

than either the hand or the face. The countenance and the palm are dial plates, as it were, on which are recorded the results of character; but the foot is that which more positively marks the man whose character is thus recorded. We are told by the skilled anatomist that the most distinctive characteristic of man's physical being "is his erect position,"—that man is, indeed, "the only living creature that can stand or walk erect." And it is the foot that gives to man this power of standing and walking in an erect position. As his foot is, and as his foot is used, so is the man in walk and bearing among men.

"I have the measure of his foot," is an old-time expression for claiming to know the measure of a man; and, according to Plutarch, this idea dates back to the time of Pythagoras (the first who bore the name of a "philosopher"), who estimated the height of Hercules from the length of his foot on the Olympian stadium—where the hero had run in the races. Hence the proverb, "*Ex pede Herculem.*"—"To recognize Hercules from his foot." This phrase is not a mere fancy; it covers an important truth. To this day, the Arabs on the desert recognize the tribe of any passer along their path by the print of his foot on the chalk or the clay; and they can even identify in this way a personal friend or a familiar acquaintance. The American Indians are similarly skilled in foot reading. And any close observer of his fellows, in any part of the world, who has given much thought to this subject, knows that an indicative measure of a man is the foot measure.

Lawyers characterize Equity decisions as made according to the chancellor's "foot." This grows out of the fact that every chancellor gives a chancery decision according to his personal conscience. And, as Lord Selden suggested, "One chancellor

has a long foot, and another a short foot, a third an indifferent foot. 'Tis the same thing in the chancellor's conscience." The feet of men vary, as their characters vary, all the world over.

Mr. Eugene Field, a writer who shows soul in his poetry, and sound sense in his humor, has written a clever criticism on the various actors of the last half-century, in their representation of Hamlet, which he illustrates by sketches of merely the feet and legs of the actors. These portraits of the representative actors indicate how truly is the foot the measure of the man; for the characteristics of the actors severally are shown in these outlines of their "understanding." And so elsewhere than in the theaters. Unconsciously we judge a man, in his prevailing characteristics by his clumsy or his symmetrical foot, with its solid tread or its hesitating step, and its show of awkwardness or of self-possession, in his movement and bearing. And, even without being aware of the fact, we are all the time recognizing in the footprints of our fellows, along our pathway of life, those whom we can trust or about whom we must be in doubt, those whom we like or those whom we shrink from, as surely, even if not as intelligently, as the Indian or the Arab. We all know a friend by his footstep.

"His very foot has music in't

As he comes up the stairs."

And we shrink from the recognized footstep of an unwelcome visitor.

A woman's character is marked by her foot even more positively than a man's; for woman is ever a truer type of man at his best than it is possible for a man to be. All of us would be impressed as to the character of a woman, whatever her face or hand might be, who showed a sprawling and an ill-cared-for foot, or who showed a trim and shapely one, with a graceful and elastic tread. It would