, the number of each description that applies to his nose. It must be noted here that it is not only possible, but very probable, that in each chapter he will find several classifications applying to any one feature. For instance, the following from the chapter on Noses:

A–4: (The Greek, or straight nose, when viewed in profile.)
A–8: (A high bridge on the nose, between the eyes.)
A–10: (A broad ridge on the nose (viewed full-face).)
A–18: (A fine skin on the nose.)

The descriptions and photographs are of types that are distinct. In each case the reader is advised to follow carefully the worded description as well as to observe each detail of the accompanying photograph. Should he find no type to compare exactly with his shape of feature, he may notice that his is a combination of two types, and he should classify it accordingly. When referring to the analysis, he should blend the analyses of the two types.

Ideal Head Proportions

As a preliminary guide in judging the proportions of the various features, the following ideal head proportions are set down as a standard. (Note photographs facing this page.)

(a) From the forehead to the nape of the neck the head forms a semi-circle.

Contradictory Features

(b) Viewed in profile, the brows, lips and chin are on an imaginary vertical line.
(c) From the normal hairline to the chin, the face is divided into thirds: (1) from the hairline to the brows, (2) from the brows to the lower junction of the nose with the face, and (3) from the lower junction of the nose with the face to the chin.
(d) The top of the ear follows a horizontal line with the brow, and the bottom of the ear a horizontal line with the bottom of the nose.
(e) The top centre of the ear is in a position two-thirds of the distance from the brow to the back of the head.
(f) The eyes are set at right angles to the nose, and there is the space of an eye between the eyes.

The balanced shape or form of the head is of much greater importance than its size. A large head does not necessarily indicate strength of mentality. A small head with a high frontal crown (high forehead) may have a greater mental capacity than a large head with a low frontal crown (low forehead).

Contradictory Features

If the character is to be completely delineated all the features must be taken into consideration. Generally speaking, the forehead and eyes indicate the mental capacity and type of mental powers, and the mouth the emotions. Each feature shows a separate relationship to the character as a whole.

Often features will appear to contradict one another. A convex nose, for instance, which in itself denotes positiveness or strength may be found together with a receding chin which alone indicates weakness, a negative quality.

It is obvious that since contradictory features must counteract one
another, the result in most cases will be a modification of one or both characteristics.

To aid the reader, special analyses have been inserted where any two features may appear to contradict. The following is an example:

A-1: (convex nose) indicating a positive character, possessing forcefulness, initiative, etc.

combined with

F-4: (receding chin) indicating a lack of firmness, a weak will-power, etc.

results in

(a modified analysis of these two features, and this would be:)

Energy, but a weak will. Lack of consistent mental power to apply or direct physical energies efficiently.

The following chapter contains an analysis of a girl's photograph. When studying the photographs and the conclusions, the reader is advised to give especial attention to those parts of the chapter where contradictory features are considered in a "combination" analysis.

CHAPTER THREE

1. AN ANALYSIS
2. COMMENTS

An Analysis

The purpose of this chapter is to illustrate how, with the aid of this book, a reliable analysis of facial character may be achieved either from a study of the subject's face or from a photograph. It is essential at all times to make an equal study of both the full-face and the profile.

This chapter contains two photographs of a sixteen-year-old girl and her facial character analysis. This provides the reader with a practical demonstration on how to use the book. Feature by feature comparisons are made with those listed in the following "description" chapters, and the full analysis is arrived at by reference to the answers in the Analyses Section in the latter pages. To complete this chapter the author makes his comments on the young woman in the light of what he, her family and friends know of her. It must be remembered that since in this case the subject is a girl, some of the character traits (as described in the Analyses Section) must be interpreted with due regard to the subject's youth and sex.

Comparing the subject's individual features with those listed in the following photographic section of the book, we arrive at the following list of classifications:

A-3  B-12  C-22  E-11  G-9
A-5  C-2  C-24  E-12
A-13  C-11  D-11  F-1
B-5  C-17  E-2  F-6
On turning to the Analyses Section, this is what we find:

**A-3:** Self-defensive spirit. Shrewdness in worldly matters. Courage and enterprise in commercial undertakings. Keen insight into character and facility for turning such insight to profitable account.

**A-3 in Combination with:**

**E-11:** Initiative, zeal, determination, sense of responsibility. Energetic excitable nature.

**A-5:** Not consistent in determination. Wanting in natural force. One day when carried away by enthusiasm, can conquer almost anything—but next day, perhaps, “can’t be bothered”. Fond of change, variety. Great zest for life, but a love of ease.

**A-13:** Sound judgment and logic when the mind is applied to reasoning. People with this kind of nose, regardless of its profile outline, are swayed a great deal by their impressions and intuitions instead of depending upon their common sense and reasoning powers.

**B-5:** Far more idealistic, imaginative and artistic than down-to-earth in ideas and actions. Highly appreciative of the beauty in nature and art. Learns more easily from reading than from personal contacts and analysis. Sociability and friendliness.

**B-12:** Good memory for facts and things seen, heard or learned. Ability to make quick mental notes.

**C-2:** A warm affectionate nature, passionate and emotional.

**C-11:** An alert, quickly discerning mind whose subtle methods and motives are sometimes difficult to fathom. Aptitude for sizing up situations and turning them to personal account. General “quickness on the uptake”. A rather more than usual degree of self-interest.

**C-17:** One whose emotions have full sway. Excitability.

**C-22:** Ability for concentrating analytically on individual details and regarding these for their separate values. These eyes are longsighted.

**C-24:** A rational wide-awake mind which although alert is not impulsive. Intelligence.

**D-11:** Temper which, hasty or slow, is ungovernable.

**D-11 in Combination with:**

**E-12:** Volatile temper, nervous in origin, quickly roused but short-lived.

**E-2:** A warm affectionate nature with fair control over emotions and passions.

**E-2 in Combination with:**

**C-17:** Passions in this case neither rule nor cause lack of balance. They are, however, easily aroused and excited.


**E-12:** Sociable friendly disposition. Mirthful. Conversational powers. Optimism. Gift for repartee.

**F-1:** Normal position of chin. Firm nature, not easily persuaded against own will.

**F-1 in Combination with:**

**A-5:** In this case the characteristics of the nose are predominant.

**F-6:** Artistic tendencies. Tastes and appreciations for things colourful and artistic. Possible talent for some form of art. Reliability.

**G-9:** Marked sensitivity to sound, tone, music. Possible musical talent.
Comments

The young woman of this analysis has strongly artistic potentialities which already have begun to show themselves both in her school work and her outside interests. Her most active enthusiasms are for the study of drama and the ballet, for painting and handicrafts; these she characteristically pursues with—if such an analogy is possible—her head in the clouds and her feet firmly on the ground. It is not her habit merely to dream of future accomplishment; she attends regular classes in elocution and dancing, and works hard towards improvement in her paintings and drawings which already have earned some commendation. Although idealistic, sensitive and to some extent emotional in her attitude to life, she is yet able to regard some of her artistic efforts from a remarkably practical viewpoint, and this is borne out by the fact that she has a waiting list of customers willing to purchase the products of her skilful fingers and lively imagination. Thus while practising and improving her natural talents she earns her own pocket-money and with it gains a certain poise, some self-assurance, and—the pleasant knowledge that an artist’s efforts, if made with regard to public demand, need not go unrewarded.

In temperament she is capable of strongly emotional reactions—although her public “face” wears an adult composure which veils her sensitivity. Those who know her well are sometimes audience to her swift outbursts of temper and her occasional veerings from vivacious elation to sombre quietness. Her temper, however, carries no aftermath of sulking and her moods, while pronounced, are not so frequent as to affect her natural general sense of responsibility. Considering her make-up it is natural that of her home tasks she prefers those which give her some outlet for creative arrangements and use of colour.

At school she joins with zest in games and group activities and altogether leads a full and well-ordered life which doubtless will set the foundations for a useful and satisfying life ahead.
The rise, bump, or ridge on this nose is at the top. In many cases it is bony and crude in structure. This convex nose is a variety of the Roman type.

The bump (or rise) on this nose is in the approximate centre. It may be a sharp rise or a gradual outward curve. This is the typically Roman nose.

The bump is just above the end of this nose. The tip, usually drawn down, is sometimes bulbous in appearance, as the photograph indicates. Yet many times, both the nostrils and the tip are thin.

This nose is entirely straight from top to tip. It is finely shaped and evenly proportioned, and has skin of fine texture. This type is commonly called the "Grecian" nose.

This nose shows an inward curve from top to tip—ranges from a gradual curve to a decided scoop. It sometimes has a "tip-tilt" (about which see A-8). This type is known as the Retroussé or concave nose.

This nose is usually small and has a narrow bridge. The end of "tip" is drawn down, and in most cases the ridge of the nose is concave when viewed in profile. The nasal structure is finely shaped, and, in comparison with the rest of the features, small.

In comparison with the forehead and the space from the nose to the chin, this type of nose is decidedly short, and usually concave. "Snub," and more rudely, "pug," are the names sometimes applied to this nose.

SPECIAL NOTICE
Read carefully each worded description. Study the photographs. Notice all details mentioned.
There is a decided "turn-up" or tip-tilt at the end of this nose. This is not to be confused with A-5. The tip-tilt is to be found on various kinds of noses.

The bridge of this nose is full and high between the eyes. The nose itself can be of any type.

This nose, which is usually convex, has a narrow ridge the full length of the nose. Its appearance is therefore sharp. The nose may be of any convex shape, not necessarily like the one pictured, but the ridge must be decidedly narrow.

The ridge of this nose is thin and narrow between the eyes, but gradually widens until it is broad at the tip.

This nose, which may be straight or concave when viewed in profile, has a wide ridge, viewed full-face. The ridge maintains a uniform width the full length of the nose.

This nose, viewed in profile, has an outward curve or rise, as in A-1, A-2 and A-3. Seen full-face, a wide ridge is maintained the full length of the nose.

The outer cartilage of the nostril is crudely shaped. The nose can be of any shape, but the nostrils must be coarsely formed.

The bottom end of this nose is very wide, and has, from front view, a flat appearance. The nostrils show as two large round holes. Viewed in profile, the nose is decidedly concave.
FOREWORD. The forehead is the seat of that part of the brain where lie the faculties for reason, reflection and intelligence. The top or upper half of the forehead is the reflective section, and the lower part the perceptive. The ideal forehead is as free from excessive protuberances as it is free from excessive depressions. In examining foreheads, do not look for exaggerated rises or bumps (although these will be found in some cases), but for curving fullnesses and slight fallings-in or depressions at points indicated.

SPECIAL NOTICE
Read carefully each worded description. Study the photographs. Notice all details mentioned.

A—16
Just at, or under the point of this nose there is a vertical cleft which is scarcely perceptible. Viewed in profile the nose may be concave, convex or straight, but the ridge (seen full-face) must be wide.

A—17
This nose, which is straight or slightly convex, measures one-third of the length of the face. The bridge is of uniform width. The whole (including the cartilage of the nostrils) is well proportioned. The bottom of the nose projects on a horizontal line about one-third of its length.

A—18
This nose, which may be of any type, has skin of a particularly fine texture.

A—19
This nose, which may be of any type, has skin of a particularly coarse texture.

B—1 (above)
High, full forehead. From the brows to the normal hairline this forehead measures one-third of the length of the face. Viewed in profile, it can be straight up and down, or reeding. Viewed full-face, it is full from temple to temple, and equally wide, top and bottom.

B—2
Low, narrow forehead. In comparison with the rest of the features, this forehead, regardless of its slope, is noticeably short from the brows to the normal hairline.
CHAPTER B

B—3

High "perpendicular" forehead. This is practically vertical between the eyebrows and the normal hairline. Sometimes there is a slight fullness at the top.

B—4

Short "perpendicular" forehead, usually square or angular in appearance.

B—5

This forehead is almost vertical, with a very slight rounded slope backwards. It is rounded from temple to temple, and in height it measures one-third of the length of the face.

B—6

Slightly receding forehead. Measuring about one-third the length of the face, this forehead recedes at an angle, as pictured. From front view, it is uniformly wide, top and bottom.

B—7

Receding forehead, full and wide from temple to temple. This has a definite slope backwards, and is usually a combination of curves and straight lines from temple to temple.
B-8 A receding forehead, as B-6 or B-7, but this type is considerably narrower at the top, and much lower.

B-9 This forehead recedes severely and has practically no upper structure. (No illustration.)

B-10 Projecting forehead. From the eyebrows upward, it protrudes noticeably. It is not to be confused with B-3. (No illustration.)

B-11 There is a fullness (marked by arrow) at the temples, just above an imaginary horizontal line which runs from the eyebrows to the top of the ears. This gives the temples an outward, rounded appearance.

B-12 There is a fullness in the centre of the forehead at a point marked by arrow.

B-13 There is a depression in the centre of the forehead at a point marked by arrow. Take careful note as to whether this is an actual depression, or whether the brows below arc so developed that there is only the appearance of a depression above them.

B-14 The space (marked by arrows) is well developed, showing a fullness over the inner ends of the eyebrows. This is usually only found on forehead types B-6, B-7 and B-8.
FOREWORD. In judging or comparing eyes, do not look merely at the eyeball, but at the surrounding tissues. Note carefully the upper and lower lids and their positions in relation to the eyeball and the iris. Note also the depth of the eyeball in the socket and its position beneath the brow. Only by close observation can you tell the true characteristics of eyes, and while colour is, in a general way, an index to a certain phase of character, it is not infallible, and the form of the eye and its immediate surroundings must be taken into consideration as well.

C—1 Black eyes. On close scrutiny it will be seen that "black" eyes are really a very deep shade of brown.

C—2 Brown eyes.

C—3 Blue eyes.

C—4 Grey eyes. These eyes are actually a very light, pale shade of blue, and sometimes appear almost colourless.

(No photographs are shown of above for obvious reasons.)

C—5

Very large, rounded eyes. In many cases the white of the eyeball shows above and below the iris, and the surface of the eyes seems translucent. Seen in profile, the eyeball protrudes beyond the brow above it.

SPECIAL NOTICE

Read carefully each worded description. Study the photographs. Notice all details mentioned.
CHAPTER C

Very large, rounded eyes. A wide rim of white shows between the iris and the lower eyelid. Seen in profile these eyes are set approximately even with the brows, which are some distance above them.

C-7

Large round eyes. The upper eyelid is curved and arched, especially over the inner corner of the eye. Very little, if any, white shows below the iris. The eyes are set even with, or slightly under the brows, which are usually some distance above them.

C-8

Deep-set eyes. The eyeball is fully rounded, but the eyelid gives it an almond-shaped appearance. When normally open, the upper lid covers about one-third of the iris. No white of eyeball shows below the iris. The eyes are set back at least half an inch, under well-developed brows.

Medium deep-set eyes under well-developed or rounded brows. The upper eyelid droops about halfway over the eye. These eyes have a dreamy appearance, yet at the same time seem penetrating. Not so deep-set as C-8.

C-9

Deep-set, narrow eyes, pointed at the ends. There is less than the space of an eye between the eyes.

C-10

Slanting eyes. These eyes slant slightly upwards from the nose, and usually show much white of the eyeball below the iris.

C-11
C—11x Slanting eyes on a child.

C—12 Long upper eyelids which hang low over the eyes, giving them a sleepy appearance, although the eyes are normally wide open.

C—13 Full eyes, similar to C—7, but deep-set under the brows. They are noticeably brilliant, luminous and usually dark in colour.

C—14 Same eye as C—7 or C—9, with the addition of a noticeable fullness or slight bulge extending one-half to three-quarters of an inch below the eye. This fullness is not to be confused with that of C—16 or C—17, nor with the "sleepless" pouch found under some eyes.

C—15 Prominent eyes, but dull and watery in appearance. These are usually set under rounded brows. The upper eyelid droops over the eyeball. Most, if not all of the iris is above an imaginary horizontal line which runs across the centre of the eye. Much of the white of the eyeball is shown beneath the iris.
Eye with drooping lower lid showing red of rim especially at the outer half. Puffiness and folds stretch a considerable distance below the eye. The upper lids also droop slightly.

Deep-set eyes, usually dark in colour. The fullness, which is normally above the upper eyelid, droops over to the outer half of the eye itself.

The rim or muscle of the lower eyelid is full and rounded the full length of the eye. This is not to be confused with C-14.

Large eyes, but with very small pupils which normally are practically dots. The iris is usually very light or colourless.

Eyes that are crossed mean nothing in themselves except physical defect, unless they are particularly small and close together.

Upper lid, in normal position, covers from one-third to one-half of the pupil of the eye. This position of eyelid is formed on various types of eyes.
C—22 Upper and lower eyelids are close together, while the eye is normally open, and cover part of the iris at top and at bottom. Eyelids in this position are found on various types of eyes.

C—23 Eyes with the outer corners turned downwards.

C—24 Steady, bright, alert eyes, lustrous in appearance. These may be of any type, and should not be confused with C—27.

C—25 Eyes of any type that consistently lack lustre and have a heavy, dull appearance.

C—26 Eyes that have a dreamy appearance, and are usually full and rounded such as C—5, C—6 and C—7. These are not dull, but their expression is soft, vague, faraway.

C—27 Bright eyes that are rapid in movement. These may be of any type.
CHAPTER C

C-28 Eyes of any shape that seem too small for their sockets. They and the rims have a flattened, or sunken appearance.

SPECIAL NOTICE
Read carefully each worded description. Study the photographs. Notice all details mentioned.

CHAPTER D

DESCRIPTIONS (continued)

EYEBROWS

FOREWORD. The thickness, position, slope, and texture of the eyebrows are emphasized in the following descriptions. Three separate classifications, therefore, may apply and be listed.

D-1 Thick or bushy eyebrows, usually dark in colour, of medium length, and straight or very slightly curved.

D-2 Thin delicate eyebrows, usually light in colour.
Entire eyebrows are well arched and placed high above the eyes.

Eyebrows are short and wide, giving the appearance of being blocked or squared off.

Eyebrows lie very low, full length over the eyes. These are usually thick, if not bushy.

Eyebrows are low over the nose, with the outer ends slanting noticeably higher.

Thick or thin eyebrows that meet over the nose.

Eyebrows are low over the nose, with the outer ends much higher, but rounded.
FOREWORD. Among the following descriptions of mouths the reader is advised to note especially:

- Fullness of lips; line of closure (where lips join); protrusion of upper or lower lip; relative sizes of top lip and lower lip; position of the outer corners of the mouth; space between the nose and the red part of the upper lip; texture of lips.

Several of these descriptions may apply to the same mouth.

SPECIAL NOTICE
Read carefully each worded description. Study the photographs. Notice all details mentioned.

E—1
Full lips. The red parts of the lips are full, rounded and thick.

E—2
Medium full lips on a well-proportioned mouth.
E—3
Medium thin lips on a fairly wide mouth.

E—4
Lips, both top and lower, are very thin. The line of closure (where the lips join) is straight or nearly straight. There is usually a long compressed space between the lips and the nose.

E—5
Narrow mouth with the lower lip (and usually the jaw) protruding noticeably. If the lips are very thin, classify them as No. 5. If the lips are full of medium fullness (as in photograph), classify them as 5 x.

E—6
Full lips with the upper lip protruding considerably over the lower one.

E—7
The top lip is of medium fullness. The centre of the lower lip is particularly full.

E—8
Full loose lips with several very apparent vertical lines or ridges, causing "waves" on them. Do not mistake these for ordinary wrinkles caused perhaps by the wind or sun.

E—9
There is a long convex space between the nose and the red part of the upper lip.

E—10
A long compressed space between the nose and the red part of the upper lip. The mouth is usually wide and well proportioned.
E-11 A short concave space between the nose and the red part of the upper lip.

E-12 The corners of the mouth turn up, while in normal position.

E-13 Lips are thin or of medium thinness on a wide mouth with the corners turned down.

E-15 (above) There is a downward curve in the centre of the closure line.

E-16 Full red lips, usually moist, with the line of closure straight and wide.

E-17 The mouth while normally relaxed leaves the lips apart, sometimes showing the teeth.

E-18 A well-shaped mouth (of any type) which is small in comparison with the rest of the features.
FOREWORD. Each chin must have two classifications, that of the full face, and that of the profile.

F-1
The well-balanced chin. In profile, this chin is on an imaginary vertical line with the lips and the lower part of the forehead. The space from the bottom of the nose to the bottom of the chin should measure about one-third of the height of the face.

F-2
Slightly projecting chin.

F-3
Projecting chin. This projects half an inch or more beyond an imaginary vertical line with the lips and the lower part of the forehead.

F-4
Receding chin. This recedes or slopes back from an imaginary vertical line with the lower part of the forehead. It can either recede slightly, or have a decided slope backwards.

F-5
The globular or round chin. In appearance this is more fat than bony or muscular.

SPECIAL NOTICE
Read carefully each worded description. Study the photographs. Notice all details mentioned.
**Chapter G**

**Ears**

**Foreword.** Among the following descriptions of ears, there is to be taken into consideration, separately:

- Size; shape; slope; proximity to the head; texture.

Obviously several of these descriptions must be listed.

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**F—6** The oval chin. This is the ideal type of chin, being more muscular in appearance than bony or fat. In many cases this chin is dimpled.

**F—7**

The square chin. From full-face this is broad in appearance and much more bony than F—5 or F—6. It is made up of straight and sharp rather than round lines.

**F—8**

The pointed chin. From front view or profile it projects downward and outward. Its appearance is pointed.

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**G—1**

The top of the ear is noticeably higher than an imaginary horizontal line on a level with the eyebrows.

**G—2**

The ears, especially the top parts, protrude noticeably.

**Special Notice**

Read carefully each worded description. Study the photographs. Notice all details mentioned.
G—3
A long narrow ear, thin and colourless, and very close to the head. The bottom part slopes toward the face.

G—4
Upright or vertical ears. These vary in shape, but the top and bottom centres are on a vertical line.

G—5
Large, crudely shaped ears, with little or no rim around them, and a lack of "roundness".

G—6
Long ears, broad, flexible and well structured.

G—7
Lack of lobes on the ears.

G—8
Small ears in comparison with the rest of the face. Their length is much less than one-third of the length of the face.

G—9
Thin ears, rounded, delicate in texture and finely shaped, with thin continuous rims nearly all around them. The hollow of the ear is broad. Colour is pink and lively. This type of ear has various shapes but all have the same attributes.
FOREWORD

General Remarks: There is a decided difference between lines and wrinkles. Lines are natural and often appear early in life, such as the one listed as H-3, or as the line or groove listed as H-6. Wrinkles are caused by expressive movement of the face—by the tensing and relaxing of various facial muscles.

No one of good character should be ashamed of the lines or wrinkles on his face, as, to the trained observer, they are signs or indexes of that sound character. Persons who at thirty years of age are lacking in a few wrinkles are usually shallow in character. Modern beauty methods, however, must not be overlooked. They account for the smoothness of many faces which might otherwise show more expression.

On an adult, if there is no movement whatsoever of the forehead or brow muscles, even as a momentary reaction to some mental or physical problem, a shallow or undeveloped mentality is indicated. No movement of the muscles of forehead or brows would result in no wrinkles, regardless of age.

H—1
A line that starts at the upper or outer part of the nostril and curves downward without a break to join the corners of the mouth.

H—2
A line that starts at the upper or outer part of the nostril and ends more than three-quarters of an inch outward from the corner of the mouth.

H—3
A line that starts at the upper or outer part of the nostril and ends just outward (approximately half an inch) from the corner of the mouth.

H—4
A line that starts at the outer part of the nostril and ends below the corner of the mouth.
CHAPTER H

H-5
A delicately traced vertical line or depression in the centre of the lower lip.

H-6
A line or groove that extends from the nose to the centre of the red part of the upper lip. This groove must be deep. If it is shallow, it has no special meaning.

H-7
A wrinkle that starts on the cheek and runs down and under the chin. Usually this is found with a muscular chin. Do not confuse it with a wrinkle caused by a fat or double chin.
H—8
A short vertical wrinkle on the cheek, just outward of the lines described in H—1, H—3 and H—4.

H—9
A short horizontal wrinkle at the centre of the upper lip. This is usually seen only on full lips, and in most cases, while the person is animated in conversation or laughter.

H—10
Several oblique wrinkles on the side of the nose. These vary in length and position and are most evident when the face is animated in verbal expression. The accompanying photograph is an extreme example of this type.
CHAPTER

H—11 (left)
A horizontal wrinkle across the top bridge of the nose, just between the eyes.

H—12 (right)
One perpendicular wrinkle (short or long) between the eyebrows. It should be considered in this case, as well as with H—13 and H—14, whether this wrinkle is caused by defective eyesight; if so, there would be a modification of the analysis.

H—13
Two vertical wrinkles between the eyebrows.

H—14 (below)
Three or more vertical wrinkles between the eyebrows.

H—15 (above)
Several short wrinkles that run outward from the corners of the eyes.

H—16
Deep circular wrinkles, extending half to three-quarters of an inch under the eyes. Do not confuse these with H—19, nor with lines caused by "sleepless" or dissipated pouches under the eyes.
Two or three horizontal wrinkles, dipping slightly in the centre and traversing the forehead. These are usually found only with a strongly developed or heavily muscled brow. In many cases there are one or more vertical wrinkles (long or short) cutting through the horizontal ones.

CHAPTER H

Two or three horizontal wrinkles, dipping slightly in the centre and traversing the forehead. These are usually found only with a strongly developed or heavily muscled brow. In many cases there are one or more vertical wrinkles (long or short) cutting through the horizontal ones.

Several short wrinkles lying in confused formation across the forehead, usually (but not necessarily) on a person under twenty-five years of age.

H—19
A long wrinkle extending full length under, and parallel with, the eye.

H—20
A slight indentation or cleft at the under-centre part of the chin.
INTRODUCTION TO THE ANALYSES

Conflicting Characteristics

When the characteristics of any two features appear to contradict one another, a special analysis is inserted. The reason for this has been explained *in general* in Chapter 2. Here the reader’s attention is directed to some of the *details* of these special analyses.

The especially inserted analyses are for the purpose of clarifying the apparently contradictory analyses and while these should be given careful attention, the ordinary non-contradictory parts of the analyses must not be overlooked.

For instance, the forehead (H–14) showing strong perceptive powers, a practical cast of mind and adaptability for tasks requiring precision and exactness—may be combined with eyes (C–7) which indicate a dislike for concentration, analysis and routine. The resulting combined analysis would show that in this case the perceptive powers have been developed by necessity or by studious application to artistic interests. But although the mentality would have a practical trend, there would still be decided tastes for music, literature or art, etc. The part of the analysis which shows the sympathetic nature and the desire to see, know and experience—would remain unchanged.

Positive and Negative Traits

If the reader, in analysing a face, should find several features which emphasize the same character trait, he is safe in assuming that this trait is strong in the personality.

If several features show artistic tastes and appreciations, it is obvious
that the individual must have talent or ability (active or dormant) in some form of art.

These remarks apply in the same way to failings and weaknesses. If several features show a lack of concentration, poor powers of determination and lack of emotional control, then clearly the character is weak not only in parts, but as a whole.

After reading the analysis of each feature, care should be taken when summing up the whole character. The reader should not emphasize either flattering or unflattering traits unless he is convinced that these form an important part of the sum total. Small signs of imperfection, usual in most characters, should not be taken too seriously. But if these unflattering traits are repeated and underlined in the face—that is a different matter.

CHAPTER A

NOSES
(Analyses)

1. Positive character, possessing forcefulness, initiative, and aggressiveness, mental or physical.

2. Positive character, zealous, determined, responsible. Not so aggressive as No. 1, but equally capable in accomplishment. Able to develop and promote own interests. Tenacious.


A-1, A-2, or A-3 in Combination with:

B-2 or B-4: Forcefulness, determination, tenacity. Abundant energy, but lack of mental enterprise. Lack of foresight.

B-9: Much physical energy. Entire lack of mental guidance.

D-9: The original character of this nose is unchanged, but the nature is more kindly, considerate, and tactful.


E-17: Through lack of self-confidence, there is a considerable modification of the characteristics of this nose. Energies are frequently misdirected.

F-4: Energy, but a weak will. Lack of consistent mental power to apply or direct the physical energies efficiently.
F–8: The energetic qualities still apply, but the practical ability is limited. Witty in conversation. Carefree disposition.

G–3: A blustering or fussy exterior concealing a cowardly spirit detracts somewhat from the strength which is characteristic of the nose.

4. Much appreciation, if not actual talent, for the fine arts, music, literature, poetry, painting, etc. There is difficulty in dealing with matters which do not concern own tastes.

A–4 in Combination with:
B–2: Impracticality. Artistic appreciations, but these are rarely developed. Limited reflective capacity.


5. Not consistent in determination. Wanting in natural force. One day, when carried away by enthusiasm, can conquer almost anything—but next day, perhaps, "can't be bothered". Fond of change, variety. Great zest for life, but a love of ease.

A–5 in Combination with:
E–10 or H–4: Environment or training has added perseverance, endurance and consistent energy to the characteristics of this nose.


7. Natural and conscious weakness. (a) Blunt or rounded tip shows bluntness of character and perceptive dullness. (b) Sharp and narrow tip indicates a commonplace mind, but quicker perception, more acute than (a).

8. Vivacity, coquetry and inquisitiveness, if found on a woman. On men, impulsiveness, curiosity, quick perception of disposition and character. An old proverb says of this nose: "There is not room in the same house for two people who have a tip on the end of the nose."

9. A natural sense of size and proportion, the ability to "measure with the eye". Fairly accurate recollection of form and proportion.


12. Tendency to be more intuitive than logical. Quick and "sharp" to make decisions.

13. Sound judgment and logic when the mind is applied to reasoning. People with this kind of nose, regardless of its profile outline, are swayed a great deal by their impressions and intuitions, instead of depending upon their common sense and reasoning powers.


15. Mental capacity is limited, narrow. Coarse nature.

16. Keenness and penetration of mind. Ability to criticize constructively and to determine true values, whether favourable or adverse.


18. Manners and emotions of a fine nature.

CHAPTER B
FOREHEADS
(Analyses)

1. Capacity for reason and reflection. Ability to compare and analyse.

B-1 in Combination with:
A-12: There is reasoning and reflective ability, but a tendency also to be impetuous in judgment and decision. The nature is more intuitive than logical.
E-6: There is capacity for reason and reflection, but the reasoning and analytical powers are considerably influenced and swayed by personal feelings.

2. Limited mental capacity. Want of imaginative, reflective and reasoning powers.

B-2 in Combination with:
A-10: Despite a limited mental capacity there is enjoyment in debate and argument regarding trivial matters.
A-16: Marked zeal—regardless of poor logic—in criticism.
C-8 or D-4: Energies are physical rather than mental. Strong powers of observation and concentration in a practical way. Mechanical trend of mind.

C-26: Childish, impractical nature, with tendencies towards vagueness and indecision.

3. Impracticality. Idealism. Strong imaginative and reflective powers of a fine degree. This type of forehead is commonly seen on artists, writers, poets, whose minds deal more with the abstract than with the "practical”. Talent in some artistic pursuit.

B-3 in Combination with:
C-5: Strong imagination. Impetuous, illogical mentality. Superficial interest in things artistic and colourful in design. Appreciation for music. Idealistic. Impractical. Providing that this eye is not defective, it indicates credulity and vagueness of thought.
C-8: In this case the artistic tendencies and appreciation as indicated by the forehead are adaptable both to practical and abstract spheres. Strong and exact powers of perception, analysis and concentration. A generally practical outlook.
C-25: The artistic qualities (idealism, reflection, etc.) as indicated by the forehead, have become inactive as a result of unsuitable training or environment.
F-7: In this case, the artistic proclivities, as indicated by the forehead, are developed along more practical or commercial lines.


5. Far more idealistic, imaginative and artistic than down-to-earth in ideas and actions. Highly appreciative of the beauty in nature and art. Learns more easily from reading than from personal contacts and analysis. Sociability and friendliness.

B-5 in Combination with:
C-5: The qualities of idealism, imagination, etc. (as indicated
by the forehead), are greatly modified by the characteristics (dullness, shallowness, etc.) of the eye.

F–7: A modification of the artistic tendencies. Practicality in manner and outlook.

6. Practicality. Regardless of line of endeavour, trade or profession, this type of forehead represents activity and enterprise. There is the capacity for application in an active, progressive manner.

7. Executive ability. Abundance of energy and feeling. Delight in action. Whether of maestro, mechanic or scientist, this type of forehead indicates originality, precision, positiveness.

B–6 or B–7 in Combination with:

A–6: Shrewdness and caution are added to the characteristics of the forehead.

C–5: The characteristics of the eye (shallowness, dullness, etc.) greatly modify the forehead’s characteristics (originality, enterprise, etc.). The nature in this case is impulsive and physically energetic.

C–25: In this case the heavy or sluggish state of mentality may be caused by temporary influences.

C–26: The characteristics of the forehead are only slightly influenced by those of the eyes. There is a tendency, at times, to day-dream, and there are occasional lapses into impracticality.

E–11: Although there may be traces of self-consciousness in the nature, there is no lack of basic self-confidence.

F–8: The normal characteristic (impracticality) of the chin does not detract from the strength of the forehead. There is a faculty for swift perception and decision.

G–3: In this case, the characteristics (timidity, pessimism, etc.)

as shown by the ears, are entirely overruled by those of the forehead. The nature, however, is more cautious, and there is a tendency to be annoyed by trifles.

8. Mental and physical energy, but narrowness of mind. Limited meditative and reflective powers.

B–8 in Combination with:

C–21: In this instance, the mentality is naturally restricted, and its powers are limited. But from purposeful application, and with training and congenial environment, there has been considerable mental development. There is a tendency towards reticence and evasion.

9. Lack of reasoning powers and intelligence. This kind of forehead is found only on idiots, and usually these are violent types.

10. Impractical mind and nature. A dreamer, not a “doer”. This forehead indicates a childish mind, and is found mostly on those who are mentally, although harmlessly deficient.

11. Ingenious constructive ability, either literally or in ideas. Enterprise, resourceful. Managing, organizing powers.

B–11 in Combination with:

A–6: Caution and shrewdness are added to the characteristics of this forehead. Hesitation and deliberation are in this case habitual.

A–12: The lack of sound judgment (as indicated by the nose) is counteracted by the steadiness and the constructive ability which are characteristic of the forehead.

C–26: This particular combination of forehead and eyes shows evidence of a tendency to day-dream, and off-moments of impracticality.
E–6: The emotional characteristics of the mouth greatly modify the strong characteristics of the forehead. Sensitiveness. Self-consciousness.

F–8: The characteristic (impracticality) of this chin in no way lessens the strength of the forehead.

12. Good memory for facts and for things seen, heard, or learned. Ability to make quick mental notes.

13. The memory is not particularly reliable and frequently requires assistance in order to recollect facts.


**B–14 in Combination with:**

C–7: The perceptive powers (in this case not inherited) have been developed by necessity and/or studious application to artistic interests, literature, music, painting, etc.

C–25: The nature in this case is “heavy” and the perceptive powers dull, but this could be due to some temporary influence.

C–26: Here the day-dreaming tendencies (as indicated by the eyes) result in useful or constructive ideas. There are odd moments of impracticality.

15. Talent for and pleasure in analysing, explaining, expounding. Ability to put ideas together and to draw logical inferences from them.

16. A nature by no means credulous. Desire to know the why and the wherefore of things. Ability to apply cause to effect. Foresight; forethought. Capacity for planning or contriving so that the head might “save the hands”.

**B–15 or B–16 in Combination with:**

A–12 or A–13: The characteristics (quickness, sharpness, etc.), as shown by the nose, modify the characteristics of reason and logic (as shown by the forehead) and result in a fondness rather than a talent for theorizing, analysing or expounding. There is a tendency to be suspicious.

C–25: The texture of this eye is indicative of a mind slow and methodical in reaching conclusions.
CHAPTER C

EYES
(Analyses)

1. Excess in temper, fervour, passion and emotion.
2. A warm, affectionate nature, passionate and emotional.
3. Emotions as No. 2, but less in degree.
5. In most cases this eye is near-sighted. The mind is ordinary and shallow. Observations are more general than detailed. Providing that this eye is in its natural state, not defective, it indicates mental dullness or stupidity.

C-5 in Combination with:
A-7, A-2 or A-3: The mental abilities are such that although physical energies are plentiful, they are too often misdirected and misapplied.
A-4: The characteristics of the eye (shallowness, dullness, etc.) offset the fineness of feeling indicated by the nose. The mind is imaginative and credulous.
6. Excess emotionalism. Easily aroused feelings and passions. Strong powers of imagination. Observations are too general and quick for the grasping of details and as a result expression, though fluent, is often impulsive, irrational and inaccurate, and there is little aptitude for detailed work.

C-8 in Combination with:
A-15: Although the perceptive qualities are keen, the outlook is restricted. Tendency to be shrewd, if not cunning.
E-6: In this case the feelings (as indicated by the mouth) greatly influence the type of mentality (as indicated by the eyes).

7. A mind of good quality; an emotional sympathetic nature. Observations are of a general nature, not detailed. There is a dislike of routine. Information is gathered more from reading than from personal contacts and original observations. In many cases this type of eye is short-sighted. Keen artistic sense. Absorption in art, music, or literature, and interest in cultural subjects in general.

C-6 or C-7 in Combination with:
B-4: In this case the physical and mental energies are turgid. Impracticality. Laziness. Speech is voluble and emotional.

8. This eye, which usually indicates mechanical or scientific capacity, looks at life in detail rather than in general. There are acute powers for exact observation, analysis, concentration and perception. Here enthusiasm is tempered by reason. An expressive but not necessarily voluble nature.

9. The glance is inward, meditative and reflective. There is creative talent. Many times this position of eye indicates genius in some line of mental activity. Thoughtful, observant nature. Ability to speak or to remain silent at the right times. Mental breadth.

10. Reticence and evasion which may easily develop into marked secretiveness. Moroseness. Irritability. If the eyes are very narrow and extremely close together, envy and deceit are indicated.
C-10 in Combination with:

H-13: In this case the love of justice and fair play (as indicated by the brow line) is directed entirely toward the individual's personal interests.

11. An alert quickly discerning mind whose subtle methods and motives are sometimes difficult to fathom. Aptitude for sizing up situations and turning them to personal account. General "quickness on the uptake". A rather more than usual degree of self-interest.

C-11 in Combination with:

G-6: The shrewd subtle qualities of the mind (as indicated by the eyes) combined with qualities shown by the ear, are indicative of a nature with instincts more often selfish than selfless.

11x. A witty, clever, alert mind, quick to observe, discern, learn. Mischievous. Special care and supervision should be given to the training of a child with eyes of this type.


13. Usually gifted with a magnetic influence over others. Clairvoyants, those with mesmeric powers or deeply interested in occult practices have eyes of this type.

14. Expressiveness in speech and action; an ability to fit words to occasions and to state all ideas and feelings clearly and interestingly. This type of eye frequently indicates an aptitude for foreign languages.

C-14 in Combination with:

B-8: In this case the qualities of expression (as indicated by the eyes) are modified by the limited mentality (as indicated by the forehead). This results in the "soap-box orator" type, with speech voluble, but not well chosen.


16. Continual mental strain, worry or dissipation bring about this puffed condition beneath the eyes. The nature develops a chronic tiredness.

17. One whose emotions have full sway. Excitability.

C-17 in Combination with:

D-2: In this case the mildness of disposition (which is a natural or inherited trait) is counteracted by a lack of emotional restraint.

D-9 or E-7: The nature, although peace-loving, mild and passive in temper, is sensual and strongly affectionate.

18. As mentioned in the descriptions, eyes which are "crossed" mean nothing in themselves except physical defect. But if they are extremely close together and narrow, the same analysis as that of C-10 applies.


22. Ability for concentrating analytically on individual details and regarding these for their separate values. These eyes are long-sighted.
23. Agreeable nature. Fluency of speech. A desire to please which in some cases leads to suavity of speech, even at the expense of truth. In many cases, obsequious.

24. A rational, wide-awake mind which although alert is not impulsive. Intelligence.


27. A quickly working mind. Hasty in thought, speech and action. Too often impetuous.


CHAPTER D

EYEBROWS
(Analyses)

1. Vital strength. A vigorous personality with very strong likes and dislikes. Resistance; perseverance. In some cases an intolerant or abrupt manner.

**D–1 in Combination with:**

G–3: The combination of these two features indicates a nature which is excitable, impulsive and energetic.

2. Mild, nervous or sensitive disposition.

**D–2 in Combination with:**

A–1, A–2 or A–3: The forcefulness and aggressiveness (as indicated by the nose) is less pronounced and not so spontaneous.

A–8: The characteristics (vivacity, impulsiveness, etc.) of the nose counteract the mildness indicated by the eyebrows. The nature tends to be highly strung.

E–1: The blending of the conflicting characteristics of this mouth and eyebrow makes for a warm, passionate, but peace-loving disposition.

H–11: The characteristic (ruling ability) of this line shows that by training and forceful application the innate mildness has been outgrown. The nature has gained irritable, domineering qualities.
3. An impractical, credulous, superstitious disposition which lacks powers of concentration. A follower, not a leader.

D-3 in Combination with:

A-1, A-2 or A-3: The spirit of enterprise and resourcefulness (shown by the nose) is greatly weakened by a lack of concentrative power.

A-8: The blending of the characteristics of these two features indicates a prying inquisitive mind, and although there is some measure of intuition, real depth of thought is lacking.

B-11: The characteristics (enterprising, managing, organizing, etc.) as shown by the forehead are counteracted by the lack of concentrative power. The imagination is strong and evolves many ideas which are, however, rarely applicable.

H-18: In this case the analysis would be similar to that of H-18x.


D-4 in Combination with:

B-3: The mind is naturally reflective and imaginative rather than practical, but this position of the eyebrow indicates that strong perceptive and concentrative powers have been developed, and the result is a practical outlook in general.

B-5: The disposition is naturally impractical, but through constant close observation of details the perceptive powers have been developed. The result is an adaptability for detail or routine tasks.

5. In most instances this nature is consistent in sullenness and irritability, and suspicion and jealousy are usually indicated.

D-5 in Combination with:

E-12 or H-22: This combination indicates that the individual is "a smart fellow, well met", a good mixer. But he can be temperamental and intensely moody.

H-1: In this case the person is a good conversationalist, one who can be scathing and sarcastic, or pleasant and light-hearted, depending upon his mood.

H-15: There is no question as to the keenness of this person's sense of humour, so long as the joke is not directed towards himself.

6. Erratic. Lack of concentrative ability. (For this analysis to apply fully, this eyebrow should be much higher on the brow than the photograph indicates.)


D-7 in Combination with:

E-12: The characteristics of this mouth, combined with those of the eyebrow, indicate glibness and smoothness of tongue.

H-13: In this case there is a highly developed sense of importance regarding personal rights.

8. Unsocial self-centred disposition: in many cases a "one-track" mind.
HOW TO JUDGE CHARACTER FROM THE FACE

D-8 in Combination with:
E-12 or H-22: The characteristics of both are modified, and the result is an easily misunderstood, clannish nature. There is marked selectivity in the choice of friends.

10. Temper hasty, but not necessarily violent.
11. Temper which, hasty or slow, is ungovernable.

D-11 in Combination with:
E-12: Volatile temper, nervous in origin, quickly roused but short-lived.

CHAPTER E
MOUTHS
(Analyses)


E-1 in Combination with:
D-9: The passionate qualities indicated by the mouth overrule the mildness of nature indicated by the eyebrows.

2. A warm affectionate nature with fair control over the emotions and passions.

E-2 in Combination with:
C-17: Passions in this case neither rule nor cause lack of balance. They are, however, easily aroused and excited.
C-20: This combination indicates warmth and feeling which is, however, so well controlled as to produce an outward appearance of coldness.
H-19: As previously mentioned, in the case of any characteristics which conflict with those of lines and wrinkles, preference should be given to the latter.


E-3 in Combination with:
A-5: The natural tendency toward inconsistency (indicated by the nose) has to a great extent been overcome. Firmness and decision now prevail.
C-17: The emotions and passions are, to all appearances, well controlled. But when loosed, these passions have full sway.

C-19 or G-1: Despite a moderate control over the feelings and emotions, there is a tendency towards irritability when the temper is difficult to control.

F-4: The natural lack of firmness (indicated by the chin) has been considerably overcome.

H-19: This combination is indicative of a nature which does not allow the sway of emotion to interfere with material progress. But when emotions are aroused they are excited to the extreme.


E-4 in Combination with:

C-17: In this case the combination of characteristics of mouth and eyes makes for a slightly different nature which is highly strong, irritable and excitable.

5. Lack of common sense. Unpolished nature, tactless and usually cold. In some cases this indicates meanness or cruelty.

E-5 in Combination with:

A-2 or A-3: Abundant physical energy but mental limitations and a lack (to a degree) of mental enterprise.

A-8: Here the meaning of the proverb aforementioned is doubly applicable.

B-1: In this case the qualities of the mind greatly overcome the defects of character indicated by the mouth. There is, however, much sensitivity, some self-consciousness, and a probable absence of tact.

MOUTHS

B-3: The combination of these characteristics indicates impracticality of nature, extreme sensitivity, and some selfishness.

B-5: The tactlessness and coldness of disposition indicated by the mouth detract from the kindlier qualities shown by the forehead.

B-15 or B-16: Despite a taste for testing, examining and analyzing, the lack of common sense (shown by the mouth) makes for difficulty in arriving at logical conclusions.

C-7: The finer characteristics of the mind (shown by the eye) are greatly modified by the characteristics of the mouth.

G-6: The characteristic (generosity), as indicated by the ears, is counteracted by the characteristics of the mouth.

H-8: In this combination the predominant characteristic is obsequiousness.

H-18: Here the characteristics of the mouth (especially the lack of common sense) are much modified.

5x. Fastidiousness in individual tastes, some of which are highly developed. The nature is usually sensitive, and often tactless.

6. Feelings and emotions are dominant. In many cases this type has a proscribed mind, with limited powers of logic.

E-6 in Combination with:

A-2 or A-3 or A-10 or A-11 or C-21: The characteristics of the mouth greatly modify the characteristics (mental) of combining features.

A-16: In this case there is the desire to make constructive criticisms, but the critical aptitude is lessened because of personal bias and a lack of logic.
B-3: The characteristics indicated by the mouth counteract the finer qualities of the mind, and make for an easy-going, impractical, and highly imaginative nature.

B-15 or B-16: The reasoning and analysing powers are greatly influenced, if not counteracted, by the emotions.

C-9: This combination of characteristics is indicative of a clever, thoughtful mentality which is, however, influenced by the emotions.

C-20: In this case the cold mercenary characteristics of the nature predominate.

C-24: This combination of characteristics indicates a more rational nature. Feelings, while sensitive, are well controlled.

F-3: This combination is indicative of a nature somewhat self-centred, and on the emotional side, weak.

H-17 or H-18: This combination shows a frequent conflict between personal feelings and better judgment which may frequently result in perplexity and indecision.


E-7 in Combination with:
D-5: Here the characteristics of both features are modified, and the nature, while kind and generous, can be easily upset or irritated.

D-7: The characteristics of the eyebrows detract from those (benevolence, docility, etc.) indicated by the mouth.

D-8: This combination indicates a docile, kindly, generous nature, which, however, is not socially inclined.

F-3: In this case the characteristics of the mouth greatly modify those of the chin.

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G-3: This combination indicates a sympathetic, tender-hearted disposition. There is an impetuous temper, but no real or lasting malice.

8. Irritability. Uncontrolled passion and temper.

E-8 in Combination with:
D-2: These combined characteristics are indicative of a highly strung, nervous disposition.

H-22: The blending of these characteristics shows a disposition which is sociable, friendly, and witty, despite dormant irritability, temper, and passion.


E-9 in Combination with:
G-3: This combination shows that there is an outward appearance of pride and independence although actual courage is lacking.

10. Endurance, perseverance, energy.

E-10 in Combination with:
F-4: Determination and resolution add to the character of the chin.


E-11 in Combination with:
A-11: These combined characteristics indicate a nervous self-conscious disposition which is, however, not lacking in courage.
H-11: The characteristic (ruling ability) of the wrinkle counteracts the characteristic (lack of self-confidence) indicated by the mouth.


**E-12 in Combination with:**

C-10 or C-18: The characteristics (reticence and evasion) shown by the eyes, combined with those of the mouth, indicate a wary inclination for the suppression of actual facts. Yet speech may be humorous and even garrulous. The nature, basically friendly, is changeable.

H-10: This combination of conflicting characteristics indicates a nature which is sociable, friendly and fun-loving until crossed. Then the disposition becomes spiteful, malicious and sarcastic.


**E-13 in Combination with:**

A-5: The innate tendencies (love of change, variety and great zest for life) are counteracted by the characteristics of the mouth (seriousness, melancholy, etc.).

B-2: The characteristics of the forehead detract from those (abilities for serious thought) indicated by the mouth. There are argumentative tendencies.

F-5: The characteristics (social) shown by the chin are modified by the characteristics (serious) indicated by the mouth.


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**E-15 in Combination with:**

C-17: These conflicting characteristics indicate an understanding, tactful disposition, which has, however, serious weaknesses: excitability and lack of sexual restraint.

C-19: Common sense and tact. Deep passions and a temper difficult to govern when crossed or irritated.

D-5: This combination shows that although there is an underlying tendency towards suspicion and jealousy, these traits are discreetly and tactfully concealed.

F-3: In this case the characteristics of the chin are greatly modified.

16. Vocal aptitude, especially with regard to singing.


**E-17 in Combination with:**

A-11: These conflicting characteristics indicate a nature which, despite self-consciousness, is energetic, ambitious and courageous.

B-11: The enterprising, managing qualities shown by the forehead are modified by the lack of self-confidence indicated by the mouth.

CHAPTER F

CHINS
(Analyses)

1. Normal position of chin. Firm nature, not easily persuaded against own will.

F-1 in Combination with:
A-5: In this case the characteristics of the nose are predominant.
E-6: The emotions (indicated by the mouth) sway and influence, but do not necessarily rule this mind.

2. Firmness which often amounts to stubbornness. Decisive opinions. Aversion to change ideas.

F-2 in Combination with:
C-17 or E-1: With regard to ideas and opinions the nature is decisive and even stubborn. But on the emotional side, sexual desires are not well controlled.
H-19: In this case the characteristics of the chin must be discounted.

3. Limited ability for sound judgment and reasoning. Cold, morose nature, in some cases unreliable. Note: other features should be given due consideration when they are combined with this chin.

F-3 in Combination with:
A-2: Here the characteristics (zeal, tenacity, resolution, etc) as indicated by the nose are not applied consistently, and consequently personal interests can be developed only to a degree.

A-5: The characteristics (enthusiasm, zest for life, etc.) indicated by the nose greatly modify the characteristics (moroseness, coldness, etc.) shown by the chin.
A-10 or A-16 or B-11 or B-15 or B-16: The characteristics indicated by the nose or forehead predominate over the characteristics (mental) shown by the chin.
C-7: The sympathy and intelligence shown by the eyes counteract the characteristics of the chin.
E-12 or H-8: This combination indicates a counteraction of the coldness, moroseness, etc., indicated by the chin.
H-17 or H-18: This combination shows that abilities for reasoning or judging have been developed.
H-22 or H-23: The dimples add to the congeniality of the character. The nature is friendly and good-natured, although temperamental.

4. Lack of firmness. Strength of thought and reasoning ability, but the nature can be too easily swayed by outside influences. Physical weakness. Instability.

F-4 in Combination with:
G-2: This combination indicates a nature which is morally courageous but physically weak.
H-4: In this case a developed determination counteracts the natural characteristics of the chin.
H-11: These conflicting characteristics indicate a love of ruling, some ability to rule, but a lack of consistent force and energy.

F-5 in Combination with:
C-20 or D-8 or E-4: The characteristic (coldness) counteracts the characteristic (sociability).


F-6 in Combination with:
A-15: The characteristics (narrowness, coarseness, etc.) indicated by the nose detract from the artistic tendencies shown by the chin.
C-5 or C-25: Despite a dullness of perception (shown by the eyes) there is an instinctive appreciation for beauty, colour, and objects artistic in their appeal.

7. Tastes and ability are towards mechanics, engineering or science. Courageous. Reliable, conscientious. Physical strength. Love of the outdoors and freedom of movement.

F-7 in Combination with:
B-2: This combination indicates a practical nature and physical rather than mental initiative and ability.
C-6 or C-7: The characteristics of the eyes counteract the practical quality indicated by the chin.
C-10 or C-11 or C-18: The characteristics of the eyes detract from the conscientiousness shown by the chin.
C-25: This combination is indicative of a slow and methodical hard worker whose efforts, however, must be directed or supervised.
D-3: This combination indicates much physical energy, but a lack of mental ability with which to apply or direct this energy.

D-6: These combined characteristics indicate a practical trend of mind. There is, however, a disinclination for tasks which require mental concentration.
D-7: The characteristics (scheming, cunning, etc.) indicated by the eyebrow detract from the reliability shown by the chin.

8. Lack of practical ability and business sense. The nature is carefree and conversation witty.

F-8 in Combination with:
B-14 or C-8: In this case the characteristics of the chin (lack of practicality, etc.) are greatly modified. Concentrative and perceptive powers (not inborn) have been developed.
CHAPTER G

EARS (Analyses)

1. Excitable, impetuous temper.
   
   **G-1 in Combination with:**
   
   D-9: This combination indicates a peace-loving nature which can be quickly excited but is as quickly calmed.

   
   **G-2 in Combination with:**
   
   A-6: Since normal powers of energy are limited the disposition is not naturally courageous. However, when prompted by compelling circumstances courage can be generated.
   
   E-17: These conflicting characteristics show a nature which, although far from cowardly, is ill at ease in tense or embarrassing circumstances.

   
   **G-3 in Combination with:**
   
   A-11: This combination indicates a nature energetic, ambitious and fond of excitement. Yet the natural tendency (well-hidden) is towards cowardice and pessimism.
   
   A-17: The characteristics of the nose counteract those of the ear, but there is still a tendency towards agitation over trifles.

4. Pluck.
   
   **G-4 in Combination with:**
   
   A-6: Since there is a lack of normal energy the disposition is not naturally plucky. However, prompted by compelling circumstances, courage can be generated.

5. Unmusical. Little, if any, "ear for music" or musical ability.


**G-6 in Combination with:**

B-2: These characteristics indicate commercial inclinations, but a limited capacity for reasoning, reflection, or for developing commercial enterprises.

B-3: The commercial qualities as shown by the ear are greatly modified.
F-4: The characteristics of the chin modify the physical energy indicated by the ears.

F-8: In this case the characteristics of the chin are predominant.

H-10: This is an instance of perversion. Generosity has given place to selfishness, penuriousness.

Some natural crudity and coarseness.

G-7 in Combination with:
A-18: Despite a natural tendency towards crudity and coarseness, there are still manifest some emotions of a finer nature.

Selfishness. An interest in personal welfare carried even to the detriment of others.

G-8 in Combination with:
A-17: Only the generosity indicated by the nose is counteracted by the characteristics of the ears.

E-7: The characteristics (kindliness, sympathy, etc.) shown by the mouth, counteract the selfishness indicated by the ears.

H-13: This combination is indicative of a self-protective sense of justice.


CHAPTER H
LINES—WRINKLES—DIMPLES
(Analyses)

General Remarks: It must be remembered that consistent expressions are to be relied upon. Consistent expressions, moving the various facial muscles, form lines and wrinkles on the face. Therefore should the analyses of other features conflict with those of wrinkles, preference should be given to the latter. This does not apply to dimples which are natural formations.

   This line is caused by the same muscles which, in smiling, draw up the corners of the mouth.

2. During concentration the brow muscles are drawn downward. People of credulous mind pull the muscles of the brows and cheeks upward, and the relaxing of these muscles leaves the imprint of this line.

3. This is the average or normal position of the line. It has no special meaning.

4. Ambition to accomplish. Determination.
   The tensing of the mouth muscles and the drawing forward of the chin in determination cause this line to extend below the mouth.

5. The surest sign of real wit.
   The pursing of the lips in readiness to speak causes this groove to form.

6. This is a natural groove which, if deep, always indicates modesty.
7. Talkers, speakers (public and otherwise) usually have these wrinkles, which are caused by the exercise of the jaws in talking. There is pleasure in talking.

8. Smooth, suave nature and/or obsequious manners. The desire to please. A love of approval.
   This line is most apparent on sallow cheeks, and is caused by the tensing of the cheek muscles by forced smiling or pleasantness.

   The continued moistening and drying of the lip, and the tensing and relaxing of it while moved passionately causes this horizontal wrinkle.

10. A selfish, penurious nature. Maliciousness.
    These wrinkles are caused by the twitching upward of the nose muscles.

11. The ability to command and the love of ruling natural to one who gives orders forcibly.
   The lowering movement of the brow muscles in concentration, combined with the movement of the eye muscles in dogmatic expression, forms this wrinkle across the bridge of the nose.

    The lowering of the brow muscles in concentration causes this line.

13. A love of justice and fair play.
    These two wrinkles are caused by the peculiar compressing of the brow muscles in a mental endeavour to analyse, discern, and logically determine true values.

    These wrinkles are caused by the compression of the brows as in No. 13, but to a greater degree.

15. A strong sense of humour. One who smiles or laughs a great deal.

16. A good talker or speaker. The gift of speaking clearly and/or fluently.

17. A scientific trend of mind. Desire and ability for work with difficult problems.
   When the mind dwells on concrete analysis, the brow muscles are contracted and drawn down. Habitual contraction and relaxation of these muscles leaves these wrinkles.

    The muscles at the top of the forehead, are drawn forward or downward, especially in abstract thought, and the contracting and relaxing of these muscles form these wrinkles.

18x. Desire for and effort toward logical, straightforward thought. At times, however, a sign of worry, perplexity, or narrowness of mind.

19. Lack of control over the emotions. Pleasure in physical excitement.
    Strongly sexed nature.
    The drawing up, or tensing of the muscle of the lower eyelid in excitement or emotional stress (passion, anger, laughter, tears, etc.) and the following relaxation of the muscle, leaves this wrinkle.

20. Exactness of methods. Love of admiration and approval.

21. Appreciation of art (concrete or abstract). Possible talent towards one of the arts, music, literature, painting, etc.


23. Much the same meaning as No. 22, but the person with such a cleft in the cheek has a more serious disposition.
INDEX TO CHARACTERISTICS

FOREWORD TO THE INDEX

This index does not refer to the actual page numbers but to the individual features with their analyses. Reference may therefore be made both to the feature itself in the Descriptions Section and to its corresponding analysis in the Analyses Section.

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