

FACES AT THE WINDOW.

BY MRS. M. A. KIDDER.

Faces at the window
Greet me day by day;
Faces strange, are most to me,
Yet they cheer my way.
Faces sweet and gentle—
Faces strong and true—
Faces of the dear old folks—
Baby faces, too!

One fair face I notice
As I pass along;
And the sweet lips ever seem
Ready for a song!
Yet the feet are crippled,
So the neighbors say,
And she only sees the world
As it goes her way.

And there is another
Charms me as I go;
'Tis a patriarchal face
With a beard of snow,
So much trust and patience
In the steadfast eyes,
Makes one almost long for years
That he may be wise.

Faces at the window
In the palace fair,
Where the panes of crystal
Shine like jewels rare,
Calm and placid faces
Beaming in the light,
Looking down the golden way
With no wolf in sight.

Faces at the window
Where the shattered pane
Of the squalid tenement
Letteth in the rain,
Little pallid faces
Clustering here and there,
Children's faces gaunt and thin
Framed in tangled hair.

Faces from the school room
Like to budding flowers—
Faces from the factory
In the noon-tide hours,
O! these varied faces,
Known so long and well
To the ears of sympathy
What a tale they tell.

RINGS.

It is still an obscure point in the physiology of the toilet, to know whether women did not commence by ornamenting before dressing themselves. In nearly all nascent communities, the women had, and have still, no other dress than rings, on the neck, wrists, ankles, in the nose, the lips, the ears, and even the cheeks. These are of bird's feathers, little chains of shells, brilliant seeds, colored stones and metal. From the general uniformity of this custom, from the commencement of all civilization, the ring may be said to take rank as the primitive vestment. Cuvier, who, at sight of a simple jawbone, could reconstruct extinct races, could, doubtless, with more certainty, reconstruct, upon the mere examination of a ring, an antediluvian woman.

It is difficult to fix the epoch, or the country, which first introduced the use of rings. Some attribute it to Prometheus, who, having refused to ransom Pandora, the first mortal woman, presented her with a finger-ring, by way of consolation. Pliny, on the other hand, claims that, before the siege of Troy, rings were unknown, giving as a reason that Homer, who names the jewels which adorned the Trojan dames, does not mention rings. This only proves that they did not use them. In the Old Testament mention is made of rings in Egypt, in the time of Joseph, more than six hundred years before the Trojan war.

Be this as it may, before speaking of the ring as an ornament, let us say a word on its different significations.

In ancient times rings bore a symbolic significance, spiritual or mysterious; they were sacred, profane, magical,—marks of honor or of ignominy,—and their material even served to distinguish ranks and conditions. Such were the rings of priests of ancient law, worn on the hem of their robes, and whose symbolic significance is now unknown.

The high-priest of Jupiter, the *Flamendialis*, wore a ring larger than any of his co-citizens, signifying that he was beyond control in any of his functions.

The pastoral ring of our bishops is a mark of their dignity and gage of their spiritual marriage with the church.

The nuptial ring is the sign of mutual fidelity, which the priest, blessing, puts upon the finger of the wife, saying, "Accept the ring of matrimonial faith." This is the ring given to nuns, who take the church for their spouse, etc.

Rings have been also marks of scientific attainments, authority, benevolence, fidelity, nobility and chivalry. The Rabbi Solomon Jarchi cites, as an article of patrimonial inheritance, the ring, which, in the first centuries, was a mark of honor, power and dignity.

The royal ring, or signet, gave something of sovereign power to the prince intrusted with it. Pharaoh, drawing the ring from his finger, and giving it to Joseph, established him over all his kingdom (Gen. xli. 42). Alexander, on his death-bed, giving his to Perdicas, signified that he was his successor. Mucianus, under Vespasian, bore his master's ring, and, by virtue thereof, conducted the affairs of state, even without consulting the Emperor, if we may believe Ziphilien.

Among the Turks and Saracens investiture of office was made by a ring. So under the earlier kings of France, princes and sovereign lords, investing their vassals with fiefs, placed a ring upon their finger, which bore the arms granted

to them. Such rings served as the signet, or seal, which took the place of a signature.

At the consecration and coronation of kings the ring is blessed which is put on the finger. In Savoy, the ring of St. Maurice is the mark of investiture of the dukes, ever since Peter of Savoy obtained it from the Abbey of St. Maurice, in Chablais. The Doges of Venice wedded the sea yearly, on Ascension day, throwing a ring into the sea, as if to oblige it to be ever faithful to them, by express privilege of the Pope Alexander III.

A manuscript ceremonial states that dukes received their investiture by the coronet or the ring; marquises by a ruby placed on the middle finger, counts by a diamond, viscounts by a golden rod, and barons and baronets by a banner.

The kings of Persia, in signs of kindness and friendship, presented a ring, and those only could wear it who received it from their hands.

The Incas of Peru placed rings of gold in the ears of those they wished to honor.

In Rome, senators and knights only could wear gold rings. The common people wore them of iron, significant of the moderation expected from them in their habits and manners.

Rings were not only signs of honor; they were marks of ignominy as well. Among many people the ring was a sign of servitude, among others a mark of corrupt morals. At Rome, for a long period, to wear two rings was a mark of infamy. Women alone could wear two without being subject to censure.

Rings have been, also, signs of magic power. In old fairy tales and chivalrous romances they played an important part, endowing their possessors with great privileges.

That of the famous Gyges was the most noted of talismanic rings. Its history covers an admirable practical lesson. A learned Eastern scholar tells us concerning it:—

"The philosopher Gylippus first mentions this ring. It was talismanic, but reasonably so, and thus came to Gyges's hands. Gyges lived in Pelopon, about eight centuries before Christ. He was young, handsome, rich, gifted and ambitious. He consulted Gylippus at his home, near Ephesus, as to how he could best use his time and talents.

"Read this every day at the rising of the sun," answered the philosopher, and he handed to him a *golden ring*, whose escutcheon formed a plain surface of an inch in diameter, upon which was engraved nine hundred and ninety-nine letters in almost imperceptible characters.

"On his return to Pelopon, Gyges read the inscription, which was as follows:

"LOST HOURS.

"Let us suppose two individuals, one of whom rises at half-past nine in the morning, the other rises at six o'clock. Of these two persons each lives fifty years; the latter will count sixty-three thousand eight hundred and seventy-five hours, or what is the same thing, two thousand six hundred and sixty-one more days of active existence than the first."

(The inscription proceeds to estimate in figures, the value of the time thus saved, and the advance in social condition of an active population of a million rising at six instead of half-past nine.)

"Gyges seized upon the sense of this curious calculation of Gylippus. He rose many hours before his fellow-citizens; his labor, his talents, his industry, opened to him a career of distinction; he became an officer, a favorite of Candaulus, king of Lydia, and reigned after him.

"Such was the famous ring of Gyges; truly a talisman, as we see, but one which may be so to all the world."

After rings as signs and symbols, we have to consider them as ornaments, and how worn. Placed most commonly upon the fingers, they were at first worn indifferently on either hand. Later, the left was more used, as being less exposed to action, and consequent loss, than the right. And of the fingers the one next the least being most used, from the fanciful idea of a special nerve running thence to the heart.

Later still they were borne on all the fingers except the middle one, which was deemed at Rome infamous. Then came to style of wearing them on the *index*, or right forefinger; and finally they were worn in full *phalange*, three on each finger. This abuse was restricted by order of the Senate, and none wore rings that did not enjoy a certain fixed income. From the hands rings descended to the feet and ankles, and are still so worn among the East Indian nations; and they mounted to the ears, where they hold their ground among civilized barbarians as well as savages.

From the accounts of travellers we hear of negroes with ear-rings six inches in diameter; among the Mongols, a foot in length; while the Malabar women wear them of four ounces' weight, with a hole in the ear large enough to pass the hand through. The Peruvians wore a ring in the nose, proportioned in size to their husband's rank. The ancient Mexicans, Brazilians, and other nations wore rings, stones, bones, etc., in the lower lip.

The luxury and the abuse of rings furnish some curious particulars.

Nonius, a Roman senator, was the first, it is said, to wear a ring set with precious stones. He wore one worth twenty thousand crowns, and was punished by the Senate for his extravagant vanity.

The Emperor Heliogabalus never wore the same ring twice, whatever its value. The ladies followed the lead, and, says Seneca, often bore

the price of two or three patrimonies on their fingers.

Cleopatra's famous act of extravagant luxury is exceeded by Pliny's account of Tolla, the wife of Caligula. "I have seen her," he says, "arrayed for simple visits, having her fingers, arms, neck, and ears loaded with jewelry to the value of forty millions of *sestercies*" (five millions of francs).

Juvenal ridicules the Latin fashion of changing rings like garments, with the season.

In one of his epigrams he speaks of "the summer gold, which cools the sweating fingers."

PALMISTRY.

The practice of the art of palmistry has become a popular pastime both at home and abroad. For the benefit of those who are ambitious to add to their accomplishments that of playing the sibyl, we have gleaned from various sources a few practical directions. It is not difficult to tell fortunes by the hand when once a few rules and principles are fixed in the mind. Hands are divided into three kinds,—those with tapering fingers, those with square, blunt tips, and those that are spade-shaped, with cushions or pools of flesh at each side of the nail. The first and highest type, with the taper fingers, belongs to persons of quick perceptions; to extra-sensitive, very pious people; to contemplative minds and to all poets and artists, who have ideality as a prominent trait. The second type, with blunt, square-topped fingers, belongs to scientific people; to sensible, well-balanced characters, and to the class of professional or business men who are neither visionary nor altogether sordid. The third type, those that are spade-shaped, with cushions at the sides of the nail, belongs to people of material instincts, strong passions, and a love of "creature comforts."

Each finger in every kind of hand has a joint representing each of these types. The lower joint or division of the finger next to the palm of the hand stands for the body; the middle joint represents mind, intellect; and the highest, spirit, soul. If the divisions are nearly equal in length, a well-balanced character is indicated. When the lowest division is longer than the others, it denotes a sensual nature, choosing utility rather than beauty. When the middle division is the longer, it shows common sense and a logical, calculating mind. If the top joint is longer than the others, it denotes too much imagination, great ideality, and lack of practical ability.

There are good hands of each type, and, as has been shown, the proportions and divisions of the fingers have as much to do with character as the shape of the ends of the fingers; for instance, the third or lowest type of hand, with the spade-topped fingers, may belong to an artist, poet, or author, but he will probably treat his subjects in a realistic manner. Then, again, the two hands rarely correspond in every particular, and one may offset the failings of the other. Study and experience are necessary in making a just estimate of character. The third finger is called the ring finger, and is supposed to be connected most nearly with the heart.

The principal lines of the hand are easily remembered: The life, which runs round the base of the thumb; the line of the head, which begins alongside the line of life (sometimes joining it), and crossing the middle of the palm; and the line of the heart, which goes from one side of the hand to the other at the base of the fingers. If the line of life is of a ruddy color, long and unbroken, extending nearly or quite down to the wrist line, it foretells good health and long life; if it be broken at any point, it denotes severe sickness; if short, early death; if double, it shows remarkable strength and vitality. The lines encircling the wrist number the years of life, one line marking thirty years.

If a character like the sun occurs on the life line, it denotes a loss of an eye or blindness; and each cross or knot means some misfortune or difficulty, great or small according to the size of the mark. The little lines are the lesser cares and troubles. Wavy lines in the ends of the fingers or elsewhere foretell death by drowning. A crescent-shaped mark below the little finger and below the line of the heart denotes insanity. A well-defined short line joining the life line indicates marriage. If no such line appears, the person will remain single, unless there be a short line or lines on the side of the hand below the little finger, as these also denote the number of times married. The lines extending down between the third or ring finger and the little finger to the line of the heart number the loves of a lifetime. If but a single line is visible, and that is deep and clear, the person will love faithfully and warmly. A long, well-defined line of the head promises intellectual power; but it may be too long; as, if it extends quite to the edge of the band, it indicates too much calculation, craft, meanness. It should end under the third finger or thereabouts. If it is forked or double towards the end, it denotes deception and double-dealing, though, in a hand otherwise good, it may mean only extreme reticence or shyness. When this line is very short and faint, it shows stupidity, foolishness.

If the line of the heart is long, extending from the edge of the hand below the little finger up between the first and second fingers, it indicates an affectionate disposition, and also promises well for the happiness of the possessor. If it sends down short lines towards the head line, it shows that affection must be founded upon

presect; but if these small lines go upward, love is more a matter of passion and impulse. When the line of the heart is broken, it denotes inconstancy. But judgment must not be formed from any one appearance or line of the hand, as there are many things to be considered.

We should look in the left hand chiefly for honors, riches, loves, and misfortunes, and in the right for whatever pertains to health and length of days. All lines, if pale and wide, tell the absence of the quality attributed to that line, or the existence of the opposite quality. For instance, a pale, wide line of the heart indicates coldness, or even cruelty. When the lines of the left hand are clearest and ruddiest its possessor resembles his mother, both mentally and physically.

In the practice of the art of palmistry some knowledge of physiognomy is of great advantage; indeed, the two sciences go hand in hand, one supplementing the other. This is why the shrewd gypsy fortune-teller scans the face almost more closely than the hand of her patron. A few set rules in regard to the features and characteristics of the human face may well be added in this connection.

And, first of all, the soul dwells in the eye; and the ability to understand its language is inborn with most people without having to study it; but a few words in regard to it may not be amiss. Very quiet eyes, that impress and embarrass one with their great repose, signify self-command, but also great complacency and conceit. Eyes that rove hither and thither while their possessor speaks denote a deceitful, designing mind. Eyes in which the white has a yellowish tinge and is streaked with reddish veins denote strong passions. Very blue eyes bespeak a mind inclined to coquetry; gray eyes signify intelligence; greenish, falsehood and a liking for scandal; black eyes, a passionate, lively temperament; and brown, a kind, happy disposition.

Of the nose, a Roman nose denotes an enterprising, business-like character; a long nose is a sign of good sense; a perfectly straight nose indicates a pure and noble soul, unless the eyes contradict it; a *nez retroussé* signifies a spirit of mischief, wit and dash; a large nose generally indicates good mind and heart; a very small nose, good-nature, but lack of energy.

Thick lips indicate either great genius or great stupidity; very thin lips, cruelty and falsehood, particularly if they are habitually compressed. Dimples in the cheek signify roguery; in the chin, love and coquetry. A lean face is an indication of intelligence; a fat face shows a person inclined to falsehood.

Inscibility is accompanied by an erect posture open nostrils, moist temples,—displaying superficial veins, which stand out and throb under the least excitement,—a large, unequal, ill-arranged eyes, and equal use of both hands.

A good genius may be expected from middle stature, blue or gray eyes, large, prominent forehead, with temples a little hollow, a fixed, attentive look, and habitual inclination of the head.

BELLE C. GREENE.

WALKING.

Among the advantages of walking are the opportunities given for self-communion and development of originality. One has to go off into the woods now and then to maintain acquaintance with himself. The friction of society and books gives polish, it is true; but that much-prized literary gift, individuality, is endangered by the polishing process, and character is too often sacrificed for brilliancy. A walk, to yield its best influence, should be taken alone. Companionship, though pleasant, is oftentimes obtrusive, and it curtails one's liberty of thought to be perpetually conversing. Pedestrianism is superior to horseback exercise, boating, athletic sports, and gymnasium practice, in that it requires no watchfulness or strain, permits the bestowal of the whole attention on whatever attracts the traveller, and admits of the readiest correspondence between mind and action. It requires no preparation; one has only to seek the nearest outlet from the town and turn his back on his fellow-creatures, to find himself in a region that his liberated fancy may transform into a Beulah.

A SINGULAR TOMBSTONE.

Dr. Prime, the venerable editor of the New York *Observer*, usually spends the summer months travelling in his native State, and about New England, and wherever he stops he is a welcome visitor. His weekly letters in the *Observer* are widely read, and are enjoyed by everybody.

In his travels, Irenæus comes across some strange people, and many queer things which he keenly appreciates, and he gives an account of them in his interesting letters.

Among his last discoveries, Dr. Prime has found an odd monument in northern New York, which had been erected to the memory of a most excellent woman. A good man had lived happily with a devoted wife until they were well on in years, when she died. He bethought himself some fitting memorial to place over her grave, and the happy thought struck him that the square stove, by which they had been comfortable through many long winters, would be just what she would like to have if she had a voice in the matter. He had the stove taken to the churchyard and placed over the remains of his companion, who slept quietly underneath it.