

Working Paper on Astrological Physiognomy: History and Sources

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- Included Francis Galton's composite facial portraiture studies and added William Salmon's sign subdivisions.

Revised November 6, 2011

- Added Bonatti's physiognomy delineations from Book of Astronomy, Treatise 3.

Objective

Beginning with a literature review, this paper highlights the historical development of astrological physiognomy from the Greco-Roman period to the present day. Included in the literature review are the principal texts in the field of non-astrological physiognomy beginning with the pseudo-Aristotelian *Physiognomica* (3rd Cent BCE). The paper concludes with a summary of research issues which need further clarification.

Special Note

By definition a working paper represents conclusions which are tentative in nature. Additional sources will be added as they become available and as time permits. At present, the following astrological authors have yet to be surveyed: Scott, Cardano, Morin, Gaurico, and Saunders (*Physiognomie, Chiromancie, Metoposcopia* (1671)). There are also a number of untranslated Arabic physiognomy texts which I include in the literature review for completeness. Any assistance from readers interested in reviewing physiognomy models by any of these authors is welcomed.

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I. Historical Development of Astrological Physiognomy

Definition. Derived from the Greek word φυσιογνωμονικά, physiognomics (more commonly physiognomy) means judging character from bodily features. What the Greeks named physiognomy was practiced long before by the Babylonians as one of their divination methods.¹ Within the Greek tradition, the earliest surviving treatise *Physiognomonics* dates to the 3rd Century BCE and represents the first systematic compilation of physiognomy rules in the West. Like humoral and temperament theory, physiognomy was originally developed by a group of medical-philosophers using an empirical approach based on analogy and observation. Given the fact that not until the 1st Century CE does any surviving astrology text incorporate physiognomy judgments, it appears physiognomy predates astrology as a discipline.

Melothesis. Astrological physiognomy is based on the principle of *melothesis*, or the doctrine which assigns external parts of the body to each of the zodiac signs. In this tradition the head is assigned to Aries and the remaining body parts are assigned to the other eleven zodiac signs moving from head to foot. This is a largely consistent and uninterrupted tradition which dates from the earliest known Greek astrological texts. Melothesis was a very useful part of the astrologer's toolkit with applications in the diagnosis and treatment of disease.

Greco-Roman. Beyond medical applications, use of melothesis to judge physical appearance and character appears not to have been a primary concern of natal astrology during the Greco-Roman period. Why? I speculate two reasons:

No need for natal physiognomy. To begin with, in an age when many natal readings were conducted with knowledge of the physical appearance of the individual, it seems there was no pressing need to develop and test rules for judging the same.

Independent physiognomy discipline. More important was the existence of physiognomy as an independent tradition which provided astrologers access to an alternative method for character analysis. Popularity of texts by the ps.-Aristotle (3rd Cent. BCE) and Polemon (2nd Cent. CE) demonstrate the lasting influence of these non-astrological methods designed to judge character.

Both conditions appear to have limited the need for advances in astrological physiognomy for natal applications. As a result, models for astrological physiognomy during the Greco-Roman period are uneven at best. Most astrologers who took steps in this direction judged physical appearance, character, and life affairs with a single set of planet- or sign-based rules with little, if any, instruction on ranking competing significators for complex natal configurations. The exception is Ptolemy who split judgment of physical appearance and character by proposing distinct sets of rules for each. By taking this step, Ptolemy moved astrological physiognomy away from the style of non-astrological physiognomy which implicitly relied on a single set of significators for both physical appearance and character. The fact that

¹ According to Barton, the Babylonians used physiognomy for making predictions about individuals; not as a method to delineate character. See Tamsyn S. Barton, *Power and Knowledge: Astrology, Physiognomics, and Medicine under the Roman Empire*, Ann Arbor, MI: University of Michigan Press, 1994, p. 100.

Ptolemy's typology survived to the late Renaissance suggests the importance of separating physical appearance and character as two different judgments as the discipline developed.

Medieval Arab/Jewish/Persian. One of the curious features of the revival of astrology beginning with the Abassid Caliphate (750 CE) is the inconsistent mention of physiognomy rules by early astrologers. While the carryover of Greco-Roman physiognomy most likely obviated the need for astrologers to flesh out their own rules for physiognomy, the persistence of an independent tradition cannot explain on one hand why an author like Māshā'allāh would omit discussion of astrological physiognomy² yet on the other hand why Abu Bakr presented a complete set of rules for judging the same. Abu Bakr himself offers a clue to solving this conundrum in his opening comments on judging the native's face. According to Abu Bakr, the inapplicability of color rules for persons of certain races was a common complaint made against astrological physiognomy. When Abu Bakr states this criticism "pertains to the men who have prevailed in this argument,"³ we get the idea that a reasonably large faction of astrologers expressed disdain at astrological physiognomy for this reason. How could astrologers rely on such a system, critics argued, which predicted fair skin and yellow hair for Ethiopians whose race consisted of black hair and black-skinned people? Abu Bakr responded that such a condition meant the specific individual would have a lighter skin color than their parents. Likewise, an astrological prediction of the color black for Europeans implied the individual would be not as white as the parents. Whether Māshā'allāh and others fell into this anti-physiognomy faction is possible but only a speculation. This dichotomy continued during the Medieval Arab/Jewish/Persian period with only Haly Abenragel and Ibn Ezra adopting physiognomy rules similar to Abu Bakr's model. Haly appears to copy Abu Bakr directly. Ibn Ezra includes several other references, including an unknown work of Sahl's which pertains to the ruler of the rising decan as the significator for the face. Perhaps Sahl had a similar physiognomy model similar to Abu Bakr; unfortunately no such evidence has survived.

Latin West. Translations made during the 12th Century Renaissance transmitted astrological physiognomy models by Ptolemy and what I would nominate as a competing model by Abu Bakr, et. al., to the Latin West. The main difference between the two delineation styles is Ptolemy's inclusion of the Moon's phase and the Sun's season as physiognomy significators. Ptolemy also omits the rising decan as a significator for the face which is an important component of models espoused by Abu Bakr, et. al., Within the Latin West, Guido Bonatti fell into Ptolemy's camp by emphasizing planet- and sign-based rules and practically ignored decans altogether. On the other side of the spectrum was Antonio Montulmo who followed more in the style of Abu Bakr. We also know from an annotated copy of Montulmo's treatise that Regiomontanus was aware of Haly's use of decans in physiognomy. Schoener, a late compiler, included both approaches in his textbook. So far I have found no evidence that the astrological community came to any universal conclusions surrounding astrological physiognomy models by the close of Medieval European period.

² Al-Qabisi's astrology textbook (10th century) quotes a very terse set of planet-based physiognomy rules by Māshā'allāh, yet curiously Māshā'allāh omits mention of them in his *Book of Astronomy*. Nor is physiognomy mentioned by his student Abu 'Ali al-Khayyat or 'Umar al-Tabarī who was another peer.

³ Abu Bakr, *On Nativities*, trans. Benjamin Dykes, Chapter 6, forthcoming 2010.

Modern. I define the Modern period as anything written following the 1603 Jupiter-Saturn conjunction which marked the transition of the conjunction to the fiery triplicity.⁴ William Lilly opens the period. Known primarily as a horary astrologer, Lilly's astrological physiognomy is primarily based on planet-based rules of Ptolemy. He does not employ the rising decan in his system, and like most writers in the modern period, leaves behind no rules to rank competing significators for physical appearance.

Ptolemy, and to a lesser extent Lilly, are both indicative of a slight bias I have detected in favor of planet-based over sign-based rules found in astrological works. Why? I suggest two reasons. First is the influence of Ptolemy who based his physiognomy guidelines on planets and made no such explicit descriptions of physical appearance when discussing signs. The outsized influence of Ptolemy's *Tetrabiblos* on subsequent generations of astrologers is well known and may have steered physiognomy guidelines towards planet-based rules. Second was the greater demand made by katarchic astrology for physiognomy rules for criminal profiling. The fact that katarchic astrology usually yields a *single planetary significator* for identifying a specific criminal seems to account for this tradition. In contrast, *multiple significators* exist for physiognomy in natal astrology. They include the Ascendant, Ascendant sign ruler, planets positioned in the Ascendant, and planets aspecting the Ascendant in Abu Bakr's model.

Phrenology. After Lilly, there is relatively little to add to development of astrological physiognomy until the turn of the 20th century when the three-fold system of vital, motive, and mental temperaments defined by 19th century phrenologists was taken up by prominent astrologers like Alan Leo (1903), Howard Cornell (1933), and most recently Robert Zoller in his Diploma Course in Medieval Predictive Astrology (2002). To understand the relevance of the vital-motive-mental temperament system to astrological physiognomy, it is necessary to focus on the evolution of non-astrological physiognomy beginning with trends in neuroscience at the turn of the 19th century. From his personal observation that his classmates who "had good memories had large foreheads⁵," the Austrian physician Franz Joseph Gall carved a new pathway for non-astrological physiognomy by focusing of the shape of the human skull. First named 'craniology' by Gall; renamed 'phrenology' by Gall's associate Johann Spurzheim; and popularized in America and Britain by the American Fowler family, public interest in phrenology grew to the point where the field became a fashionable and profitable business within Europe, England, and the United States during the 19th century. Beyond the goal of self-knowledge most advocated by the Fowlers in America, phrenology was used (by some) to develop racial stereotypes in order to demonize enemies.⁶

⁴ Alternatively, a good case can be made for the 21-May-1702 Jupiter-Saturn conjunction as the start of the 'Modern' period because of the conjunction's placement in the cardinal fire sign of Aries. The 18-Dec-1603 conjunction occurred in the fixed fire sign of Leo; dominant political/religious themes of the 17th century included challenges against the divine rule of Kings. But not until the 18th century was this system overthrown.

⁵ Madeleine Stern, *Heads & Headlines: The Phrenological Fowlers*, Norman, Ok.: University of Oklahoma Press, 1974, p. x.

⁶ Actually not dissimilar to the aims of Polemon's physiognomy which included rhetorical attacks against enemies from foreign countries based on physiognomic stereotypes associated with races from specific geographic areas. The eugenic application of physiognomy is beyond the scope of this paper; nevertheless, it needs to be mentioned for those new to the subject. Raised to its ultimate evil purposes, the eugenic practice of genocide by the Nazi regime against Jews and other minorities has so scandalized physiognomy for some that the topic is simply untouchable. Lest there be any doubt, my goal in writing this paper is to present a literature review of both non-

Vital-Motive-Mental Temperaments. It turns out the lasting impact of phrenology on astrological physiognomy had nothing to do with how phrenologists analyzed “bumps on the head” (whose methodology I do not endorse by mentioning it here). Those unfamiliar with how phrenology was actually practiced may be surprised to learn that prior to analyzing the surface of the skull, phrenologists classified the body type using a variant of the four classical temperaments (e.g., choleric, sanguine, melancholic, or phlegmatic). Disappointed by the lack of any explicit reference to the brain/mental capacity in the classical temperament model, the Fowlers proceeded to replace the four classical temperaments with a three-fold temperament system of their own design. The ‘new and improved’ temperaments were reclassified as *vital, motive, and mental*.

Persistence of three-fold temperament systems. My initial reaction to the replacement of the four classical temperaments with a three-fold division was that it must have represented some kind of aberrant tangent in the long history of the decline of traditional medicine since the dawn of the modern era. But the three-fold system of body types was not unique to 19th century phrenologists. It can be found in typologies of the French homoeopathic physician Leon Vannier (“constitutions”) and the American psychologist William Sheldon (“somotypes”) among others.⁷ More important for students of astrological physiognomy is the similarity of these systems to Galen’s three-fold division of natural, vital, and psychic spirits which dates to the 2nd century CE. What surprised me was to learn that within Galen’s classification of what he termed the seven ‘naturals’, there is a place for both three- and four-fold systems within traditional medicine. Well known among students of temperament theory is the correspondence between the four elements, primitive qualities, humours, and temperaments.

Element	Primitive Qualities	Humours	Temperaments
Fire	Hot + Dry	Yellow bile	Choleric
Earth	Cold + Dry	Black Bile	Melancholic
Air	Hot + Wet	Blood	Sanguine
Water	Cold + Wet	Phlegm	Phlegmatic

Perhaps lesser known is Galen’s three-fold classification of spirits/forces as a part of humoral theory. Assigned to a specific organ, each of the three spirits/forces plays a key role in the creation and distribution of humours throughout the body. Comparing Galen’s spirits/forces with typologies since the days of phrenology yields the following table of correspondences:

Galen’s Spirits and Forces	Galen’s Organs	Fowler/Wells Phrenological Temperaments	Sheldon’s Somotypes	Vannier’s Constitutions
Natural	Liver	Vital	Endomorph	Phosphoric
Vital	Heart	Motive	Mesomorph	Carbonic
Psychic	Brain	Mental	Ectomorph	Fluoric

astrological and astrological methods of physiognomy. I condemn any application of physiognomy for eugenic purposes.

⁷ There is also a good case to be made that the vital, motive, and mental temperaments correspond to the kappa, pitta, and vata doshas, respectively, found in the Ayurveda system of traditional medicine.

I will have more to say about individual comparisons in the following section on sources for non-astrological physiognomy. For the moment, my point is to recognize the three-fold system of phrenological temperaments was in fact *not* an aberrant tangent in the history of traditional medicine. The mistake was to advertise the vital-motive-mental temperament system as a replacement to the four classical temperaments instead of as another separate, but related typology for body types.

Alan Leo and Howard Cornell. When Lorenzo Fowler (of the American Fowler ‘Phrenological Dynasty’) moved to London during the American Civil War, he brought American phrenology (and its new temperament model) with him. Writing forty years later, Alan Leo is the first British astrologer I have seen to incorporate the vital-motive-mental temperament system developed by the American phrenologists; he does so in his sign-based physiognomy rules. But it is the American Howard Cornell’s assignment of the vital-motive-mental temperament system to the three sign modalities (e.g., cardinal, fixed, mutable) which represents the most significant attempt to integrate the new temperament system into modern astrology. To Cornell’s credit, he recognizes the ability of the vital-motive-mental temperament system to coexist alongside the four classical temperaments. He goes so far as to rename the four classical temperaments as ‘fundamental’, the vital-motive-mental temperaments as ‘constitutional/conditional’, and introduces a third temperament named ‘natural/bodily’ which is based on the rising decan.

Recent Models. After Cornell, there are three contributions to astrological physiognomy that I have chosen to complete this survey. First is *Man and the Zodiac* (1938) written by the theosophist author Brian Ross under the pen-name of David Anrias. The book features full-body drawings of individuals which link physical appearance to the Ascendant placed in each of the 36 Hindu decans. Operating in the generation of theosophical astrologers following Alan Leo’s death in 1917, Anrias’s physiognomic assessments of decans complement Leo’s psychological approach to decan delineation. Second is *The Rising Sign Problem* (1991) by John Willner. In this book designed to aid rectification by developing a typology of facial shapes based on each of the twelve zodiac signs, Willner incorporates some observations made by traditional authorities in sign-based rules within his own system. The essence of his model is the oval, square/rectangular, and triangular shapes correlate with Ascendant signs which are cardinal, fixed, or mutable respectively. Third is *The Astrological Body Types: Fact, Form, and Expression* (1993) by Judith Hill. Illustrated with the author’s drawings, Hill’s book represents her own findings and includes many observations not found elsewhere. Together with her other recent book *Medical Astrology: A guide to planetary pathology*, Hill’s research represents a *summa* of modern astrological physiognomy and medical astrology.

II. Sample Judgments and Tools of the Trade

To demonstrate the range of physical features judged by physiognomy, consider the following examples from both Greco-Roman and Medieval periods which form bookends to the development of what is considered traditional astrological technique:

Example 1 – Greco-Roman: *He came to be of good size and manly and gracious because the two lights were pivotal, especially upon the Hour, and because they were in a masculine image of human shape.*⁸

Example 2 – Renaissance: *He will have the beauty of all limbs in proper proportion. He will have clarity, light, and a handsome color. He will be pale in body tending toward yellowness, with middling eyes, yet with small pupils; he will have moderate hair, not very curly or abundant, with a curly and elegant beard, high cheekbones, a middling body not too stout or too thin, with a proper height but somewhat taller. His body tends more toward stoutness and height. He has a round face and a venerable appearance with a certain majesty, and also abundant hair tending toward curliness and paleness. He is bald on the forward part of his head (when it will be time), has redness in the face, a mark on the left foot, and finally eyes going toward blackness. In going about he will make very great steps, and in movement he will be somewhat slower. His body will be without deforming marks, healthy and with a handsome composition. His limbs are robust and strong. The condition of his life will be more frequently turned toward health and rarely toward illness. His face corresponds more to the form of the mother than of the father. His constitution is composed of heat and temperate dryness which is called choleric.*⁹

Both Greco-Roman and Renaissance examples demonstrate the wide variety of physical features which physiognomy seeks to delineate. Culled from a variety of authors, Table 1 presents a representative checklist of physical features and corresponding traits used by various authors to describe them.

⁸ Nativity with Aquarius rising, Moon and Sun in Aquarius. Original delineation by Antigonus the Nicean with comments in this translation by Hephaistio. Robert Schmidt, translator and commentator, *The Astrological Record of the Early Sages: Antiochus, with Porphyry, Rhetorius, Serapio, Thrasyllus, Antigonus et al.*, Vol 2. Cumberland, MD.: The Golden Hind Press, 2009, p. 353.

⁹ Johannes Schoener, *On the Judgments of Nativities: Book I*, translated by Robert Hand, Reston Va.: Arhat Publications, 2001, pp. 89-90. Nativity of Maximilian I, Holy Roman Emperor. I have edited the translation to remove discussion of astrological signifiers. This list represents a compilation of different aphorisms which are not entirely consistent (e.g., ‘marks’ or ‘no marks’ on the body).

Table 1. Physiognomy: Sample Judgments.

Feature	Description
Height	tall, middling, short
Weight	fat, middling, thin
Body	overall impression (e.g., proportionality of limbs and head to torso), physical frame consistent with sex (e.g., strong/rugged ‘handsome’ bodies for males and soft/contoured bodies for females)
Posture	erect, slumping, powerful
Chest	proportion relative to overall body (wide)
Lower body	legs (thin, thick, bow-legged), hips (wide)
Gait	speed/style (walks side to side, fast, nimble)
Face ¹⁰	size (large, small) shape (long, short, round, full, fat-cheeked, finely formed, sloping)
Forehead	size (broad, protruding, narrow)
Eyes	size (large, small, fish-eyed), gaze (beautiful, sharp, piercing)
Nose	shape (sharp, hooked), nostrils (large, short, drawn, open)
Mouth/Lips	shape (thin, thick, big, drawn)
Teeth	overall appearance (straight/crooked, thin-set)
Hair	quantity (bald, thin, thick, abounding) style (curly, shaggy, smooth), beard (long, lanky, thin)
Color	identified for eyes and hair by general complexion (dark, flushed, light, pale) and by specific colors (black, grey, red, yellow, blue)

¹⁰ Judgments for the face are often included with the neck, e.g., not just ‘long face’ but ‘long face and neck.’

Considerations Before Judgment

Before presenting the building blocks of physiognomy, there are four preliminary factors which must be considered: race, ancestry, location, and age.

Race. Mention of color for eyes and hair is a reminder that rules for physiognomy were developed primarily by persons of Caucasian, Semitic, and Indian descent. These rules may not apply to persons of different races. However, variance in general features such as height, weight, and body type do exist across racial types. What this means is that in practice one must consider descriptions like ‘short’ and ‘tall’ relative to the person’s race. A ‘short’ American might well be considered ‘tall’ for the Japanese. To be sure, as one moves down the list in Table 1 to increasing levels of refinement, one is more likely to encounter descriptions of physical features which are simply not relevant for a particular race. The dominance of brown skin among Arabic races is but one example, acknowledged by Māshā’allāh by his inclusion of brown as a skin color for Saturn, Sun, Venus, and Mercury in his list of planet-based physiognomy rules.¹¹

Ancestry. Within a given race there are variations in physical appearance based on parents, grandparents, and other ancestors. One can be ‘tall’ or ‘short’ relative to persons in one’s family.

Location. Weight (fat, middling, thin) is one trait which can be influenced by mundane considerations including the native’s country, city, and neighborhood. For example, Americans are generally overweight compared to citizens of other developed countries because of the proliferation of high carbohydrate ‘comfort food’ consistent with the prominence of Venus/Cancer in the USA National Horoscope.¹² Persistent climatic conditions also influence the variety of regional foodstuffs which have a corresponding influence on diet and health.

Age. A person’s age has considerable impact on the accuracy of physiognomy judgments. For natal astrology there are two primary models for making age-based adjustments when considering physiognomy. The first divides life into four sections based on seasons and modifies the constitution by the corresponding temperament. Lilly offers the opinion that judgments for body weight only apply after physical maturity (he says 30 years) implying that delineations for a fat body not manifest until mature adulthood is reached.¹³ The implication is the influence of the hot element during the first half of life burns sufficient calories to offset weight gain. Not until cold replaces hot in the Autumn period of life will any natal predisposition for obesity reveal itself.

Age	Season	Temperament	Elements
Youth to Puberty	Spring	Sanguine	hot + wet
Young Adulthood	Summer	Choleric	hot + dry
Mature Adulthood	Autumn	Melancholic	cold + dry
End-of-Life	Winter	Phlegmatic	cold + wet

¹¹ Al-Qabīsī. *The Introduction to Astrology*. Edited and Translated by Charles. Burnett, K. Yamamoto, and Michio Yano. London: The Warburg Institute, 2004. Planet-based rules attributed to Māshā’allāh for Saturn, p. 65; Sun, p. 73; Venus, p. 77; Mercury, p. 81. The color brown does not appear in planet-based rules of Dorotheus or Maternus.

¹² *America is Born: Introducing the Regulus USA National Horoscope*, Regulus Astrology LLC, 2008, Chapter 14.

¹³ Lilly, Book 3, Chapter CXII.

A second model for making age-based adjustments to physical appearance is based on dynamic changes to the Ascendant measured by the Directing through the Bounds procedure (e.g., “circumambulations”). One example is US President Theodore Roosevelt whose physique underwent a dramatic transformation from a thin and gangly ‘Gemini’ physique to a full-bodied ‘Cancer’ physique when the directed Ascendant moved from Gemini to Cancer.¹⁴



At left, Theodore Roosevelt, directed Ascendant = 28GE08'00" on 11th birthday.

At right, Theodore Roosevelt, directed Ascendant = 6LE32'35" 37th birthday.

Notice the prominent lower jaw and the fullness of the face in adulthood compared to youth.

Variability in physical appearance over a lifetime also appears dependent on the modality of the Ascendant sign (e.g., placement in cardinal, fixed, or mutable signs). Just as authors make the connection between modality and manners, there is no reason why the same concept cannot be applied to physical appearance.¹⁵ Modality of the Ascendant sign appears to impart the range of variability as a first order condition. My own findings suggest fixed rising signs are very resilient to change; cardinal rising signs change somewhat, and mutable rising signs are subject to the greatest modifications of physical appearance. If so, then Ascendant sign modality should be considered prior to either temperament or dynamic Ascendant models when making age-based adjustments to physiognomy judgments.

¹⁴ *A Rectification Manual: The American Presidency*, Regulus Astrology LLC, third edition, 2009, p. 129.

¹⁵ See for instance Montulmo's discussion of manners: "But if any of the aforesaid significators should be in fixed signs, the native will constant in purpose, firm in his own opinions, sincere, not false." Montulmo connects the fixed modality of sign placements for significators of manners with a fixed/constant mental style. Antonius de Montulmo, *On the Judgment of Nativities*, Part 2, trans R. Hand and ed. R Schmidt, Project Hindsight, Latin Track, Vol XII, Berkeley Springs, Wv.: Golden Hind Press, 1995, p. 47.

Models for Delineating Physiognomy

Melothesis. When considering the physical body, physiognomy judgments are based on the principle of *melothesis* which assigns external body parts to each zodiac sign. Exemplified by the Zodiac Man, a popular image found in Medieval art, the head is assigned to Aries and the remaining body parts are assigned to the other eleven zodiac signs moving from head to foot. The system concludes by assigning the feet to Pisces. Though some authors make slightly different assignments, variations are very minor in what can be considered a relatively unbroken tradition from the Greco-Roman era to the present day.



Medieval Zodiac Man

In contrast with the system which assigns external parts of the body with each of the signs, there are also various systems which associate internal organs with certain planets. Assignments of Jupiter to the liver and the Sun to the heart are examples of this method. Compared to assignments made between external body parts and the zodiac signs, slightly more variation among authors is encountered for this set of planet-based melothesis rules.

Table 2. Porphyry’s Assignment of Zodiac Signs to Body Parts.¹⁶

Zodiac Sign	Body Part
Aries	The head
Taurus	The tendon and the neck
Gemini	The shoulders and upper arms
Cancer	The breast and ribs
Leo	The midriff and the stomach and the belly
Virgo	The abdomen and flanks
Libra	The kidneys and buttocks
Scorpio	The genitals and the hidden and generative places
Sagittarius	The hips (but according to some, also the glands and the bends of the elbow)
Capricorn	The loins and haunches
Aquarius	The legs and ankles
Pisces	The feet

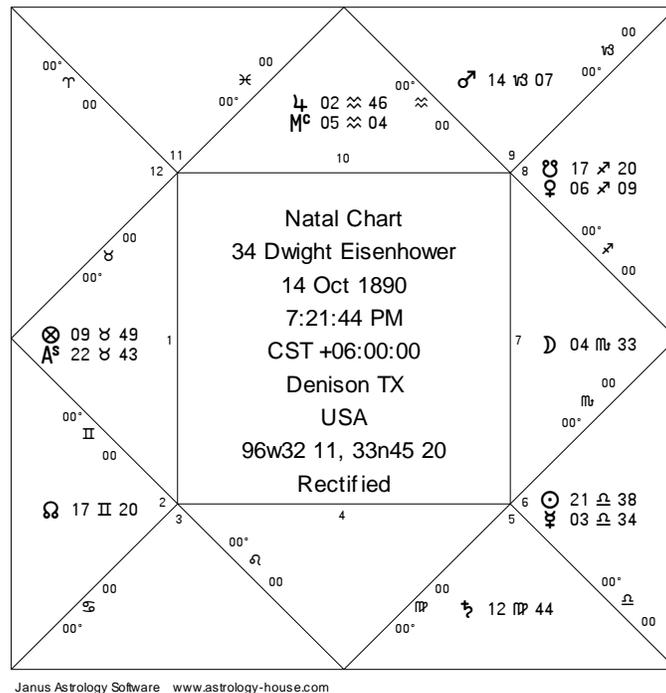
Table 3. Porphyry’s Assignment of Planets to Organs.¹⁷

Planet	Organ
Saturn	The Phlegmatic fluid and the windpipe and the loosening of the bowels
Jupiter	The liver and its condition and the cords under the stomach
Mars	Blood and kidneys and the spermatic ducts
Venus	Lungs and gall bladder
Mercury	The sense of hearing and windpipe and tongue
Sun	Heart and the arrangement that is suited to life-breath (that is, the motion of the life-breath) and the sense of sight (the right eye in the case of a man and the left in the case of a woman)
Moon	The entire body in general, but more particularly spleen and membranes and marrow and sight (the left eye in men and the right eye in women)

¹⁶ See commentary of Antiochus on Porphyry in *The Astrological Record of the Early Sages, Vol. 2, Definitions and Foundations*, Project Hindsight, Cumberland, MD.: The Golden Hind Press, 2009, p. 117.

¹⁷ Ibid, pp. 117-118.

What is the same for each human is assignment of zodiac signs to different parts of the body. What is different is how placement of various planets in each sign influence the body part associated with the respective sign. Using the malefic planets as examples, placement of either Mars or Saturn in specific zodiac signs causes harm to the body part assigned to the respective sign. Example: For Dwight Eisenhower placement of Mars in Capricorn predicts a knee injury because Capricorn is assigned to the knees and the nature of Mars is to cut, burn, or slice. Eisenhower suffered a knee injury while playing college football.¹⁸ Torn cartilage and/or tendons (most common knee injury) is consistent with the nature of Mars. Eisenhower's Saturn placement in Virgo combines the Saturnian nature of blockage and obstruction with the intestines. Eisenhower suffered from intestinal and bowel obstructions which required surgery.¹⁹



Both examples demonstrate the influence of planet/sign combinations on human body parts associated with the respective zodiac sign. Concerning illness and injuries, this style of analysis follows judgments of physiognomy and temperament as a first step. Why? Before illness and injuries can be predicted, one must know the body type and temperament which predisposes individuals to different kinds of illnesses and accidents. Example: an individual with a muscular torso and choleric temperament will more likely manifest Mars/Capricorn as a knee injury suffered while playing competitive sports compared to a phlegmatic person with the same Mars/Capricorn placement who may require knee surgery as a result of stress on ligaments and joints caused by excessive body weight. Saving the discussion of illness for another time, what follows returns the focus to physiognomy.

¹⁸ Knee injury timed by Mars directed to the MC by converse motion. See *A Rectification Manual: The American Presidency*, Regulus Astrology LLC, 3rd Ed, 2009, p. 614.

¹⁹ Bowel operation for ileitis on 9-Jun-1956 timed by sinister trine of Saturn directed to the Moon: 1-Apr-1956 by method of Regiomontanus, 7-Dec-1956 by method of Ptolemy.

Building Blocks: Signs, Decans, and Planets

The general form, shape, and appearance of the body and face is determined by the Ascendant (1st house) which signifies the physical body. Although every planet/sign combination has some effect on the physical body, only planets ruling, placed in, or aspecting the Ascendant are relevant for making physiognomy judgments.²⁰ The Ascendant sign itself is also an important factor as well as placement of the Ascendant degree in specific sign subdivisions. What follows is an introduction to physiognomy rules based on signs, sign-subdivisions, and planets. These are the ‘building blocks’ of astrological physiognomy.

Sign-based rules. Signs occupy an important position in the hierarchy of natal physiognomy because placement of the Ascendant in a rational (or ‘human’) sign is the first indication of a well-proportioned physique. This rule is based on the symbolic representation of humans in constellations which are linked to specific signs of the zodiac.²¹ The logic is based on the assumption that humans prefer their own kind - opposed to animals like oxen, lions, scorpions, and fish depicted symbolically in other zodiac signs. Therefore an individual whose horoscope features a rational sign as the Ascendant is more beautiful to other humans as a general rule.

The bulk of sign-based rules are lists which begin with Aries and cycle through the remaining zodiac signs. These rules can be quite detailed and take into consideration not only the sign but implicitly the planet which rules the sign (e.g., there will be some overlap in descriptors for ‘Aries’ in sign-based rules and its ruler ‘Mars’ in planet-based rules). Consider this following physiognomy judgment for Aries from a Greco-Roman/Hellenistic text attributed to Pythagoras:

Those having a zoidion of Aries are those who are somewhat long in the face, with drawn nostrils, kataropoi, reddish, with wide forehead, bald in the forehead, those having thin lips, fierce, all-youthful, black-eyed, with a far-ranging voice, naturally ready with a gift, sloping from the shoulders, plump, natural, those who trade their patrimony, who are very hairy, who look toward the ground, who are shaggy, long in the face, heavy, base at heart, playful, of good courage, those who join in a fight. With respect to what they do, they are liable to become famous, manly, crude, reckless, military leaders, those who are rapacious and make their living from spoils; and they are changeable.²²

Notable is the combined judgment of physical appearance and character commonly made by Greco-Roman authors. In general, descriptors for Aries such as ‘long in the face’ are retained with little variation from the Greco-Roman era to the present day.

²⁰ Ptolemy adds phases of the Moon and Sun as significators.

²¹ There are five of these human constellation-sign connections: Gemini (twins); Virgo (maiden); Libra (person holding the scales); Sagittarius (archer - but only the first half of the sign as the horse is ‘bestial’ occupies the second half); and Aquarius (waterbearer). Some authorities reduce the assessment for beauty for Aquarius, presumably because it is the only rational sign ruled by Saturn, the greater malefic, who is an enemy of Venus, the lesser benefic and significator of beauty.

²² *The Astrological Record of the Early Sages in Greek*, trans. Robert Schmidt and ed. by Robert Hand, Project Hindsight, Greek Track, Volume X, The Golden Hind Press, 1995. See section 7, pp. 29-36.

Decan-based rules. Each zodiac sign can be subdivided a number of ways. Decans are the most commonly mentioned sign subdivision related to physiognomy. Decans divide each 30 degree zodiacal sign into three sections of ten degrees making a total of thirty-six decans for the entire zodiac. Compared to other sign-based and planet-based rules which are reasonably consistent across authors, there is no consistent treatment for the application of decans in physiognomy. Within the Greco-Roman tradition, only Hephaistio includes descriptions of physical appearance based on the decans. Here is a sample delineation when the Ascendant is placed in the first ten degrees of Aries:

In general, when no other cause is counteracting, they expected those who have the first decan marking the hour to marry badly in their early years, and marry well in their later years and make a good end. The signs: The breast is thin and not fleshed out; the legs bare and lean. He will have a mark on the left side or under the left armpit. And the critical periods of this decan were recorded as the 4th year, 9th, 12th, 21st, 33rd, 49th, 52nd, 64th, 74th.²³

The balance of decan delineations by Manilius, Teucer, and Rhetorius, concern life affairs such as illness, luck in marriage, and professional success. Among more prominent Roman authors, neither Dorotheus nor Ptolemy used decans.

The uneven treatment of decans within the Greco-Roman tradition is further complicated by different styles of decan interpretation and alternate decan systems. In addition to decan delineations which include physical appearance and life affairs, there is a separate tradition which ascribes human figures to each decan whether or not the decan is tied to human images found in zodiac constellations.²⁴ This style of decan interpretation appears to be used more for magical purposes including talisman construction.²⁵ Apart from different styles of interpretation is the issue of alternate decan systems. Of competing systems, the Chaldean and Hindu decans were dominant; with the majority of authors siding with the Chaldean system. See Appendix 1.

As in the Greco-Roman, decan usage in the Medieval era remained uneven at best. A prominent author like Bonatti restricted his discussion of natal physiognomy to planet- and sign-based rules. Decan-based rules do appear in a Bonatti's horary chapter on identifying thieves; however, they are copied from Sahl and reluctantly included by Bonatti only because of his high opinion of Sahl.²⁶ For those medieval authors who chose to include decan-based physiognomy rules, Abu Bakr, Haly, Ibn Ezra, and Schoener appear representative. Abu Bakr and Haly include the lord of the decan as a significator for facial appearance after considering planets placed in the Ascendant. Schoener uses decans not for describing the native himself but to help

²³ *Hephaistio of Thebes, Apotelesmatics, Book I.* trans. Robert Schmidt and ed. Robert Hand, Project Hindsight, Greek Track, Volume VI, The Golden Hind Press, 1994. See pp. 3-25.

²⁴ For an example of this style of decan description in the early Arabic period, see *Sahl: On Questions*, 7.22, pp. 118-120 in *Works of Sahl & Māshā'allah*, trans. Benjamin Dykes, Golden Valley, Mn.: The Cazimi Press, 2008.

²⁵ The system of decan delineation which I refer to as the 'magical style' appears to be traced to Egypt when rising stars were assigned to subdivisions of the zodiac for calendrical purposes. Each star came to be associated with a God/Goddess whose image may be related to images of humans used later to describe the decans. This decan style was also used in the Egyptian medical system. The God/Goddess of the decan associated with an injured body part could be ritually invoked as a sanctioned method for medical treatment.

²⁶ Guido Bonatti, *Book of Astronomy*, trans. Ben Dykes, Golden Valley, Mn.: The Cazimi Press, 2007, pp. 477-480.

judge which parent the native most resembles in physical appearance using Abu Bakr as a source. Of the four authors, Ibn Ezra offers the most complete set of surviving decan-based rules. In addition to including descriptive decan language in the magical tradition, Ibn Ezra mentions both Chaldean and Hindu systems. In a departure from other texts, he proceeds to delineate decan-based physiognomy rules based on the Hindu system, the first astrological author I have seen do so.²⁷ Nevertheless, Ibn Ezra's use of the Hindu decans was not standard practice among medieval and early modern astrologers. Not until Alan Leo returned from his trips to India in the early 20th century were the Hindu decans revived within the western astrological tradition in any meaningful fashion. Finally, as an odd twist to the standard three-fold sign subdivision decan system, William Salmon (1644-1713) introduced an entirely new set of decans based on a six-fold sign subdivision scheme. Salmon's system was taken up later by Simmonite, published in his late Victorian textbook on natal astrology *Complete Arcana* (1890).

Dwads, or the 12th part of signs, are related to decans because signs for the 1st, 5th and 9th *dwads* of each 30 degree zodiacal sign are identical to the signs for the 1st, 2nd, and 3rd *decan* of the same sign. Said another way, dwads can be considered a fractal of all zodiac signs replicated within a single zodiac sign. Likewise, decans can be considered a fractal of all zodiac signs *with the same triplicity* within a single zodiac sign.

Table 4. Fractal linkage between Decans and Dwads for the sign of Aries.

Zodiacal Degree	Decan	Dwad
0AR00 – 2AR29	Aries	Aries
2AR30 – 4AR59	Aries	Taurus
5AR00 – 7AR29	Aries	Gemini
7AR30 – 9AR59	Aries	Cancer
10AR00 – 12AR29	Leo	Leo
12AR30 – 14AR59	Leo	Virgo
15AR00 – 17AR29	Leo	Libra
17AR30 – 19AR59	Leo	Scorpio
20AR00 – 22AR29	Sagittarius	Sagittarius
22AR30 – 24AR59	Sagittarius	Capricorn
25AR00 – 27AR29	Sagittarius	Aquarius
27AR30 – 29AR59	Sagittarius	Pisces

The earliest evidence for the use of dwads in physiognomy can be found in one of the Dead Sea Scrolls. Drawing on the Rhetorius-Teucer sign-based rules, Popovic suggests a reference to the 'foot of Taurus' as evidence that individual body parts of the Taurus Bull were assigned to the 30 degrees of the sign of Taurus based on dwad sign subdivisions. As originally suggested

²⁷ For textual evidence which supports Ibn Ezra's decan delineations made using the Hindu system, see for example the word 'intelligence' which appears under the sign Virgo itself (p. 48), the 2nd decan of Taurus assigned to Virgo (p. 28-29), and in the 3rd decan of Capricorn assigned to Virgo (p. 67). Al-Biruni may be the source for Ibn Ezra's use of Hindu decans which he included in his *Kitab al-tafhim* published in 1029 C.E after he returned from India.

by Neugebauer, specific rules for mixing melothesis with the dwads were inconsistent across the Greco-Roman tradition.²⁸

Planet-based rules. This style of physiognomy rules is written for each planet. Designed as a method to identify criminals in katarthic astrology, consider this description for Mars by Dorotheus:

*If the indicator of the characteristics of the thieves is Mars, then this thief will be red in his color, reddish in his hair, lank-haired, sharp in his vision, fat-cheeked in his face, having gaiety, a master of joking, capricious, turning himself from one condition to another condition, sharp in his glance; he rushes to injure men and to obliterate their things.*²⁹

Like sign-based rules, descriptors used in planet-based rules have remained very consistent from the Greco-Roman era to the present day.

Comment. Of the three categories, planet-based and sign-based rules are most commonly found in astrological texts. Of the two, there is a slight bias in favor of *planet-based rules*. Why? I suggest two reasons. The first is the influence of Ptolemy who based his physiognomy guidelines on planets and made no such explicit descriptions of physical appearance when discussing signs. The outsized influence of Ptolemy's *Tetrabiblos* on subsequent generations of astrologers is well known and may have steered physiognomy guidelines towards planet-based rules. Second was the greater demand made by katarthic astrology for physiognomy rules for criminal profiling. Authors like Dorotheus in fact *only* include physiognomy rules for identifying thieves in katarthic astrology, omitting *any* reference to physiognomy rules for natal applications. The fact that katarthic astrology usually yields a *single planetary significator* for identifying a specific criminal seems to account for this tradition. In contrast, *multiple significators* exist for physiognomy in natal astrology.

Rules for Height and Weight. In addition to considering the effect of each zodiac sign on height and weight, Ptolemy also considers a planet's synodic cycle with the Sun:

*Mars, when rising, makes his subjects in appearance red and white of complexion, tall and robust, gray-eyed, with thick hair, somewhat curly, and in temperament showing an excess of the warm and dry. When he is setting, he makes them in appearance simply ruddy, of middle height, with small eyes, not much hair on the body, and straight yellow hair; their temperament exceeds in the dry.*³⁰

Compared to a one-size-fits-all description for Mars supplied by Dorotheus, Ptolemy assigns characteristics to planets following their heliacal rising (large, robust, hairy). These descriptors are subtracted or otherwise minimized as planets approach their heliacal setting, an analogy to

²⁸ Mladen Popović, *Reading the Human Body: Physiognomics and Astrology in the Dead Sea Scrolls and Hellenistic-Early Roman Period Judaism*, Leiden: Brill, 2007, pp. 166-170.

²⁹ Dorotheus of Sidon, *Carmen Astrologicum*, V.35.88.

³⁰ Claudius Ptolemy, *Tetrabiblos*, trans. Robbins, 3.11.144..

bodily decay observed from mid-life to death. As final refinements to the planet's synodic cycle with the Sun, Ptolemy states that planets at their first station make the body powerful and muscular, retrograde planets interfere with proper proportion, and planets at their second station yield weak bodies.³¹

In addition to Ptolemy's refinements for height and weight, other authors suggest considering whether the Ascendant falls in a sign of long or short ascension, with a corresponding effect on tall bodies (long ascension) and short bodies (short ascension). Alternatively, some authors consider whether a planetary significator is placed in early or late degrees of a zodiac sign as an influence on tallness (late degrees) and shortness (early degrees).³²

Individual Degrees. As a final refinement, authors including Abu Ma'shar, al-Qabisi, and Bonatti classify individual degrees as masculine, feminine, bright, dark, smoky, and empty.³³ Whether or not these degrees are fixed in the tropical zodiac or refer to some implicit effect of fixed stars (which would require precession to adjust the degree definitions) remains unknown.

III. Introduction to Sources on Physiognomy

Much like humoral and temperament theory, physiognomy was a science first developed by a group of philosopher-physicians with an interest in the diagnosis and treatment of disease. Astrologers subsequently adapted physiognomy rules to planets and zodiac signs just as philosopher-physicians developed their models based on analogies within the physical environment. Because of this two-track developmental process, physiognomy has at times veered more towards a purely empirical approach rooted in medical observations; at other times towards the divinatory approach of astrology.³⁴ For this reason a literature review for physiognomy requires access to both non-astrological and astrological sources. At times the division is not clear cut; nevertheless, most authors can typically be described as either a philosopher-physician or an astrologer.

Sources on non-astrological physiognomy are vast. If Swain et. al., (2007) and Porter (2005) are indicative, then the sum of primary and secondary sources exceed several hundred. The fact that I can claim to narrow sources on non-astrological physiognomy to a few pages rests on academic research through the early modern period which has identified specific texts as canonical. Sources listed after Lavater are my own selections.

³¹ Claudius Ptolemy, *Tetrabiblos*, Book III, Chapter 11.

³² For examples of these rules, see references for Montulmo and Schoener in the companion *Working Paper on Astrological Physiognomy: History and Sources*.

³³ Guido Bonatti, *Book of Astronomy*, trans. Ben Dykes, Treatise 2, Chapters 23-24, pp. 85-87.

³⁴ Antonella Gheretti, "Physiognomy and Medicine in Islamic Culture," in Simon Swain, ed. *Seeing the Face, Seeing the Soul: Polemon's Physiognomy from Classical Antiquity to Medieval Islam*. Oxford University Press, 2007, p. 306

III-A. Sources on Non-Astrological Physiognomy

1. Greco-Roman

Primary Sources

Ps.-Aristotle, *Physiognomy* (c. 300 BCE). Earliest known physiognomy treatise.

Polemon of Laodicea, *Physiognomy* (c. 88-145 CE). Well known text in the Roman period which was later translated into Arabic and often referenced by Arab physiognomists.

Adamantius the Sophist, *Physiognomy* (c. mid 3rd Cent to end 4th Cent CE). Variant of Polemon.

Anonymus Latinus, *Book of Physiognomy* (c. 4th Cent CE). Variant of Polemon.

Galen of Pergamum (129 – ca. 200 CE). *That the Faculties of the Soul Follow the Mixtures of the Body*. The first theorist to suggest that the four humours constituted not only the shape and appearance of the body but the soul as well. Influential text for physiognomy theory.

Secondary Sources

Simon Swain (ed.), *Seeing the Face, Seeing the Soul: Polemon's Physiognomy from Classical Antiquity to Medieval Islam*, with contributions by George Boys-Stones, Jas Elsner, Antonella Gherseti, Robert Hoyland, Ian Repath, and Simon Swain, Oxford: Oxford University Press, 2007.

The four major extant treatises from the Greco-Roman era are now conveniently collected in a single volume in English translation. Texts are accompanied by separate chapters on the philosophical basis of physiognomy and its reception within Greco-Roman and Arabic cultures. With texts by Adamantius and the anonymous Latinus variants on Polemon's work, the authors primarily direct their attention to Polemon's *Physiognomy*. Polemon emerges as a member of the Roman upper class who used physiognomy as a way to maintain his family's rank, status, and wealth. He did so by using character judgments on the basis of physical appearance as rhetorical weapons against enemies. Other applications included the household where physiognomy was used for purposes ranging from choosing an appropriate wife to weeding out problematic slaves prior to purchase. Polemon's *Physiognomy* is written as a collection of rules appended by his own empirical observations. The text is devoid of any philosophical underpinnings regarding connections between the soul and the physical body.

The earlier ps.-Aristotle treatise is given further development by Gherseti in Chapter 6. The text's brief reference to temperature ("other external traits which depend on the varying proportions of bodily heat and cold", p. 649) appears the point of departure for developing the humoral basis of physiognomy by Galen, Hunayn bin Ishaq, and others.

Influence on astrology. There is a reasonable case to be made that astrologers adopted specific descriptors from physiognomy texts when creating sign-based and planet-based physiognomy rules. One example: The observation that ‘birds with coarse plumage are brave’ from the Ps.-Aristotle text appears to be recycled by astrologers who assign ‘coarse’ hair for the Mars-ruled sign of Scorpio. Mars is the planet associated with bravery and courage.

2. Medieval Arab/Jewish/Persian

Primary Sources

Hunayn ibn Ishaq (809-873 CE). *Sharḥ Kitāb al-Masā'il fī al-ḥibb lil-muta'allimīn* (Commentary on ‘The Questions on Medicine for Beginners’). Classification of seven Galenic naturals: elements, temperaments, humours, organs, forces, actions, and spirits (Chapter 1). Assigned temperaments to youth, adulthood, aging, and old age. Presented humoral basis of color of skin, hair, and eyes (Chapter 8).

Bio Link: <http://www.ishim.net/ishimj/3/09.pdf>

Book Link: <http://www.nlm.nih.gov/hmd/arabic/C2.html>

Muhammad ibn Zakariyā Rāzī (Rhazes) (865-925 CE). *Kitāb al-mansūrī fī l-tibb* (Ad Almansorem). Placed physiognomy within the Arabic medical tradition by outlining its basis in humoral physiology. Followed Galenic tradition by listing indicators (color, hair, voice, and functionality of the parts) as independent indicators of temperament beyond purely physiognomic considerations (Book 2).

Fakhr al-Din al-Razi (1149-1209 CE). *Kitāb al-firāasa*. French translation made by Yusef Mourad (Paris, 1939). Building on Rhazes’ Ad Almansorem, continued to develop humoral physiology as the basis for physiognomy. Assigned specific temperaments to organs of the body including the brain and heart. Temperament viewed as intermediate element operating between inner and outer self. Gherseti implies al-Razi helped placed physiognomy on a sounder footing by minimizing any connection to the divinatory arts (e.g., astrology). See Swain (2007), p. 301.

(Shams al-Din al-Ansari) al-Dimashqi (1256-1327 CE). *Kitāb al-firāasa (composed 1323 CE)*. Later summation of physiognomic practices.

Ibn al-Akfani (1283-1348). *Irshād al-qāsīd ilā asnā l-maqāsīd* (Guide for those Aspiring to the Most Elevated Ends). Later summation of physiognomic practices. Classified physiognomy as one of ten sciences ranked behind medicine but ahead of astrology.

Secondary Sources

Antonella Gherseti, “The Semiotic Paradigm: Physiognomy and Medicine in Islamic Culture.” Chapter 6. in Simon Swain (ed.), *Seeing the Face, Seeing the Soul: Polemon’s Physiognomy from Classical Antiquity to Medieval Islam*, with contributions by George Boys-Stones, Jas Elsner, Antonella Gherseti, Robert Hoyland, Ian Repath, and Simon Swain, Oxford: Oxford University Press, 2007

Included among Greek, Persian, and Indian works collected and translated into Arabic under the Abbasid Caliphate was the subject of physiognomy. The importance of Polemon to later works on physiognomy is revealed when we learn that Arabic authors accorded Polemon with the epithet ‘master of physiognomy.’ The earliest confirmed reference to Polemon appears in 872 CE and suggests a slightly earlier translation. This places Polemon’s transmission in the midst of the translation movement which began with the Abbasid Caliphate in 750 CE.

As head of the House of Wisdom, Hunayn ibn Ishaq occupied a central role in the development of Arabic physiognomy. Hunayn translated much of Galen as well as the ps.-Aristotle physiognomy treatise. In his own *Questions on Medicine*, Hunayn invented Arabic language for Galen’s physiological terms, a tradition adhered to by all subsequent Arab writers. Ghersetti’s survey identifies works by Rhazes and al-Razi as two subsequent canonical works on Arabic physiognomy. Ghersetti’s thesis is physiognomy was largely absorbed by medicine as a discipline, despite periodic attempts to link physiognomy to astrology.

3. Latin West

Primary Sources

ps.-Aristotle. *Secretum secretorum* (trans. 1120 by John of Seville; trans. 1232 by Philippus Tripolitanus). One of the most widely circulated books during the Medieval Era. The inclusion of a chapter on physiognomy helped maintain an interest and belief in physiognomy until roughly 1550 when the book’s influence waned.

Link to English translation: <http://www.colourcountry.net/secretum/node74.html>

ps.-Ibn Sina. *De physiognomonia libellus* (1239). Ghersetti suggests that Ibn Sin’a reputation as a physiognomist is based on the false attribution of his authorship to this text (Swain, pp. 293-294). The text combines humours, planets, and physiognomy. Have not yet reviewed.

Michael Scot (c. 1175-1232? CE). *Liber phisionomie (Book III of Liber introductorius)*. Attached to the court of Frederick II at Palermo after 1220. A mathematician, translator, astrologer, and magician, Scot was familiar with many Arabic medical treatises including Rhazes. His popular physiognomy text was reprinted multiple times through the mid-16th century. Have not yet reviewed.

Albertus Magnus (d. 1280). *De animalibus*. Demonstrated influence of Arabic authors. Embedded physiognomy aphorisms with material on anatomy of animals and humans which widened previous anthropocentric parameters. May have tried to steer physiognomy away from astrology and towards anatomy. Have not yet reviewed.

Pietro d’Abano (c. 1250 – c. 1316). *Compilatio Physionomiae* (c. 1295). Interested in reconciling Arab medicine and Greek natural philosophy. Extended usefulness of physiognomy to help one to discern friends from enemies. Explored link between physiognomy and astrology in more detail than any previous writer. Contributed to medicalization of physiognomy. Have not yet reviewed.

Michael Savonarola (1384 – 1464). *Speculum Phisionomia*. Sought to correlate the four temperaments and four elements with physiognomy in a more thorough manner. Savonarola attempted to determine correspondences between temperaments and specific physiognomic signatures, offered a physiological explanation of the particular physical feature before giving its psychological meaning. Have not yet reviewed.

Giambattista della Porta (1535 – 1615). *Physiognomonia* (1586); *Coelestial physiognomoniae* (1601). A Renaissance polymath and occultist, Della Porta is perhaps best known for his well-illustrated physiognomy text whose images are frequently found on the web. The text is more of a literature review and does not offer any substantive new material to physiognomic theory.

Bio link: <http://homepages.tscnet.com/omard1/jportat3a.html>

Link to images from Physiognomonia:

http://www.nlm.nih.gov/exhibition/historicalanatomies/porta_home.html

Secondary Sources

Martin Porter. *Windows of the Soul: Physiognomy in European Culture 1470-1780*. Oxford: Clarendon Press, 2005. Porter proposes that texts by Scott, Magnus, Abano, and Savonarola are canonical to the physiognomic tradition among Christians in Early Modern Europe.

Porter's study of European physiognomy texts begins with the first printed edition of Pietro D'Abano's 1295 physiognomy text c.1471 and concludes in 1780 following Lavater's text (see next section) by a few years. Of interest to astrologers are examples from library holdings which support the oft-cited claims of the close association of astrology and physiognomy. One highlight concerns the Medici Library: on May 10, 1547, a copied physiognomy manuscript was bound with other astrology books (including Al Qabisi) before being chained to the bench labeled 'Latin Philosophy' (Porter, 36). This anecdote suggests, at least in the early modern period, how the existence of physiognomy as a separate discipline may have displaced the need for separate models of astrological physiognomy.

4. Modern Physiognomy

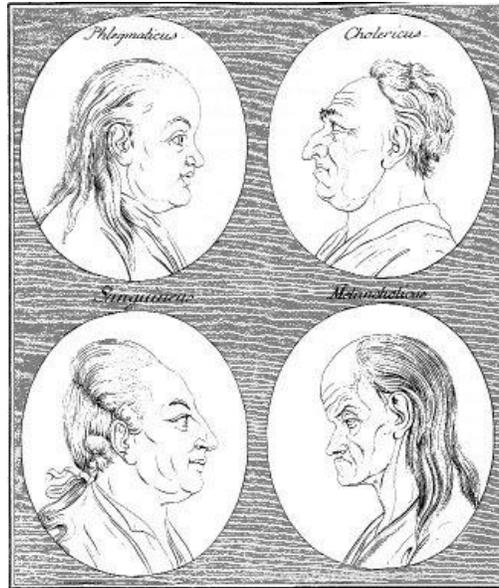
a. Johann Caspar Lavater (1741-1801)

Lavater, Johann. *Physiognomy; or, the Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind*, London: William Tegg, 1775-1778.

Influential author who reinvigorated the post-Renaissance interest in physiognomy. His underlying theory appears to be a very loose regurgitation of the Aristotelian correspondence between the vegetative, sensitive, and intellectual levels of soul with the plant, animal, and human kingdoms. Lavater also has three categories but dropped the vegetative. His system:

Organization	Physical Correspondence ³⁵
Physiological/Animal	Entire body, especially in the arm from the shoulder to the ends of the fingers.
Intellectual	Circumference and form of the solid parts of the head, especially the forehead.
Moral	Lines, marks, and transitions of the countenance.

Lavater offered no new principles, data, or method other than his own empirical observations which were widely criticized by the scientific community. He owed his popularity to the attractiveness/design of his publications as well as celebrity endorsements. Lavater's advocacy of eugenics based on physiognomy has conferred him pariah status by modern audiences.



Lavater's illustration of the four temperaments.

Influence on astrology. Though Lavater maintained no astrological influence on physiognomy, his revival of the four classical temperaments helped maintain interest in temperament theory.

b. John Varley (1778-1842)

A Treatise on Zodiacal Physiognomy, illustrated by engravings of heads and features, and accompanied by tables of the time of rising of the twelve signs of the zodiac; and containing also new and astrological explanations of some remarkable portions of ancient mythological history; published for the author, 10 1/2, Great Tichfield Street, London 1828; sold by Longman; IV, 60pp.: 6 Plates, (8vo), 25 cm; plates engraved by J.Linnell.

For sketches used to prepare this volume, see the online collection hosted by the Tate: <http://www.tate.org.uk/servlet/ArtistWorks?cgroupid=99999961&artistid=569&page=1>

English painter and astrologer who published a physiognomy treatise in 1828. This followed publication of *Visionary Heads* 1819-1820, written by Varley and illustrated by his

³⁵ Lavater, Chapter 2, pp. 23-24.

friend William Blake. I have not reviewed this work. One thesis worth pursuing is whether Varley intended his physiognomy treatise as a defense of astrology as the mechanism for physiognomy in response to Lavater's view that outward appearance was caused by man's morality and intelligence (and not by astrology).

c. Franz Joseph Gall (1758-1828)

d. Johann Spurzheim (1776-1832)

For primary and secondary sources, see The History of Phrenology on the Web

Link: <http://www.historyofphrenology.org.uk/texts.htm>

In the history of medicine, the turn of the 19th century is remembered for advances in neuroscience. Gall was the first to propose that specific functions (e.g., language) were localized to specific areas of the brain. Because this idea was controversial to the Catholic Church and the court of Franz Joseph II, Gall left Austria for France where he was able to carve out a public role for himself as a physiognomist within Parisian salons. Gall's basic thesis of localized brain function was later confirmed by Paul Broca in 1861 who determined from the autopsy of a brain-damaged man in that speech production originated in the left inferior frontal lobe. But this was a later discovery after Gall's time.

What Gall did was to combine his thesis of localized brain function with his own observations where he made analogies between the external shape of the skull and mental/moral aptitudes of the respective individual. Named *cranioscopy* in 1800, Gall identified 24 'organs' of the brain ranging from 'veneration' to 'murder' in his system. Each organ was associated with a specific external section of the skull. The system relied on the belief that the shape of the section of the skull which corresponded to one of Gall's defined 'organs' influenced the respective intellectual or moral faculty which Gall assigned to that organ.

Between 1800 and 1812 Johann Spurzheim worked as Gall's assistant. More of a promoter, Spurzheim was influential in the transmission of what he renamed *phrenology* to Britain and the United States. Spurzheim's first and only tour of America in 1832 was highly successful despite his sudden death from typhoid fever after a stay of only two months.

The Fowler & Wells American Phrenological Dynasty

e. Orson Squire Fowler (1809-1887)

f. Lorenzo Niles Fowler (1811-1896)

g. Samuel R. Wells (1820-1875)

h. Charlotte Fowler Wells (1814-1901)

i. Jessie Allen Fowler (1856-1932)

O. S. & L. N. Fowler. *Phrenology Proved, Illustrated, and Applied*. New York, 1836.

Link: http://www.google.com/books?id=np4XAAAAYAAJ&dq=orson+squire+fowler&source=gbs_navlinks_s

O. S. & L. N. Fowler. *The Illustrated Self-Instructor in Phrenology and Physiology*. NY, 1855.

Link: http://www.google.com/books?id=trYRAAAAAYAAJ&source=gbs_navlinks_s

Samuel R. Wells. *New Physiognomy, or, Signs of Character*. New York, 1865.

Link: http://www.google.com/books?id=jGQyCfLgL9IC&dq=inauthor:%22Samuel+Roberts+Wells%22&source=gbs_navlinks_s

Madeleine Stern. *Heads & Headlines: The Phrenological Fowlers*. Norman: University of Oklahoma Press, 1971.

For Orson Squire Fowler, three separate threads converged in the years 1831-1836. The first was the rise of 19th Century American reform movements with abolition the most prominent.³⁶ The second was Spurzheim's 1832 visit to Boston. The third was Fowler's membership in the Class of 1834 of Amherst College whose ranks included Henry Ward Beecher. The result was the rise of phrenology in America: marketed by the Fowlers, wedded to reform movements, and later popularized by prominent religious/reform leaders like Beecher.

Inspired by Spurzheim's phrenology introduced to America while a sophomore at Amherst (1832), Fowler quickly learned the system, became a full-time phrenologist after graduation, and within two years had published his first phrenology book (1836). Central to Fowler's initial and subsequent success was the maxim 'reform through self-knowledge' which found a ready market in 19th Century America. Self-knowledge was achievable through phrenology; reform was possible through proper application of one's faculties which included the application of phrenology to choosing a profession, wife, and other matters. One could also purchase any of the dozens of self-improvement titles from the catalog of publisher Fowler & Wells. The importance of Fowler & Wells to 19th century American life can hardly be understated. During its heyday in the decade prior to the Civil War, the firm branched out from its phrenology readings and publications to include titles on vegetarianism, hydropathy (water-cures), mesmerism, early childhood development, and sex education. Following the Civil War, the firm published the 1st volume of Susan B. Anthony's *History of Woman Suffrage* in 1881. Fowler & Wells was a highly successful publishing house located on lower Broadway in Manhattan's most prestigious business district.

As practiced by Fowler & Wells, phrenology offers two things for those tracing the history of physiognomy. First are the often ignored initial steps of body type and temperament classification performed by physiognomists prior to analysis of the head itself. Second is the reclassification of the four classical temperaments (choleric, sanguine, melancholic, phlegmatic) into a three-fold division renamed the motive, vital, and mental temperaments. Later astrologers including Alan Leo incorporated the motive, vital, and mental temperaments into their astrological systems; the source is mid-19th century phrenology practiced by Fowler & Wells.

Initial analysis steps. Published in the year following Orson Fowler's official departure from the firm (where he went on to specialize in construction of octagon houses and sex education), *The Illustrated Self-Instructor in Phrenology and Physiology (1855)* offers an introduction on how the Fowlers actually conducted phrenology readings. Of interest is this outline of Section I which covers all matters to be considered prior to examination of the head:

³⁶ The rise of the abolition movement was timed by the Moon-Ascendant primary direction sequence #3 in the Regulus USA National Horoscope. See: *America is Born: Introducing the Regulus USA National Horoscope*, Regulus Astrology LLC, 2009, pp. 154-155.

Section Headings for Section I, Physiological Conditions as Affecting and Indicating Character

1. Value of Self-Knowledge
2. Structure Corresponds with Character
3. Shape Corresponds with Character
4. Resemblance between Human and Animal Physiognomy and Character
5. Beautiful, Homely, and other forms
6. Homogeneousness, or Oneness of Structure
7. The Broad, or Vital Structure
8. The Muscular, or Powerful Temperament
9. The Long, or Active Form
10. The Sharp and Angular, or Mental Organization
11. Combinations of Temperament
12. The Laugh Corresponds with the Character
13. The Walk as Indicating Character
14. The Mode of Shaking Hands
15. The Mouth and Eyes Peculiarly Expressive of Character
16. Intonations as Expressive of Character
17. Hair, Skin, Etc., as Indicating Character
18. Physiognomy
19. Redness and Paleness of Face
20. Health and Disease as Affecting Mentality

Inclusion of factors #12-#17 represents a direct link to the Arab (Rhazes) and Greek (Galen) traditions where it is recognized that “certain physiognomic indicators (colours, hair, voice, and functionality of the parts) may provide direct, unmediated evidence of the temperament.”³⁷

Motive, Vital, and Mental Temperaments. Reclassification of the four classical temperaments (mentioned in Fowler’s 1836 book) to the motive, vital, and mental temperaments appears largely complete by the 1855 *Illustrated Self-Instructor* save for classifying the ‘long or active form’ as ‘motive’ which the Fowlers would later do. Why the change? In *New Physiognomy* (1871), Wells gives two reasons. First, the lumping of negative personality traits to melancholy and phlegmatic temperaments seemed ‘unbalanced’³⁸. Wells goes so far as to say the negative traits exemplified by the lymphatic (phlegmatic) temperament appear so permeated by disease that the lymphatic is actually an abnormal condition which needs to be excluded from any physiognomic typology. A second motivation for reclassification was based on the observation that the brain was ignored by the four temperament scheme. Phrenologists sought to reclaim its importance by proposal of the mental temperament. For complete descriptions of the new system, see Appendix IV.

Reading Wells’ *New Physiognomy*, there is little doubt that 19th century phrenologists intended to **replace** the four classical temperaments with their new vital-motive-mental system. However, when reviewing the history of humoural theory, it appears that there is room for both systems in Galen’s theory of naturals (of which there are seven)³⁹:

³⁷ Ghersetti, p. 291 in Swain.

³⁸ A reaction often shared by modern astrologers who find themselves so-classified.

³⁹ Based on Hunayn, Chapter 1, pp. 1-5.

- Elements (four)
Fire, Air, Water, Earth.
- Temperaments (nine)
Equable: balanced; Non-equable: hot, cold, wet, dry, hot+dry, hot+wet, cold+dry, cold+wet.
- Humours (four)
Blood, Phlegm, Yellow bile, Black bile.
- Organs (four)
Brain, Heart, Liver, Testicles.
- Forces (three)
Natural (liver), Vital (heart), Psychic (brain).
- Actions (two)
Single (attraction, retention, digestion, propulsion); Compound (two or more forces).
- Spirits (three)
Natural (liver), Vital (heart), Psychic (brain).

Specifically, there appears a correspondence between the motive, vital, and mental temperaments and Galen’s three natural, vital, and psychic spirits which are servants to the three forces given by the same names. Here is a summary of Galen’s scheme:

Spirits	Organ	Forces
Natural	Liver	Natural 1. served forces – generative, growth-promoting, nutritive 2. servant forces – attractive, retentive, digestive, propulsive
Vital	Heart	Vital 1. active forces – dilation and contraction of the heart 2. acted upon forces – anger, contempt, and competition for victory, leadership, fame, and emotions
Psychic	Brain	Psychic 1. forces that mediate behavior – imagination, thinking, memory 2. forces that move by volition – muscular movement 3. sensory forces – vision, hearing, smell, taste, and touch

If one carefully studied descriptions of the motive, vital, and mental temperaments given by Wells (see Appendix IV), the following table of correspondences can be made:

Galen’s Spirits and Forces	Fowler/Wells Temperaments
Natural	Vital
Vital	Motive
Psychic	Mental

While it is possible the Fowler/Wells system is purposely based on Galen (a reference by Wells to Hippocrates at least indicates an awareness of historical humoral and temperament theory), the lack of any references by Wells makes any explicit connection to Galen hypothetical. Either it was (but not attributed) or the vital-motive-mental system was independently created. Either way, what we can say is the Fowler/Wells system of physiognomy chose to emphasize a variation of Galen’s spirits/forces at the expense of the four humours/temperaments.

Examples of Motive, Vital, and Mental Temperaments

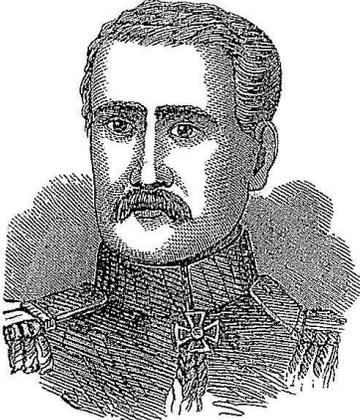


Fig. 128.—MENSCHIKOFF.

From Wells (1865), *General Forms*, Chapter VI.

Fig. 128. Alexander Menshikov (motive/oblong)

Fig. 129. Jean Paul (vital/round)

Fig. 180. Louis XVIII of France (vital/round)

Fig. 182. Elisabeth Rachel Felix (mental/pyriform)

Fig. 183. Horace Vernet (mental/pyriform)



Fig. 129.—JEAN PAUL RICHTER.



Fig. 180.—LOUIS XVIII.

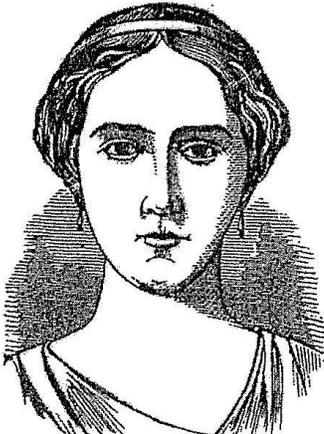


Fig. 182.—RACHEL.



Fig. 183.—HORACE VERNET.

j. Francis Galton (1822-1911)

A cousin of Charles Darwin, Francis Galton is best remembered for his early work in genetics and his advocacy for eugenics as a means to further human evolution. Galton's interest in these subjects led to a study of composite faces, a technique he invented through repeated limited exposures of a single plate to a multiple negatives of individuals with a common personality trait.

Experiments conducted over a period of years failed to prove any common traits among criminals and other categories Galton investigated. With Galton's hypothesis that common facial features among persons with similar psychological characteristics should exist, Galton's acknowledgement of a negative finding is significant. It suggests astrological judgments for physical appearance be separated from character judgments, an approach Ptolemy agreed with.



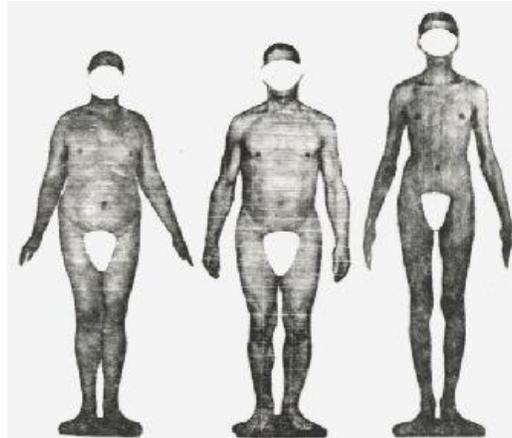
Photo credits: <http://galton.org/> (see Composite Portraiture section)

k. William Sheldon (1898-1977)

William H. Sheldon. The Varieties of Human Physique: An Introduction to Constitutional Psychology. New York: Harper & Brothers, 1940.

The American psychologist William Sheldon developed a three-fold system of body types based on thousands of photographs made of nude male Ivy League students taken as a routine part during the matriculation process. Here is Sheldon’s classification scheme⁴⁰:

Somatotype/Shape	Bodily System Emphasized	Temperament	Psychological Characteristics
Endomorphic/ Plumpness	Digestive system, especially the stomach	Viscerotonia	Tolerant Love of comfort and luxury Extravert
Mesomorphic/ Muscularity	Muscular and Circulatory system	Somatotonia	Courageous Energetic Active Dynamic Assertive Aggressive Risk Taker
Ectomorphic/ Slightness	Nervous system and Brain	Cerebrotonia	Artistic Sensitive Apprehensive Introvert



Classification of Physical Body Types
Endomorph, Mesomorph, and Ectomorph (from left to right)

Just as the case for the vital-motive-mental system of Fowler/Wells, there appears a direct linkage between Galen’s three spirits/forces and Sheldon’s somatotypes: natural=endomorph; vital=mesomorph; psychic=ectomorph. Today, Sheldon’s work is considered a fad of the 1940s/1950s. His thesis that body type impacted personality and behavior could not be confirmed by independent analysis.

⁴⁰ Similar to the system of Ernst Kretschmer (1888-1964), German psychiatrist.

I. Léon Vannier (1880-1963)

Vannier, Léon. *Typology in Homoeopathy*. Beaconsfield, Bucks, England: Beaconsfield Publishers Ltd., 1992.

A leading figure in early 20th century French homoeopathy, Vannier wrote his 1954 textbook following 35 years of observations. Though no horoscopes are presented nor is any explicit mention of astrology included, Vannier's classification of body types according to planetary mythology represents a set of planet-based physiognomy rules based on empirical observation. The text is illustrated by well-known portraits, sculptures, and the author's own drawings.

Vannier's interests are primarily medical. In addition to describing common medical problems which correspond to the seven planetary types, Vannier also presents corresponding homoeopathic remedies. Based on his medical practice, Vannier also presents a separate three-fold classification of body types based on the three most common remedies required for each. They are the Carbonic, Phosphoric, and Fluoric Constitutions. Here are his descriptions:

Carbonic. The structure of the Carbonic is rigid and straight. His upper and lower rows of teeth are in perfect occlusion. The teeth themselves are very white and the central incisors are almost square. When he is in the upright posture, the forearm projects slightly foreword and the thigh and leg are not exactly aligned, though they show no angular deformity. In forced hyperextension of the upper limb, the forearm still forms a slight angle with the upper arm.

The Carbonic is 'basic' and 'fundamental.' He is resistant and stubborn. His directing principal is order, his reasoning always logical. He likes to establish, to organize, to construct; and in whatever situation he finds himself he shows, to a high degree, a strong sense of responsibility.

Phosphoric. The Phosphoric is expressive and variable in appearance. His upper and lower rows of teeth are in perfect contact at all points, but the palatine arch is often markedly ogival. His teeth are yellow and long; the transverse diameter of the central incisors is definitely less than their vertical diameter. When he is standing erect, with the upper limb in forced hyperextension, the forearm forms a straight line with the humerus. Thigh and leg are likewise perfectly aligned.

The Phosphoric is 'elegant' and 'shapely', he is fragile and has low resistance. Naturally distinguished, the search for perfection is the dominant concern of his life. Aesthetic considerations rule his spirit and dictate his smallest actions. He loves beauty and seeks to express it.

Fluoric. The build of the Fluoric is unstable and flexible. His upper and lower rows of teeth do not meet correctly. An undershot jaw is normal in the Fluoric. His forearm forms a reflex angle with the humerus, more evident when the upper

limb is put into forced hyperextension. Thigh and leg show an angular deformity, an obtuse angle facing forwards.

The Fluoric is 'unstable' in attitude and 'irregular' in function. Uncertain and irresolute, he takes decisions on the spur of the moment, and his plans, always sudden and unpremeditated, are often contradictory. Gifted with extraordinary mimicry, the variety of his brilliant performances is astonishing.⁴¹

Vannier's tripartite Constitutional division bears strong similarity to the original Galenic tripartite model of spirits/forces, later replicated by Fowler/Wells and Sheldon. I suggest these correspondences:

Galen's Spirits and Forces	Galen's Organs	Fowler/Wells Temperaments	Sheldon's Somotypes	Vannier's Constitutions
Natural	Liver	Vital	Endomorph	Phosphoric
Vital	Heart	Motive	Mesomorph	Carbonic
Psychic	Brain	Mental	Ectomorph	Fluoric

Application to Astrology. Of interest is Vannier's addition of Terra to an otherwise standard list of seven planetary body types. Upon closer inspection it is clear that Vannier's addition is necessary because his typology for Venus applies only to Venus-ruled Libra. Terra corresponds to Venus-ruled Taurus. Implicit in the necessity for two typologies for a single planet is the dominance of sign-based over planet-based physiognomy rules – otherwise Vannier would only need one set of rules for Venus. Vannier's solution may also be symptomatic of the debate over whether Venus is cold and wet or warm and wet. Perhaps in Libra Venus is warm and wet; in Taurus, cold and wet.

⁴¹ Léon Vannier, *Typology in Homoeopathy*, trans. Marianne Harling, England: Beaconsfield Publishers LTD, 1992, p. 2.

m. Dr. Martin Gruendl

Beauty Check: Characteristics of Beautiful Faces (2001).

Site link: http://www.uni-regensburg.de/Fakultaeten/phil_Fak_II/Psychologie/Psy_II/beautycheck/english/index.htm

Designed to capture specific physical characteristics of ‘beautiful faces,’ Gruendl and students from the University of Regensburg surveyed a group of participants on the attractiveness of a sample of photographs taken of 64 female and 32 male faces ages 17-29 years. The results were categorized and morphed into a set of ‘sexy’ and ‘unsexy’ faces for each sex by facial recognition software. Characteristics of ‘sexy’ faces are presented in this table:

Characteristic features of the female “sexy face” in comparison to the “unsexy face”.	Characteristics of the male "Sexy face" in the comparison to the "unsexy face":
<ul style="list-style-type: none"> • Suntanned skin • Narrower facial shape • Less fat • Fuller lips • Slightly bigger distance of eyes • Darker, narrower eye brows • More, longer and darker lashes • Higher cheek bones • Narrower nose • No eye rings • Thinner lids 	<ul style="list-style-type: none"> • Browner skin • Narrower facial shape • Less fat • Fuller and more symmetrical lips • Darker eye brows • More and darker lashes • Upper half of the face broader in relation to the lower • Higher cheek bones • Prominent lower jaw • More prominent chin • No receding brows • Thinner lids • No wrinkles between nose and corner of the mouth

Application to astrology. One physiognomy rule states that Ascendants of human signs are more likely to be attractive than non-human signs.⁴² This aphorism is one which I have not confirmed in empirical tests. Reviewing the results of *Beauty Check* and the failure of the human sign rule, it seems the more salient principle to beauty is symmetry and ratios based on the mathematical golden ratio (e.g., 0.618). Proportions using the golden mean appeared more attractive to the Greeks who used this mathematical principle in many areas of life including architecture (e.g., the Parthenon).⁴³ While *Beauty Check* did not use the golden mean when classifying faces, it seems the wideness of “unsexy faces” violates the golden mean proportion.

A separate result – a prominent lower jaw in the face of “sexy men” but *not* “sexy women” – appears relevant for fixed signs in Willner’s astrological sign model whose square/rectangular shape is framed by a prominent lower jaw. Fixed signs with their associated prominent lower jaws are ‘handsome’ for men but not for women.

⁴² To recap, the human signs are Gemini, Virgo, Libra, Aquarius, and the first half of Sagittarius. Schoener states “particularly those signs which have a human form . . . make elegant bodies and seemly figures.” See Johannes Schoener, *Book of Nativities*, Book I, trans. Robert Hand, Arhat Publications, 2001, p. 80.

⁴³ See Robert Lawlor, *Sacred Geometry: Philosophy and Practice*, Thames & Hudson, 1989.

III-B. Sources on Astrological Physiognomy

1. Hellenistic (Greco-Roman)⁴⁴

a. Dead Sea Scrolls: 4QZodiacal Physiognomy & 4QPhysiognomy ar

Mladen Popović. *Reading the Human Body: Physiognomics and Astrology in the Dead Sea Scrolls and Hellenistic-Early Roman Period Judaism*, Leiden: Brill, 2007.

Popović dates two Dead Sea Scrolls named *4QZodiacal Physiognomy* and *4QPhysiognomy ar* to 30 BCE-20CE and 50-25BCE respectively. Subjected to a comprehensive study as part of a 2006 doctoral dissertation (University of Groningen), the first Dead Sea Scroll fragment includes one of the earliest dated set of sign-based physiognomy rules. ‘Fragment’ is the operative word for these sources. Just a few scraps of text remain from the originals. Based on a comparative study of Teucer, Maternus, and two Vatican codices studied by Neugebauer, Popović suggests that the dodecatemoria (dwads) played a supplementary role in physiognomy.

Building Blocks

- Sign-based rules
- Dwad-based rules (implied)

b. Teucer (speculatively 1st Century CE)

The Astrological Record of the Early Sages in Greek, trans. Robert Schmidt and ed. by Robert Hand, Project Hindsight, Greek Track, Volume X, The Golden Hind Press, 1995. See section 16, pp. 71-78. For the Rhetorius-Teucer interpolation, see Appendices I & II of the Rhetorius translation by Holden (below).

Teucer of Babylon’s original works are mostly lost, but his list of planet-based and sign-based rules were later edited and presented by Rhetorius (referred to as ‘Rhetorius-Teucer’). Teucer is also credited with the first delineation of decans. No method of choosing between planet and sign-based rules has been discovered in surviving fragments by Teucer.

Building Blocks

- Sign-based rules. See Rhetorius, pp. 167-190
- Planet-based rules. See Rhetorius, pp. 195-206

Teucer’s decan delineations (Rhetorius, pp. 9-11) mention life affairs and do not give any rules for physiognomy. Schmidt and Hand present different excerpts of Teucer for the decans which also concern life affairs.

⁴⁴ What is currently referred to as ‘Hellenistic Astrology’ spans the period from c. 2nd Century BCE to the 6th Century CE and covers both ‘Greek’ and ‘Roman’ classical periods. For a chronological overview of Hellenistic astrologers and their methods, see Project Hindsight’s *Catalogue of Hellenistic Astrologers and Their Writings* online: <http://projecthindsight.com/reference/catalog.html>.

c. Ps.-Pythagoras (speculatively early Greco-Roman Era)

The Astrological Record of the Early Sages in Greek, trans. Robert Schmidt and ed. by Robert Hand, Project Hindsight, Greek Track, Volume X, The Golden Hind Press, 1995, Section 7, pp. 29-36.

Published in 1995 as part of the original Greek track, translator Robert Schmidt notes that of the planet-based and sign-based physiognomy rules left by this pseudonymous author, this set of sign-based rules was the most extensive found in the entire Greco-Roman literature. No method of choosing between planet and sign-based rules is provided.

Building Blocks

- Planet-based rules, pp. 30-32.
- Sign-based rules, pp. 32-36.

d. Dorotheus (presumed 1st Century CE)

Carmen Astrologicum, trans. David Pingree, BSB B.G. Teubner Verlagsgesellschaft, 1976..

Presented as the method for determining the physical appearance of a thief within katarchic astrology, Dorotheus lists both planet-based and sign-based rules as well as a method for combining them in judgments. As such he is the first author which presents a systematic method of combining both types of rules.

Building Blocks

- Planets in the 7th house, if empty consider
- Planets in the 9th house, if empty consider
- Planets in the 12th house, if empty consider
- Planets conjunct the Moon, if none consider
- Planets the Moon separates from and applies toward.
- Once choosing the planetary significator, mix the significations of the planet with indications of the sign where the planet is placed.

Rules for Judgment

When more than one planetary significator exists, Dorotheus uses the terms ‘suitable’ and ‘more appropriate’ when instructing the reader how to mix planet-based and sign-based rules. The implied additional rules for judgment are not specified. Applying this system to natal astrology would look something like this:

- Planets in the 1st house
- Planets the Moon separates from and applies toward
- Choose the most suitable planet if more than one exists
- Mix the significations of the planet with the sign where he travels.

e. Ptolemy (2nd Century AD)

Tetrabiblos, trans. Robbins, Loeb Classical Library, Vol. 1, Harvard University Press, 1940. See Book III, Chapter 11, ‘Of Bodily Form and Temperament.’

Bernard Eccles. ‘Astrological physiognomy from Ptolemy to the present day’, *Culture and Cosmos* Vol. 7 no 2, Autumn/Winter 2003, pp. 15-36. Recent review which focuses on the influence of Ptolemy’s planet-based rules on subsequent generations of astrological writers.

Ptolemy’s procedure for predicting physiognomy is presented jointly with assessment of temperament; one set of rules applies for both judgments.

Building Blocks

- Ascendant sign
- Planets placed in the Ascendant
- Ascendant ruler (**Ptolemy indicates rulers have more power**)
- Moon
- Moon’s ruler (**Ptolemy indicates rulers have more power**)
- Fixed stars rising

After assessing these signifiers, Ptolemy presents a list of planet-based physiognomy rules which modify a planet’s general features by its synodic position with the Sun.

Planet’s Solar Phase	Effect
Under the Sunbeams	Without repute but able to bear hardship and oppression.
Heliacal rising to 1 st station	Large, tall, hairy
1 st station	Powerful and muscular.
Retrograde	Not well-proportioned.
2 nd station	Rather weak.
2 nd station to helical setting	Small, short, less hair.
Under the sunbeams	Without repute but able to bear hardship and oppression.

Next Ptolemy introduces the seasonal impact on physiognomy by considering the Sun’s placement during the four seasons of the year:

Season	Sun’s Sign	Effect on Physiognomy And Temperament
Spring	♈ ♉ ♊	Well-favoured in complexion, stature, robustness, and eyes, and exceeding in the moist and warm.
Summer	♋ ♌ ♍	Moderately good complexion and moderate height, robust, with large eyes and thick and curly hair, exceeding in the warm and dry.
Fall	♎ ♏ ♐	Sallow, spare, slender, sickly, with moderately curling hair and good eyes, exceeding in the dry and cold.
Winter	♑ ♒ ♓	Dark complexion, moderate height, straight hair, with little hair on their bodies, somewhat graceful, and exceeding in the cold and moist.

Ptolemy concludes with these observations for individual signs.

Sign	Effect on Physiognomy
♁ ♃ ♅ ♆ ♇ (1 st half)	Harmonious of movement and well-proportioned.
♄ ♃ ♇	Large in size.
♁ ♅ ♆	Small in size.
♁ ♃ ♄	Upper and fore parts more robust and the lower and hind parts weaker.
♇ ♄ ♁	Fore parts cause slenderness and hind parts robustness.
♃ ♅ ♇	Well-proportioned and graceful.
♄ ♁ ♃	Awkwardness and disproportion.

Rules for Judgment

Like Dorotheus, Ptolemy is quite vague on rules for synthesizing his sign- & planet-based rules.

So it is with the rest, and it is fitting that we should observe and combine all these things and make a conjecture as to the character which results from the mixture, with regard both to the form and to the temperament of the body.

An attempt to systematize Ptolemy’s rules might look like this:

- Create initial list of significators.
- Narrow the list of significators to one (or more) planets. Focus on rulers.
- Consider intrinsic nature of planets for selected significators.
- Modify intrinsic planetary nature by the synodic position relative to the Sun.
- Modify intrinsic planetary nature by the sign placement.
- As a separate analysis input, add effects of the Sun’s season.
- Combine the results of steps #1-5 and #6 and form a judgment.

f. Valens (2nd Century AD)

Valens omits any physical description of the planets and signs in Book 1, Chapters 1 & 2, of his *Anthology*. No other physiognomy references have been found in translations to date.

g. Paulus Alexandrinus (4th Century AD) Introductory Matters, c. 378 CE

Late Classical Astrology: Paulus Alexandrinus and Olympiodorus, trans. Greenbaum, Reston, VA.: Arhat, 2001.

No planet- or sign-based physiognomy rules are listed. But the following comments may be relevant in judging the role of decans and dwads as model inputs by other authors. For decans, Paulus says: “and in the forming of each decan a face of one of the seven stars is manifested in which it rejoices as if it were in the whole zodiacal house itself” (p. 11). For dwads, Olympiodorus states: “then after you find the dodekatemorien . . . examine which of the stars is

in that zoidion in which the dodekatemorion has fallen, whether it is a benefic or malefic, in sect together or contrary to sect, or if none of the stars is there at all” (p. 100).

h. Firmicus Maternus (middle 4th Century AD)

Ancient Astrology: Theory and Practice, trans. J. R. Bram. Park Ridge, N.J.: Noyes Press, 1975. Chaldean decans, pp. 34-36.; effect of planet(s) conjunct the Ascending degree on life affairs, pp. 75-115; effect of Mars conjunct the Ascendant on physiognomy, p. 82.; physiognomy description for Ruler of the Chart, pp. 138-144.; effect of Ascendant placed in various terms on character, pp. 163-166.; effect of fixed stars when rising with the Ascendant degree, pp. 272-281.; effect of individual degrees rising on character and fate, pp. 281-300.

Maternus introduces a very brief set of planet-based rules for the Ruler of the Chart. Some are so brief to warrant only a phrase (e.g., for Mars “they have red hair and bloodshot eyes...”). In a separate section on planets conjunct the Ascendant degree, Maternus in passing mentions the following for Mars: “In a morning rising without aspect of Jupiter he will make them dark-complexioned, rather tall, willing to give more than their income allows.” Similar aphorisms for other planets conjunct the Ascendant degree are omitted.

Building Blocks

Though Maternus left no complete set of rules for judgment of physiognomy, from what does survive the following factors can reasonably be deemed signifiers:

By Direct Reference

- Ruler of the Chart (planet-based rules)
- Planets conjunct the Ascendant

Indirect Reference

- Rising Decan
- Rising Term/Bound
- Rising Fixed Star(s)
- Rising Degree

i. Hephaistio (5th Century AD, c. 415 CE)

Hephasistio of Thebes, Apotelesmatics, Books I and II. trans. Robert Schmidt and ed. Robert Hand, Project Hindsight, Greek Track, Volume VI, The Golden Hind Press, 1994.

Building Blocks

- Sign-based rules (included in section on rectification), Book II, pp. 12-13.
- Decan-based rules, Book 1, pp. 3-25.

Rules for Judgment

- Follows Ptolemy's Tetrabiblos (Book III, Chapter 16) with one exception. When discussing the seasons, Hephaistio substitutes Jupiter (whose nature is hot and wet) for Ptolemy's description of the spring season as hot and wet. Similar planet-seasonal substitutions can be inferred from the balance of the passage (untranslated by Schmidt).

j. Rhetorius (6th/7th Century AD)

Rhetorius the Egyptian, Astrological Compendium Containing His Explanation and Narration of The Whole Art of Astrology, trans. James Holdern, Tempe, Az.: American Federation of Astrologers, Inc., 2009. See section 10, pp. 9-12 for decan delineations and Appendices I and II pp. 165-206 for his compilation of Teucer's planet- and sign-based rules (referred to as *Rhetorius-Teucer* elsewhere in this paper).

After recognizing the contributions of Teucer of Babylon for delineation of decans, Rhetorius presents his own set of delineations. Compared to the Rhetorius-Teucer delineations, what Rhetorius presents is considerably slimmed down. Compare the two approaches:

For the sign of Aries, Rhetorius-Teucer provides this description of physical appearance:

And when it is rising or containing the Moon, it denotes [those who have] a flushed face, [are] long-nosed, black-eyed, with a bald forehead, dignified, slim, shapely, skinny-legged, with a pleasant voice, [and are] magnanimous.

For the first decan of Aries, Rhetorius-Teucer predicts these life affairs (no physiognomy reference):

And those in the 1st decan are energetic, ruling. To abandon or to flee from his native land, and, passing through much land and sea, and admired abroad, to turn about for a time, and having injured many things; and his father will not have an easy death, and his inheritance will be dissipated, and he will cast out his brothers, and the secret places of his body will fall away.

Now here is Rhetorius' delineation of the 1st decan of Aries:

In the first decan of Aries it makes dangers, plots, fluctuations...

In fact, Rhetorius makes no mention of sign-based physiognomy rules left by Teucer. The only explicit physiognomy rules I have found by Rhetorius is a set of sign-based rules for judging baldness (section 63, p. 188).

2. Medieval Arab/Jewish/Persian

a. Māshā'allāh (c. 740 – c. 815 AD)

Works of Sahl and Māshā'allāh, trans. Benjamin Dykes, Golden Valley, MN.: Cazimi Press, 2008. *On Nativities*, pp. 391-416.

Persian Nativities, Vol. I. Māshā'allāh & Abū'Ali, trans. and ed. Benjamin Dykes, Minneapolis, MN.: Cazimi Press, 2009. *Book of Aristotle*, pp. 1-226.

References to a brief set of planet-based rules by Māshā'allāh survive in Al-Qabisi's later *Introduction to Astrology*. Māshā'allāh's text *On Nativities* jumps from the discussion of longevity directly to manners, omitting any discussion of physiognomy which Ptolemy and other authors usually sandwich between these two topics. Nor does Māshā'allāh's text *Book of Aristotle* include any discussion of physiognomy.

b. 'Umar al-Tabarī (died c. 815 AD)

Three Books on Nativities, trans. by Robert Hand and ed. by Robert Schmidt. Berkeley Springs, W. Va.: Golden Hind Press, 1997.

'Umar limits his discussion of the Ascendant to matters of longevity including identification of the hilaj and al-kadukadah. No mention of physiognomy is made. However, when starting his discussion of the 12 houses 'Umar does give hints for relevant 1st house signifiers. They are the Ascendant, Ascendant sign ruler, Ascendant triplicity rulers, the Moon, and the Moon's ruler.⁴⁵

c. Abu 'Ali al-Khayyat. (ca. 770 – ca. 835 AD)

Persian Nativities, Vol. I. Māshā'allāh & Abū'Ali, trans. and ed. Benjamin Dykes, Minneapolis, MN.: Cazimi Press, 2009. *On the Judgements of Nativities*, 227-349.

In his textbook *On the Judgments of Nativities*, Abu 'Ali follows the practice of his teacher Māshā'allāh by jumping from longevity to manners without any mention of physiognomy.

⁴⁵ 'Umar al-Tabarī, *Three Books on Nativities*, trans. by Robert Hand and ed. by Robert Schmidt. Berkeley Springs, W. Va.: Golden Hind Press, 1997, p. 56.

d. Abu Bakr (ca. early 9th Century)

Persian Nativities, Vol. II., trans. and ed. Benjamin Dykes, Minneapolis, MN.: Cazimi Press, 2009. *On Nativities*.

In his textbook *On Nativities*, Abu Bakr provides the earliest and most complete treatment of astrological physiognomy found (to date) in the Medieval Arab/Jewish/Persian period. The rules for judgment are later copied nearly verbatim by Haly Abenragel.

Building Blocks

- Sign-based rules
- Planet-based rules

Rules for Judgment

- If any planet placed in the Ascendant has dignity in the Ascendant degree by sign, exaltation, triplicity, or bound, that planet is the primary significator of the face.
- If multiple planets are placed in the Ascendant, judge the face by the Lord of the rising decan, mixing it with the planet the Lord of the rising decan commits its own strength.
- If the Ascendant is untenanted, choose the Lord of the rising decan provided that planet aspects the Ascendant.
- If the Lord of the rising decan is cadent from the Ascendant, choose a planet with a closer aspect to the Ascendant, favoring one who has dignity by sign, exaltation, triplicity, or bound in the position of the Ascendant degree.
- Integrate colors and shapes of the planets with colors and shapes of the signs and bounds where they are placed to reach a judgment of the color of the face and body.
- Additional rules given for beauty based on benefic and malefic planets, signs, and chart sect.

e. Sahl bin Bishr (1st half 9th Century)

Works of Sahl and Māshā 'allāh, trans. Benjamin Dykes, Golden Valley, MN.: Cazimi Press, 2008. *On Questions*, pp. 67-186.

In *On Questions*, Sahl employs decan-based rules for judging physiognomy of criminals. Sahl uses what I term the 'magical style' of decan delineation. Separately, there is a secondary reference to Sahl by Ibn Ezra⁴⁶ which states the ruler of the face of the Ascendant indicates the face of the person. I have been unable to track down the original reference in Sahl.

⁴⁶ Ibn Ezra, *The Book of Nativities and Revolutions*, trans. Meira Epstein, Arhat Publications, 2008, p. 15.

f. Abū Ma'shar (c. 787 – c. 886)

No mention of either planet-based or sign-based physiognomy rules appear in Abu Ma'shar's *Abbreviation* or *Great Introduction to Astrology*.

g. Al-Qabīsi (d. 967).

The Introduction to Astrology. Ed. and trans. by Charles. Burnett, K. Yamamoto, and Michio Yano. London: The Warburg Institute, 2004. planet-based rules for Saturn, p. 65; Jupiter, pp. 67.69; Mars, p. 71; Sun, p. 73; Venus, p. 77; Mercury, p. 81; Moon, pp. 83, 85.

Al-Qabīsi quotes planet-based rules of Māshā'allāh and Dorotheus but makes no indication of how to choose the appropriate planet for judging physiognomy.

h. Ibn abī al-Rijāl (Haly Abenragel) (died after 1037)

Kitāb al-bāri' fi ahkām an-nujūm (written prior to 1037 CE). Translated to Old Castilian (*El libro conplido en los iudizios de las estrellas*) for Alfonso X in 1254. Translated to Latin (*De iudiciis astrorum*) and published in multiple editions from 1485 to 1571.

Building Blocks

- (Chaldean) Decan-based rules in the style of Hephaestio (Book 1, Chapter 3).
- Sign-based and planet-based rules not investigated.

Rules for Judgment (Book 4, Chapter 9)

- As noted previously, Haly Abenragel's system appears a direct copy from Abu Bakr.
- Ascendant
- Planets placed in the Ascendant have a greater influence on physical appearance than planets ruling the Ascendant. Planets prioritized by having dignity in the position of the Ascendant degree (sign, exaltation, bound, triplicity) and by proximity to Ascendant degree.
- A peregrine planet placed in the Ascendant has greater influence on appearance if the Ascendant rulers are remote (assume this to mean if placed in signs of aversion).
- Rising decan and its ruler; mixed with above testimony but achieves highest influence on appearance if no planets found in the Ascendant sign.
- Ascendant rulers in signs which aspect the Ascendant will have some influence on appearance.

i. Al-Biruni (973 – 1049)

The Book of Instruction in the Elements of the Art of Astrology. Trans. by R. Ramsay Wright. London, 1934.

Includes lists of planet-based and sign-based physiognomy rules. No indication on how to combine both factors for natal interpretation.

j. Ibn Ezra (1092 - 1167)

The Beginning of Wisdom. Trans. by Meira Epstein. Reston, Va.: Arhat Publications, 1998.

The Book of Reasons. Trans. by Meira Epstein. Privately published.

The Book of Nativities and Revolutions. Trans. by Meira Epstein. Reston, Va.: Arhat Publications, 2008.

Building Blocks

- Planet-based rules (*Book of Reasons*, pp. 26-33).
- Sign-based and decan-based rules. Decans are delineated in both the magical style and according to the Hindu system (*Book of Wisdom*, pp. 20-75).

Rules for Judgment (*Book of Nativities and Revolutions*, pp. 14-15).

- Beauty given by Ascendant, Ascendant ruler, or Moon placed in human signs.
- Prefers sign-based over planet-based rules given he refers the reader back to sign-based rules made in *Book of Wisdom* for physiognomy judgments.
- Agrees with Sahl that the ruler of the rising decan predicts facial appearance when it aspects the Ascendant. Does not specify decan type but delineation of Hindu decans suggests their importance.
- Weight based on latitude of the Ruler of the Chart.
- Height based on Ascendant in signs of long/short ascension; 1st decan indicates tall height.

3. Medieval Latin West

a. Guido Bonatti (c. 1210-1290)

Book of Astronomy (c. 1276) trans. Benjamin Dykes, Minneapolis, Minn.: The Cazimi Press, 2007. Bonatti presents physiognomy rules in Treatise 3: Planets and Treatise 9: Nativities.

Building Blocks

- Planet-based rules (Treatise 3, pp. 149-197). Towards the end of each Planet section, Bonatti references physiognomy descriptions by other authors including Māshā'allāh, Dorotheus, and ad-Dawla. Saturn, pp. 154-155; Jupiter, p. 158; Mars, p. 163; Sun, pp. 167-168; Venus, pp. 172-173; Mercury, p. 178; Moon, p. 183.
- Sign-based rules (Treatise 3, Chapter 12: On the shapes or figures which the signs give to a native, pp. 193-194). States that both planets and signs have an effect on physiognomy and that one cannot rely on planetary signifiers alone to judge physiognomy. Reproduced in Appendix II.
- Planet-based rules (Treatise 9, Part 2, pp. 1154-1172). Predominantly in the style of Ptolemy, Bonatti includes physical descriptions based on single planets and planet pairs.

Rules for Judgment (Treatise 9)

- Considerations Before Judgment: parents, ancestors (up to 7 prior generations)
- Ascendant sign
- Ascendant sign ruler
- Al-mubtazz of Ascendant
- Al-mubtazz 'in the hour of the nativity' – but Bonatti does not specify what planet this is.
- Judge the form and shape of the body from the stronger of the Al-mubtazz of the Ascendant and the Al-mubtazz in the hour of the nativity.

b. Antonio de Montulmo. (c. 1400 AD).

On the Judgment of Nativities. Parts 1 and 2. Trans. by Robert Hand and ed. by Robert Schmidt. Berkeley Springs, WV: Golden Hind Press, 1995.

Building Blocks (pp. 22-28)

- Considerations Before Judgment: parents and ancestors, climate, province, cities, foods, occupations, habits.
- Ascendant sign
- Al-mubtazz of the Ascendant sign
- Place of the Moon
- Planets in degree of the Ascendant, especially if they have dignity.
- Fixed stars conjunct the Ascendant degree or the Ascendant.

- Secondary modifications of significators given by whether the figure is diurnal or nocturnal, the season of the year, and whether significators fall in luminous, smokey, or dark degrees.
- Additional rules for height (p. 29) and weight (pp. 30-31) are given (similar to Schoener).

Rules for Judgment (similar to Haly)

- Any planet conjunct the Ascendant degree holding essential dignities in that degree (or whose orb contacts the Ascendant degree) is a primary significator of the form of the body.
- Combine these three factors: (1) form of the Ascendant al-mubtazz in the sign in which it is, (2) form of the place of the Moon, and (3) every planet which aspects the Ascendant [and Moon?].
- If there is no planet in the Ascendant, consider the Ascending sign itself (especially if the Ascendant Al-mubtazz aspects the Ascendant) in addition to the aforesaid factors.
- Consider which forms of the images of the fixed stars may be in the Ascendant or in the place of the Al-mubtazz of the Ascendant.
- Consider the following factors which may increase or remit the above testimonies: latitude, retrogradation/directness, diurnal/nocturnal figure, season of year, and whether significators fall in luminous, smokey, or dark degrees.

Comment: As translated, this passage is fairly garbled. In general, I think that Montulmo's constant reference to 'forms' and 'signs' shows a bias towards emphasizing the sign placement of the planet over the planet itself. I believe 'forms' refers to the image depicted in the glyph associated with each zodiacal sign. Accordingly, when Montulmo says consider the 'form of the place of the Moon' he wants us to first identify the Moon's sign and second to examine the symbol of the respective sign as an indicator of physical appearance. Take for example Moon in Capricorn. We should defer to sign-based rules for Capricorn instead of planet-based rules for the Moon. Next we should consider the image of Capricorn (e.g., the goat) as an indicator of physical appearance.

Following his system, Montulmo includes the findings of Haly regarding the rising decan:

*In seems according to Haly that for the most part you ought to judge of the form of the native according to the lord of the face of the Ascendant, mixing together the significators of which I have spoken above. Indeed, know that Ascendant signifies the body, and that the Almuten of the Ascendant chiefly signifies the face of the native according to its state of being, etc.*⁴⁷

Comment: Montulmo states the physical body is delineated by the rising sign and the face is delineated by the rising decan. The implication is that should the rulers of the rising sign and

⁴⁷ Antonius de Montulmo, *On the Judgment of Nativities Part 2*, Project Hindsight, Latin Track Vol. XII, Berkeley Springs, Wv.: Golden Hind Press, 1995, p. 28.

decan be in different signs or otherwise poorly integrated that a person's head and body may not 'match' in a physiognomic sense.

c. Johannes Schoener (1477-1547)

On the Judgments of Nativities: Book I. (1545) trans. by Robert Hand. Reston, Va.: Arhat Publications, 2001.

Opusculum Astrologicum, trans and ed. by Robert Hand, Project Hindsight, Latin Track, Vol IV, Berkeley Springs, Wv.: Golden Hind Press, 1996. For listing of Hindu decans, see Canon XXXVII, pp. 54-55

Building Blocks

- Sign-based rules (pp. 82-83)
- Planet-based rules (pp. 83-86)
- Rules for height and weight (pp. 86-87)

Rules for Judgment

After recapitulating Ptolemy's method, Schoener recommends this procedure:

- Considerations Before Judgment: parents and ancestors; country, state, town. In a separate section (p. 88), Schoener assesses whether the native resembles his mother or father by comparing the Ascendant's decan ruler to the ruler of the 4th, Sun, and Moon (Hindu decans used). He also compares the Lot of Stability (or Lot of Eros using Bonatti's formula) with significators for the father and mother as a gauge of either parent's genetic influence.
- Ascendant degree
- Ruler (al-mubtazz) of Ascendant, the planet as well as its sign (indicator of the face)
- Moon
- Planets placed in or aspecting the Ascendant, ranked in importance by exactitude of aspectual relationship to the Ascendant degree. Should be combined with the ruler (al-mubtazz) of the Ascendant.
- Fixed stars conjunct Ascendant degree or Ascendant ruler.
- Sun's season interpreted as a secondary modification to the constitution (as in Ptolemy).

d. Lucas Gaurico (1476 – 1558)

Aristotelis physiognomia adamantio interprete (ed.) (Bologna, 1551)
Tractatus Astrologicus (1552)

Astrologer to Catherine de' Medici, Gaurico is known for his 1552 astrological text. Lesser known is his physiognomy text published the prior year, a collection of essays on physiognomy theory including work of his brother, the poet Pompeo Gaurico, who had previously published his ideas on physiognomy and sculpture in 1502. Have not yet reviewed.

e. Girolamo Cardano (1501 – 1576 AD)

Opera Omnia, ed. Charles Sponi, 10 vols, Lyons, 1663.

Link: <http://filolinux.dipafilo.unimi.it/cardano/testi/opera.html>

Primarily remembered as a physician and mathematician by contemporary students of the exact sciences, Cardano was also a leading astrologer of his era. So far I have seen numerous references to Cardano's astrological work in medicine and physiognomy; in addition, he was a noted practitioner of chiromancy (palm reading). With the bulk of his astrological works not yet translated into English, I await future translations before an assessment.

4. Modern

a. William Lilly (1602 – 1681)

Christian Astrology, London: John Macock, 1659. planet-based rules, Chapters VIII-XV, pp. 57-86; sign-based rules, Chapter XVIIb, pp. 92-99; temperament, Chapter CVI, pp. 532-534; physiognomy, Chapter CX, pp. 546-547; color of face and hair, Chapter CXI, pp. 547-549; weight, Chapter CXII, pp. 549-550.

After Lilly introduces planet-based and sign-based rules in Book I of *Christian Astrology* which he applies in horary and natal astrology, he sets forth additional physiognomy rules in Book III for natal applications.

Building Blocks (pp. 546-547)

- Ascendant sign
- Ruler Ascendant sign
- Planet(s) in the Ascendant
- Planet(s) aspecting the Ascendant
- Luminaries
- Sun's Season
- Fixed Stars in the Ascendant (or near the Ascendant degree)
- Colour of face and hair given special treatment (pp. 547-548)

- Height
 1. Planet-based rules. Choose the planet which most closely aspects the Ascendant ruler (or the stronger of several if many aspect). If oriental, a greater height; if occidental, lesser height. Average height varies by planet.
 2. Sign-based rules. Moderate stature, but more long: ♄, ♃, ♁, ♋; more tall: ♀, ♎, ♏; short: ♁, ♋, ♌; indifferent: ♈; moderate: ♉.

- Weight
 1. Sign-based rules based on where the planetary significator is placed (e.g., first part or latter part of a given sign). Significators are the Ascendant sign itself as well as the Ascendant Al-mubtazz.
 2. ♄, ♃, ♀: first part, grossness; latter part, leanness
 3. ♈, ♋: first part, leanness; latter part, grossness
 4. ♁, ♋: first part, mediocrity, rather lean; latter part, tending more to grossness

5. ♁: first part, lean; latter part, grossness
6. ♁, ♁, ♁, ♁: moderate proportion; latter part of ♁ (only), leanness

Rules for Judgment

- Of the first seven building blocks listed on pp. 546-547, Lilly gives no additional instructions on how they should be ranked in importance.

b. William Salmon (1644 – 1713)

Medicina Practica, with the Claris Alcymiae, (3 vols. London, 1692)

Proposed a new model of physiognomy based on a new sign subdivision model which he refers to as “six faces” for each 30 degree sign which is divided evenly into 6 sections of five degrees each. See entry for William Simmonite and Appendix III.

c. Ebenezer Sibly (1751 – 1799)

A New and Complete Illustration of the Celestial Science of Astrology, London, Vols. 1-2, 1784; Vol. 3, 1787, Vol. 4, 1788. Reprinted in various editions through 1826. From the 1826 edition: sign-based rules, pp. 100-106; planet-based rules, pp. 107-125; combined planet/sign-based rules, pp. 373-389; delineation rules for ‘form and temperature of the body’, pp. 434-435.

Book Link: <http://www.archive.org/stream/newcompleteillus00sibluoft#page/n9/mode/2up>

Allen G. Debus. “Scientific truth and occult tradition: the medical world of Ebenezer Sibly (1751-1799)”, *Medical History*, 1982 July; 26(3): 259-278. Discussion of hermetic philosophy of Sibly; influence of Mesmer on medical healing; interests in medical astrology compared to that of Robert Fludd.

Article Link: <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1139186/>

Building Blocks

- Sign-based rules
- Planet-based rules
- Combined planet/sign-based rules

Rules for Judgment

- Ascendant and rulers
- Moon and rulers
- Fixed stars rising
- Luminaries
- Sun’s seasons
- Human signs/non-human signs

Sibly is the first author I have seen to list physiognomy delineations for planets in each sign. Rules for judgment bear the strong influence of Ptolemy. No rules for ranking the importance of significators are given.

d. Luke Broughton (1828-1899)

The Elements of Astrology, New York, privately published by Ray Broughton, 2nd revised edition, 1906. rules for judgment (brief), p. 79; sign-based rules, pp. 97-98; planet-based rules, pp. 99-104; combined planet/sign-based rules, pp. 105-121.

Building Blocks

- Sign-based rules
- Planet-based rules
- Combined planet/sign-based rules

Rules for Judgment

- Ascendant sign
- Planet having the most influence in the sign rising (assume Ascendant ruler)

The leading American astrologer of the last half of the 19th century. Broughton's rules appear a slightly rewording of Sibly. Other than adding planet-based rules for Uranus, there is nothing new here.

e. William Benham (late 19th - early 20th century)

The Laws of Scientific Hand Reading, New York, 1900.

Operating at the turn of the 20th century, William Benham (along with Cheiro⁴⁸) dominated the field of palmistry. Strictly speaking, palmistry belongs to the history of physiognomy because it falls under the domain of physiognomy's basis tenet: that the exterior body sheds light on the interior soul. In the case of palmistry, it is the hand which receives the attention of the analyst, not the face. Because sections of the hand are assigned to the seven planets, palmistry can be considered an application of planet-based physiognomy rules. Benham's own planet-based rules contain many details not found among other astrological authors (see Appendix V).

⁴⁸ Cheiro is the pseudonym for William John Warner (b. 1-Nov-1866, d. 8-Oct-1936), an Irish astrologer, clairvoyant, palmist, and numerologist who was very popular in occult circles of the early 20th century.

f. W.J. Simmonite (late 19th – early 20th century)

The Arcana of Astrology, W. Foulsham & Co., Ltd. London, 1890.

Takes up William Salmon's six-fold sign subdivisions as physiognomy signifiers. See Chapter 3. Reprinted as Appendix III of this paper.

g. William Frederick Allan, a. k. a. Alan Leo (1860 – 1917)

How to Judge a Nativity, London, 1903-1904.

Building Blocks

- Sign-based rules (pp. 86-88)
- Decan-based rules; limited to height – 1st decan tallest; 2nd middle; 3rd smallest (p. 88)
- Composite Planet/sign rules for planets placed in the Ascendant (pp. 112-128)

Rules for Judgment (pp. 88, 111-112).

- rising sign – overall appearance of the body
- ruling planet's sign – a substantial modifier; especially when the Sun and Moon rule
- rising decan – as an indication of height (Hindu decans)
- planets placed in or aspecting the Ascendant
- expresses confusion when multiple planets are placed in the Ascendant

Overall emphasizes sign-based over planet-based rules. Alan Leo is remembered for reintroducing the Hindu decans to the West following his trips to India with the Theosophical Society. His use of decans in delineation is entirely psychological.

h. Howard L. Cornell (1872-1939)

Encyclopedia of Medical Astrology, 1933. Reprinted by Astrology Classics, 2005.

Cornell's *Encyclopedia* represents a summa of medical astrology as practiced in the United States in the early 20th century. He includes the vital-motive-mental temperaments developed by the phrenologist firm of Fowler & Wells. Important is Cornell's recognition that the Fowler-Wells temperament system does not supplant the four classical temperaments. See below.

Rules for Judgment (p. 26 – 'appearance')

Cornell lists these three items used to judge physical appearance:

- Ascendant sign
- Ascendant decan
- Ascendant ruler's sign

And then proceeds to quote Lilly in this manner:

- Ascendant sign
- Ascendant ruler's sign
- Moon's sign
- Descendant
- Ascendant ruler
- Planets in or near the Ascendant
- Position of Sun and Moon and their aspects
- Planets which aspect the Ascendant
- Include following sign if late degrees rise on the Ascendant

Decanates (p. 150)

In this entry, Cornell assigns the vital-motive-mental temperament system to the modality of signs and decans in this manner:

Fowler/Wells Temperament	Sign Modality
Vital	Fixed
Motive	Mutable
Mental	Cardinal

The Decanate rising on the Asc. has a distinct influence over the height, weight, bodily development, personal appearance, facial characteristics, and also determines the natural temperament. The first Dec. of cardinal signs is mental; the second Dec is mental-vital, and the third Dec. is mental-motive. The first Dec. of fixed Signs on the Asc. is vital; the second Dec. is vital-motive; the 3rd Dec is vital-mental. The first Dec. of mutable signs on the Asc. is motive; the 2nd Dec. is motive-mental; the 3rd Dec. is motive-vital. The Bodily Temperament given by the Asc. may thus be either mental, motive, or vital, or a combination of two of these, as mental-vital, mental-motive, etc., These Decanates on the Asc. also have much to do with the shape of the face. The mental type is shaped like a pear, and the head narrows down to the chin, and is wide at the temples. The vital type is widest about the cheeks, and with an oval or round face. The motive type has the head and face flatter at the sides, and the square-shaped head. Each of these types are also subject to three variations or combinations, according to the Dec. rising, such as vital, vital-motive, and vital-mental, etc., Planets rising, and the position of the ruler of the Asc., also produce other variations. Also the personal appearance is much affected by the Moon, and her sign and position. Also it is said the height of a person is partly determined by the Moon's nodes, but this cannot always be relied upon.

Temperament (p. 854)

In this entry, Cornell introduces new terminology. He refers to the four classical temperaments as *fundamental*, the vital-motive-mental temperaments as *constitutional* or *conditional*, and the physical appearance as the *natural* or *bodily* temperament.

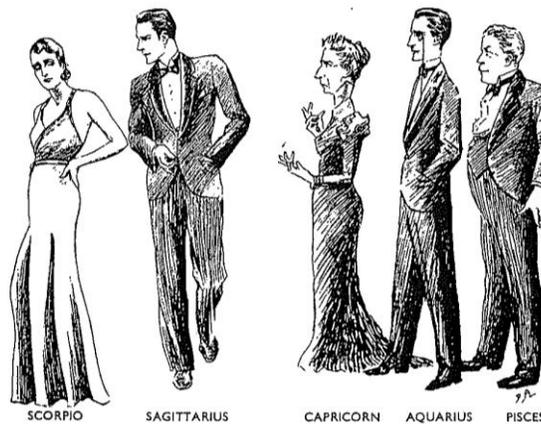
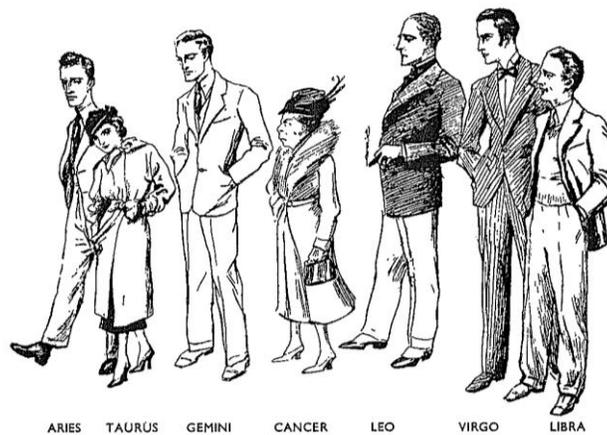
In the matter of health, and in the diagnosis of disease, the subject of Temperament is an important one, as people born with a predominance of planets in the different signs of the Zodiac, as in the fiery, airy, earthy, and watery signs, the cardinal, fixed, or mutable signs, etc., are subject to different classes of diseases, and each temperament tends to furnish its own list of diseases. Temperament is judged according to the grouping of the planets in the Chart of Birth. The four fundamental temperaments are determined by the predominance of the planets at birth in the Temperamental Signs, the Fiery, airy, Earth, and Watery signs, and known as the Choleric, Sanguine, nervous, and Lymphatic temperaments respectively. The Constitutional, or Conditional Temperament, is determined by the predominance of planets in the Constitutional Signs, the Cardinal, Fixed, or Common Signs at birth. The natural, or Bodily Temperaments, are determined by the Decanate of the Sign rising upon the Ascendant at birth.

i. David Anrias (c. early 20th century)

Man and the Zodiac. George Routledge & Sons, 1938.

Man and the Zodiac includes full-body drawings of individuals which link physical appearance to the Ascendant placed in each of the 36 Hindu decans. The composite drawings are intended to demonstrate the pure impact of the decan on physical appearance with no references made to either the decan ruler or the decan ruler's sign.

David Anrias was the pseudonym for an anonymous astrologer and Theosophist whose colleagues included Cyril Scott. Though I have no facts to support the linkage, it appears the rediscovery of the Hindu decans and dwads by Alan Leo during his 1909 and 1911 Indian trips was the inspiration for this book. Anrias appears to have operated during the generation of British astrologers and theosophists following Leo's death in 1917. As stated before, Leo's style of decan delineation is entirely psychological. By making physiognomic assessments of the decans, Anrias complements Leo's psychological approach.



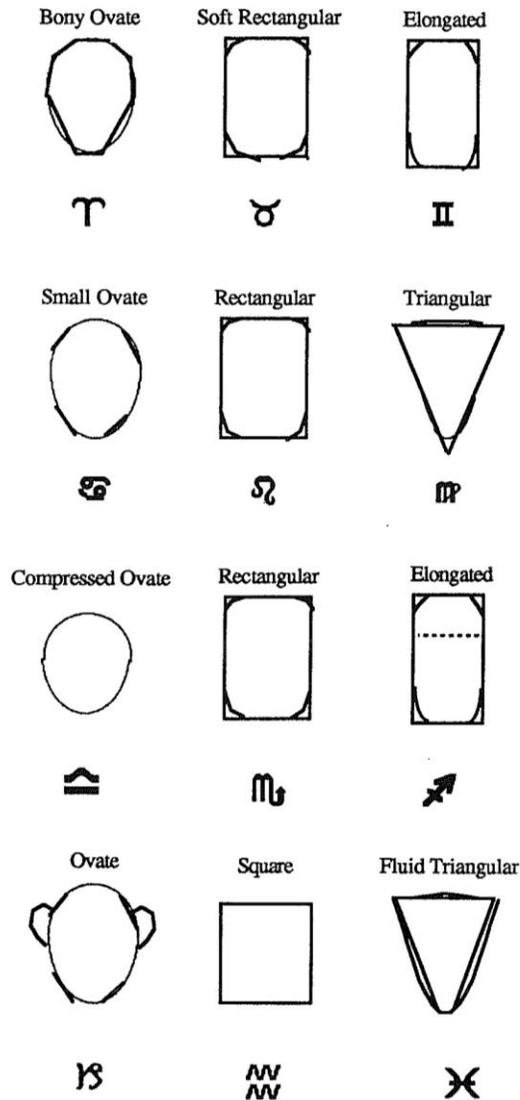
THE TWELVE SIGNS OF THE ZODIAC

j. John Willner (1925-2004)

The Rising Sign Problem: A Series of Essays on the Physical Characteristics and Personality Traits of Individuals for the Twelve Astrological Signs on the Ascendant. American Federation of Astrologers, 1991.

Correctly choosing the Ascendant sign based on physical appearance is the motivation for Willner’s model for the general shape of the face. He proposes three shapes for the face: the ovate (slightly modified circle), the rectangular/square, and the triangle. With a few exceptions, these shapes are assigned to the cardinal, fixed, and mutable signs respectively. Focusing purely on the rising sign, Willner makes no refinement for the rising decan.

Though I have found merit in Willner’s facial model, his rectification method (for which this book/method was designed to fine tune) never gained traction in the astrological community. It was based on the psychic Edgar Cayce’s premise that a soul’s incarnation took place as much as 4 ½ hours prior to recorded birth certificate times.



k. Judith Hill (living)

Redheads Research Project. In 1987, Judith Hill began a study designed to test the hypothesis that individuals with red hair had Mars in close proximity to the natal Ascendant degree. Initial results proved statistically significant and held over a larger sample. The original research was published by Borderland Research Sciences Journal; an abstract was produced for The Mountain Astrologer, May 1996, and reprinted in *The Astrological Body Types* (see next).

The Astrological Body Types: Fact, Form, and Expression. Bayside, Ca.: Borderland Sciences, 1993. Book Link: <http://www.judithhillastrology.com/books.html>

Building Blocks (pp. 35-36)

HILL'S TABLE OF SIGNIFICATOR'S OF PHYSICAL APPEARANCE IN THE BIRTH CHART

1. The Moon's sign (especially in females)
2. The Ascendant sign (the Ascendant or rising sign)
3. The sign tenanted by the planetary "ruler" of the Ascending sign
4. The Sun sign. Beware of sign cusps. People born within one, or even two days of sign cusps or borders may resemble their neighboring sign. This is most frequent for people born at the tail-end of one sign. The same rule can hold for cusping Ascendants.
5. The opposite sign to the Sun sign. This can be more obvious than the Sun sign for persons born close to sunset or midnight.
6. The planets nearest the Ascending degree (either side of the Ascendant). Planets conjunct the Ascendant take precedence over the sign on the Ascendant (e.g., should Jupiter be rising in Capricorn, the physical appearance will, in most cases, be more "Jupiterian" than "Capricornian").
7. Any planet closely conjunct the planetary ruler of the Ascendant, Sun or Moon.
8. Any sign possessing two or more 'personal' planets, i.e., Mercury, Venus, Mars.
9. Any sign possessing a "stellium" of five or more planets.
10. Stationary planets. This is a planet that has no apparent motion at the time of birth. It is very powerful and may dominate the physical appearance. Consider any planetary "stations" occurring within one day from birth for Mercury, Venus and Mars and one to three days for slow planets.
11. Dominant Element: Fire, Earth, Air, Water. Look for at least two important indicators such as Sun, Moon, Ascendant, or ruler of Ascendant posited in one element.
12. Dominant Mode. Rare. Must be an overt dominance.

Rules for Judgment (p. 33)

- Indicates first four building blocks contribute 25-75% of physical appearance. Hill states "There exists no reliable method for determining exactly which of Significators 1-4 will predominately reflect in the physical appearance."
- Final eight building blocks are of secondary importance.

Hill's *Astrological Body Types* includes both planet-based and sign-based physiognomy rules illustrated copiously with the author's own drawings. The book includes many of the author's own findings based on over 6000 natal readings conducted over a twenty year period which are not found in any other source, astrological or non-astrological. Identification of multiple body types for a single planet/sign may be indicative of the influence of decans, but Hill does not ascribe the importance to decans maintained by other authors.

IV. Summary of Research Issues in Astrological Physiognomy

Compared to other delineation topics in natal astrology, physiognomy has been treated in a very uneven fashion. Its absence from certain texts in the Medieval Arab/Jewish/Persian period poses a unique problem to the history and transmission of natal astrology techniques. I suggest three reasons for this omission:

1. No need for physiognomy when natal readings were conducted in the presence of the client,
2. Existence and availability of an independent physiognomy discipline,
3. Criticism over its inability to predict color differences among races, and
4. Greater demand for physiognomy in katarchic applications for criminal profiling.

Whatever the reason for the neglect of physiognomy within the Medieval Arab/Jewish/Persian period, its lack of development appears to have had a detrimental effect on attempts to standardize rules by subsequent authors. During the Medieval Latin West, the main areas of disagreement seem to be these:

1. Whether or not to include the Moon's phases and the Sun's seasons as signifiers,
2. Whether sign-, decan-, or planet-based rules are dominant,
3. Which decan system should be used (Chaldean or Hindu), and
4. How to rank signifiers when multiple planets appear in or aspect the Ascendant.

Further investigation of these four areas of disagreement is required before a successful physiognomy model can be developed.

Within the modern period, the most interesting recent trend in physiognomy has occurred outside astrology circles. First introduced by 19th century phrenologists, the three-fold system of vital-motive-mental temperaments was later recycled as the three *somotypes* by the American psychologist William Sheldon (e.g., endomorph, mesomorph, and extomorph) and as the three *constitutions* by the French homoeopathic physician Leon Vannier (e.g., carbonic, phosphoric, and fluoric). Surprising is the basis for this typology in Galen's original classification of his seven 'naturals' which leaves room for both three- and four-fold classification schemes.

Appendix I. Decan Systems

Definitions

Decan (or Decanate). A 10 degree sign subdivision. Each sign is comprised of three decans.

Chaldean Decans. Each decan is assigned a ruling planet in Chaldean order: Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon. As the ruler of Aries, Mars is assigned to the first decan of Aries; the Sun, second decan of Aries; Venus, the third decan of Aries, etc., This is the most common system of decans used in the Greco-Roman and Medieval period.

Order of Signs. Manilius associates each decan with signs, not planets. He begins by assigning the first decan of Aries to Aries; the second decan of Aries to Taurus, the third decan of Aries to Gemini, etc., and continues in the order of signs. His decan system appears idiosyncratic and no other astrologer appears to have used it.

Hindu Decans (Varahamihira). This method associates the three signs of each triplicity to a single sign. To Aries is assigned the fiery triplicity: Aries, Leo, Sagittarius. To Taurus is assigned the earthy triplicity: Taurus, Virgo, Capricorn. To Gemini is assigned the airy triplicity: Gemini, Libra, Aquarius. To Cancer is assigned the watery triplicity: Cancer, Scorpio, Pisces. As the triplicity series repeats the order of the three decan assignments respects the sign. Example: The next sign is Leo, a fire sign. Instead of ordering the three fiery signs Aries, Leo, Sagittarius (as for the sign of Aries), Leo is placed first followed by Sagittarius, and Aries.

Chaldean Decans

Sign	1 st	2 nd	3 rd
♈	♂	☉	♀
♉	♀	☽	♃
♊	♄	♂	☉
♋	♀	♀	☽
♌	♃	♄	♂
♍	☉	♀	♀
♎	☽	♃	♄
♏	♂	☉	♀
♐	♀	☽	♃
♑	♄	♂	☉
♒	♀	♀	☽
♓	♃	♄	♂

Appendix II. Bonatti's Sign-based Physiognomy Rules

Book of Astronomy, translated and edited by Ben Dykes, Treatise 3, Chapter 12, pp. 193-194.

For **Aries** makes a man having a long neck, and a long face, much hair on the head, eyes sometimes grave [or heavy], small ears, and a body often curved [or bent].

Taurus makes a man having a full face, sometimes curved [or bent]; and if he did not have a full face, he will have a grand nose; and if he did not have a naturally grand one, in the space of time he will have long nostrils by accident; black and grave [or heavy] eyes; shaggy or raised hairs on the head; a thick and fat neck, almost more than is decent; modest, who looks at the ground when walking; proceeding honestly, not stable [but] almost wandering, but you should not trust your wife to [be with] him in secret.

Gemini makes a man having an average stature, a full chest, an agreeable person.⁴⁹

Cancer makes a man having a disarranged body, and thick skin over his whole body; and it renders a man thin above, thick below, having twisted teeth, small eyes.

Leo makes a man active, and very noted, and intelligent, thick above, thin below; nor is he made unsuitable [or not handsome] from thence; magnanimous; thin legs.

Virgo makes a man having a beautiful person, and a good will, beautiful eyes, and a decent face.

Libra makes a man having an agreeable face, average flesh⁵⁰, who even will love women.

Scorpio makes a man having a ruddy and small face, much hair on the head, small eyes, long legs, big feet, quickly changeable; in whose mouth truth is hardly or never found; growing angry, a litigator; and having lawsuits and quarrels with everyone (and doing it practically for nothing).

Sagittarius makes a man having long hips, and a long face, and a full jaw on the face; a subtle mind and often more beautiful from the back than from the front; thin hair on the head, and sometimes a belly bigger than it ought to be; and he delights in riding horses.

Capricorn makes a man having thin legs, a dry body, a face like a goat's, much hair on the head.

Aquarius makes a man tall and vain, haughty and arrogant, who even will be a great expounder [or interpreter], and often he is wasteful, and a devastator of goods; having a beautiful and colored face, and sometimes one leg longer than the other.

Pisces makes a man having a full chest, a small head, a beautiful and blooming beard, and a full haw of the face in relation to his head; a white color, having round eyes, magnanimous.

⁴⁹ "Person" should be understood in terms of bodily form, not personality.

⁵⁰ I.e., average "build."

Appendix III. William Salmon's system of six-fold sign subdivisions

Reprinted by William Simmonite as Chapter 3, Descriptions Produced by the Signs, in *Complete Arcana*, W. Foulsham & Co., Ltd. London, 1890.

ARIES ascending at birth, or time of question, produces a person of a dry, lean, spare body, rather tall, strong limbs, large bones, thick shoulders, long face, sharp piercing sight, dark eye-brows, reddish and wiry hair, swarthy complexion, and neck rather long.

First face, or from 1 to 5 degrees, on account of the fixed stars, produces a person of mean stature, no fat, rather low than tall, broad forehead, high cheeks, narrow chin, low hooked nose, reddish or dark hair, a little curling, swarthy red complexion and black eyes. In this face are found the fixed stars Whale's Tail, South end, 1st degree, nature of Saturn, generally unfortunate; sometimes the body will be middle stature, especially if Saturn, Jupiter, or Mercury be in this face, intellectual organs good, and rather quick perceptive development, journeys and frequent discord among herdsmen.

Second face, or from 5 to 10 degrees, shows a person of grave aspect, steady eye, not great stature, yet big boned, rather lean, brown or swarthy complexion, long visage, having a mole or mark upon the face, above the nose. This face is dry and of the nature of Mars and Mercury be herein, the judgment will be more confirmed – Mercury in the 14th degree, good and pleasant looking face.

Third face, or from 10 to 15 degrees, shows a moderately lean middle person, long visage, dark hair, grey hollow eyes, face good looking. Venus and Jupiter rule this face, and is moist. Caput Andromedae is in this face, and is powerful in influence, gains wealth, and conquers enemies, fond of dress of a gaudy colour. Venus here, the visage ovel.

Fourth face, or from 15 to 20 degrees, shows a middle stature, neat well proportioned body, fresh, round face, light brown hair, and grey eyes. Nature of Jupiter and Venus, rather moist and fortunate; Mars here, ruddy complexion; Moon, very changeable; Sun here, high forehead; Mercury here, long face, freckled, light curling hair; Uranus here, darker hair.

Fifth face, or from 20 to 25 degrees, shows a middle creature, dark hair and skin, long face, teeth distorted, which soon become decayed, legs bent, and indeed the whole native hooks forward. It is dry, of the nature of Saturn generally conceited and obstinate; Mars here, strongly made-fierce and active-mar in Aries, hollow eyes, quarrelsome—Saturn in Aries, a strong hoarse voice, high forehead.

Sixth face, or from 25 to 30 degrees, shows one of good stature, rather tall than low, except the Moon be there, an austere countenance, thick eyebrows, black hair and curling, wide mouth, large nose, strong well set body, but the face seems manly, with some scar. Uranus on the 1st denotes a long visage, and teeth rather large and somewhat distorted. This face is principally under Mars and Saturn, with Zona Andromedae, of the nature of Venus; the face is, therefore, rather dry and its generally fortunate, as sailors, chemists, and cattle keepers; Jupiter herein, pimples the face; Mercury here, hollow cheeks, light eye-lashed and eye-brows, flattish nose.

TAURUS - gives a short, full stout body, broad brows, large eyes, full face thick lips, short neck, thick broad hands and shoulders, wide nose and mouth, dark curling hair swarthy complexion.

First face, or from 1 to 5 degrees, shows a low middle stature, black hair, a little curling, swarthy complexion, dark eyebrows. This face is chiefly under the influence of Saturn and Mars, containing the ancient Ram's Head. The Moon with Saturn, Uranus or Mars, subject to quinsies. Makes an orator-but abrupt.

Second face, or from 5 to 10 degrees, denotes a low middle stature, long face, broadish forehead, full cheeks, distorted teeth, dark brown hair, swarthy complexion, stooping in the shoulders, and melancholy appearance. Under the power of Saturn, consequently cold, denoting discord, and ill luck by buildings, mining. Makes epicures – large gustativeness.

Third face, or from 10 to 15 degrees, gives a small stature, pale swarthy complexion, little eyes, looking downward, frowning eye-brows, large forehead, thick lips, almost flat nose, thin beard, unpleasant countenance, and broad stooping shoulders. Under the influence of Stars of the nature of Saturn, consequently dry and cold, consisting of Ceti. The 15th degree arising is fortunate, giving a high moral spirit and Herculean firmness, inclines the native to journey. The same if Moon or Venus be therein.

Fourth face, or from 15 to 20 degrees, shows a middle stature, 5 feet 10 inches, proportionate, oval pleasant face, seldom displeased, chestnut coloured hair, large forehead, grey eyes: if a woman, she is generally a beauty. Moist face, of the nature of Venus, gentle temper.

Fifth face, or from 20 to 25 degrees, shows a short person, reddish complexion, pimples or other irruptions in the face; Saturn here, he gives the native a stinking breath, face rather oval, hair black, arms, hands, fingers, legs, and feet rather short, and the body fleshy. It is temperate, of the nature of the Moon and Mars combined.

Sixth face, or from 25 to 30 degrees, shows a robust person, square visage, brown complexion, generally a mark or scar in the face, low middle stature, 5 feet 9 inches, black hair. This face is temperate, governed by Mars and the Moon, Lucida Pleiadum in the 28th degree, defects in the eyes, and very probably small pox – rude in behavior.

GEMINI - gives a tall upright well made body, strong and active, sanguine complexion, hazel eyes, very dark hair, smart active look, long arms, short fleshy hands and feet, quick step; if a female, she has very fine eyes.

First face, or from 1 to 5 degrees, shows a stiff person, long, thin, lean, red swarthy face, dark or reddish hair, round shouldered, nimble tongued, and bow legged. It is dry of the nature of Mars, it shows huntsmen; and when this face rises it is not well to take medicine. The 5th degree pockmarked, etc.,

Second face, or from 5 to 10 degrees, shows a spruce person, almost round visage, chestnut hair, and voluble tongue: altogether a good appearance. Ruled by Venus and Mars, consisting of Aldebaran and the Bull's South Eye; 9th degree, dark complexion. Moon with Saturn or Mars, danger of hurts in the head or face.

Third face, or from 10 to 15 degrees, gives a shortish person, red round face, strong well composed body, short curled hair, almost black, the organ of language large, goggle eyes, distorted teeth, thick shoulders and short thick legs. Of the nature of Jupiter and Mars, contains Rigel in the 15th degree. The 12 degree fat. The Moon with Saturn or Mars, danger of misfortune in the face.

Fourth face, or from 15 to 20 degrees, portends a fullish stature, sandy hair, fresh countenance, rather corpulent, roundish visage, sparkling eyes, of a delicate composure in all respects; teeth soon decay. Bellatrix in the 19th degree, governed by Mercury and Mars, of a dryish nature, profitable marriage, gain of friends.

Fifth face, or from 20 to 25 degrees, portends one of a good proportion, but lean, black hair, long visage, narrow chin, brown complexion, black eyes, beard black, long slender legs, and looking as if consumptive. Chiefly under the influence of Mars and Jupiter, being dry.

Sixth face, or from 25 to 30 degrees, showing a neat person, clean oval visage, bright hair, whitish complexion. It is temperate, of the nature of Mars and Mercury. Betelgeuse in its 27th degree, disgraceful person; 29th degree, dark.

CANCER – gives a small stature, strong and well set, fair and pale, round face, small features and voice, brown hair, grey eyes, bad teeth, the upper part of the body larger than the lower. Slender arms, weak constitution, prolific.

First face, or from 1 to 5 degrees, portends a middle stature, large, full, fleshy body, face between long and round, a little swarthy, brown hair, and indifferently handsome. Governed by Mercury and Venus, temperate, danger of imprisonment; 4th degree, rather light and lower middle stature.

Second face, or from 5 to 10 degrees, shows one of little stature, square visage, reddish swarthy complexion, dark brown hair and a little curling, strong voice, broad forehead, and a dimple in the chin. Of the nature of Mercury and Venus.

Third face, or from 10 to 15 degrees, portends one of middle stature, swarthy complexion, black hair, and if Mars be there curling, long thin face and nose, slender body, looking as if a consumption, shrill voice, and high cheek bones. Ruled by stars of the influence of Jupiter, Saturn, and Mars, containing the “Dog Star.”

Fourth face, or from 15 to 20 degrees, gives a lean, thin, black swarthy visage, black hair, drawling speech, much affected thought he speaks nonsense; crook legged, splay footed, heavy eyebrows and down looking. This face is evil for female lovers, bringing dishonor upon them; 18th degree, lowish and dark.

Fifth face, or from 20 to 25 degrees, signifies a lean visage, and boldness; great lips, high forehead, long hooked nose and chin, little beard, hair either dark brown or sandy, slender legs, and incomposed body. Influenced by Pollux and procyon, of the nature of Mercury and Mars.

Sixth face, or from 25 to 30 degrees, portends a long freckled face, full forehead, large nose, full eyes, narrow chin, wide mouth, thin stooping body, low middle stature, broad shoulders, dark curling hair, if Sun or Mars be here, the hair is red or yellow. It is dry, of the nature of Saturn, Mars, and Mercury, fond of dress and the water.

LEO – gives a large noble body, full tall majestic stature, broad shoulders, austere, oval, ruddy fierce countenance, yellow bushy hair, large staring eyes, yet quick sighted, strong voice, resolute, unbending, aspiring mind, bold and courageous.

First face, or from 1 to 5 degrees, portends a short, thick, well-set body, square ruddy visage, brown hair, a little curling, all the feature in good proportion, well made nose, pleasant eye, red lips, and nimble tongue, a strong, well-compact body. The 2nd degree dark; 4th degree dark, pock-marked; 1st degree, stiff and plump; the 5th degree, light complexion, subject to dishonor if a female.

Second face, or from 5 to 10 degrees, shows a middle stature, adorned with good features, clear skin, roundish visage, flaxen hair, grey eyes, straight full body and breasts, in age grows fat. The 8th degree largish; 9th degree, stiff.

Third face, or from 10 to 15 degrees, produces a swarthy complexion, dark hair, large forehead, hanging eye-brows, black eyes, prominent cheek bones, distorted teeth, a mark near the left side of the chin, full stature, and consumptive appearance. The 14th degree, tall; 10th and 11th degrees, rather stout, dark hair. Of the nature of Luna and Venus, fond of the water, and given to intemperance.

Fourth face, or from 15 to 20 degrees, signifies a native tall, slender, high forehead, chestnut coloured hair, long face, pale complexion, slender legs, and a great eater, having gustativeness large. The 17th degree, stiff; 19th degree tallish, brown complexion; 16th degree, low and stiff; the 15th degree, exactly as the whole face. The nature of Uranus, and the native is often of a fidgety disposition, and haughty temper of mind.

Fifth face, or from 20 to 25 degrees, signifies a comely, tall, lusty, full faced person, brown hair, not curling, majestic carriage and deportment. The 21st degree, stiff and lowish; 27th degree, middle stature, rather light - Moon here giddy – they are generally profound in disputation, and philosophical in argumentation.

Sixth face, or from 25 to 30 degrees, denotes a tallish, thin person, pockmarked, swarthy face, dark eyes and hair, broad shoulders, short arms and legs, and awry gait. The 30th degree, dark and low; the 26th degree, tallish and light; 28th degree rather low and moderate complexion; Moon here, immodest; 27th degree, rather stout and darkish, but good looking. In the 28th degree is Cor Leo, agrees with Mars and Jupiter, a prosperous face, and the natives are often aiming at honorable undertakings, and frequently raise themselves to power.

VIRGO – gives a middle stature, inclined to be tall, slender, brown, ruddy complexion, dark brown hair, round face, small shrill voice, round head, in short, a well composed body; sentimental organs well developed.

This first face is ruled generally by Sun and Saturn, consequently of a drying nature.

First face, or from 1 to 5 degrees, shows a person rather tall, brown complexion, thin beard, brownish hair, broad forehead, the intellects good, Roman nose, narrow chin, long slender legs and feet. The 4th degree, good stature; 1st and 2nd degrees, low and stiff; often tall. This face appears to bring out egotists and great pretenders to science. There is nothing else very remarkable.

Second face, or from 5 to 10 degrees, signifies a tall stature, oval face, brown complexion, sometimes pale, pleasant countenance, in short, a good looking person. The bright star Vindemiatrix is in the 8th degree, nature of Saturn and Venus, rather unfortunate, but of an excellent disposition – often becomes widows, etc.,

Third face, or from 10 to 15 degrees, produces a comely person, full middle stature, roundish face, clear complexion, flaxen hair.

Fourth face, or from 15 to 20 degrees, shows one rather tall, oval visage, broad forehead, large nose, wide mouth, full lips, swarthy complexion, slender waist, long legs, and sometimes a full dark eye. This face is of the nature of Uranus. In the 20th degree, is deneb, gives disgrace and ignominy, very busy in other men's matters.

Fifth face, or from 20 to 25 degrees, shows one inclined to be tall, long thin visage, freckled face, narrow chin, high cheek bones, in a mean between fat and lean, black eyes, large nose and nostrils, thin lips.

Sixth face, or from 25 to 30 degrees, shows a short person, full oval face, brown complexion, chestnut coloured hair, high forehead, and sometimes a Roman nose.

LIBRA – tall and elegantly formed, round face, a beauty, rather slender, lank, auburn or flaxen hair, generally blue eyes, fine clear red and white complexion in youth, which, in old age, becomes pimpled.

First face, or from 1 to degrees, personates one rather all, slender, oval visage, pale complexion, grey eyes, well formed nose and lips, chestnut hair, and a modest countenance. This face is governed by Stars of the nature of Mars and Mercury; it is dry.

Second face, or from 5 to 10 degrees, signifies a person much the same stature, and corporature with the former, except this is more corpulent, and clearer complexion. Governed by Mercury, consequently changeable. Sinistra herein.

Third face, or from 10 to 15 degrees, shows one of middle stature, longish visage, brownish complexion, broad forehead, full grey eyes, generally brown hair, a little curling, long arms and fingers, long nose, freckles in the face, yet generally good features.

Fourth face, or from 15 to 20 degrees, shows a very comely creature, inclining to tallness, slender in the waist, roundish visage, clean white complexion, neat lips and nose, grey eyes, light or flaxen hair, long arms, hands and fingers, white soft skin, a most complete and lasting beauty.

Fifth face, or from 20 to 25 degrees shows one much like the former, excepting a reder blush, or a more fresh countenance, but it generally exhibits a comely person and a perfect beauty. Spica and Arcturus herein, the native becomes notorious in something, nature of Mars, Jupiter, Venus.

Sixth face, or from 25 to 30 degrees, shows one much like the two former, excepting somewhat taller, but a beautiful body.

SCORPIO – gives a strong robust corpulent person, broad face, middle stature, dusky complexion, brown, curling, bushy hair, dark eyes, thick neck, coarse hair legs, often bow-legged, active, often thoughtful, and reserved in conversation.

First face, or from 1 to 5 degrees, shows one of middle stature, rather short, round full face, chestnut hair, not curling, pale complexion, grey eyes, well compact comely person, excellent features, and a good countenance.

Second face, from 5 to 10 degrees, shows one much like the former, but not so beautiful, thick in the waist, plumper visage, and thick short legs.

Third face, from 10 to 15 degrees, shows one a little more slender, dark brown hair, brown complexion, greyish eyes, and broad forehead.

Fourth face, from 15 to 20 degrees, shows a slender shortish person, broad shoulders, dark hair, a little curled, tawny or swarthy complexion, and a downward look.

Fifth face, from 20 to 25 degrees, shows a little person, but more gross, oval face pale complexion, dark hair, not curling, good features, and in all respects proportionately made.

Sixth face, from 25 to 30 degrees, shows a thick well-made person, square face, looking frowningly and surly, broad forehead and chin, thick eyebrows, hanging over, swarthy or ruddy complexion, sandy hair, inclining to red or yellow, and of a middle stature.

SAGITTARIUS – endows the native with a strong, active well-formed body, rather tall, face rather long and handsome, fine clear eyes, ruddy or sunburnt complexion, chestnut coloured hair, growing of the temples, subject to baldness, a Grecian nose.

First face, or from 1 to 5 degrees, shows a tall body, broad shoulders, full breasted, thick waist, longish face, broad forehead, large eyebrows, yellowish complexion, and generally full of freckles, large nose and mouth, brown hair, a little curling at the end.

Second face, or from 5 to 10 degrees, shows one of middle stature, proportionate body, full face, or a reddish blush or flesh colour, light brown hair, broad forehead, dark eyes, a neat mouth and nose.

Third face, or from 10 to 15 degrees, shows one neither tall or low, full fat face and body, limbs well set, fair complexion, grey eyes, light eyebrows, light or flaxen hair, not curling, little mouth and lips, well-proportionate body.

Fourth face, or from 15 to 20 degrees, shows a lusty, strong person, good stature, longish face, and freckled, brownish complexion, hollowish eyes, broad forehead, thick lips, brown hair, long arms, flatish nose, and modest countenance.

Fifth face, or from 20 to 25 degrees, shows a middle, well-set proportionate body, clear complexion, oval face, light chestnut hair, large grey eyes, thin lips, and pleasant countenance.

Sixth face, or from 25 to 30 degrees, shows one rather tall, a pleasant countenance, roundish face, clear skin, mixed red, and good features, hooked nose.

CAPRICORN – gives a tallish slender person, long thin face, thin beard, dark hair, long neck, narrow chin and breast, weak knees, crooked ill formed legs.

First face, from 1 to 5 degrees, gives a tallish person, thin face, pleasant countenance, dark hair, little mouth, and the face molested with freckles, a dark complexion.

Second face, from 5 to 10 degrees, gives a small stature, long face, pleasant look, brownish complexion, and said hair, in every other respect like the first face.

Third face, from 10 to 15 degrees, shows a person much like the former, something taller, fatter, and whose presence carries along with it, not only a greater awe and majesty, but a more imperious and commanding aspect.

Fourth face, from 15 to 20 degrees, gives a round faced person, inclining to fatness, clear skin, brown hair, freckled, and neat mouth.

Fifth face, from 20 to 25 degrees, shows one fatter, taller, and fairer than the former, more beautiful, excellent features, and good proportion.

Sixth face, from 25 to 30 degrees, shows a yet more excellent than the former, middle stature, fairer and clearer complexion, flaxen hair, features of the body excellent proportion, admirable and beautiful.

AQUARIUS – gives a person well set, stout, robust, strong, healthy, rather tall, never short, delicate or fair complexion, long face, clear but not pale, somewhat sanguine, hazel eyes, sandy or dark flaxen hair, generally an honest benevolent disposition.

First face, from 1 to 5 degrees, denotes one rather tall, longish brown visage, long arms and legs, dark hair, wide mouth, Roman nose, and dark eyes.

Second face, from 5 to 10 degrees, gives one not so tall as the former, more slender, reddish face, rough skin, dark brown hair, longish visage, wide mouth and nostrils.

Third face, from 10 to 15 degrees, denotes a tall, slender, thin person, thin visage, broad forehead, reddish face, narrow chin, hair curling.

Fourth face, from 15 to 20 degrees, portends a thick middle stature, rather clear visage, full face, wide mouth and nostrils, chestnut hair, not curling, short arms and legs.

Fifth face, from 20 to 25 degrees, gives a lean person, thin visage, long nose, narrow forehead, high cheeks, the upper jaw hanging over the under.

Sixth face, from 25 to 30 degrees, denotes a good looking person, middle stature, good complexion, comely countenance, full face, roundish visage, and light hair.

PISCES – this sign produces a short person, thick set, pale delicate complexion, flabby face and rather large, thick shoulders, stooping gait, clumsy step, dark hair, ill-shaped head, not very well made, sleepy eyes and large eyebrows, short arms and legs; the native holds the head down while walking.

First face, from 1 to 5 degrees, produces one rather tall, middle proportion, broad shoulders, not fat, a longish face, dark brown hair, eyes sunken, high nose, large mouth, and narrow chin.

Second face, from 5 to 10 degrees, denotes one of a greater stature than the former, fuller visage and clear skin, a more pleasant look, lighter hair, large eyebrows, long legs, arms, fingers, and feet, and a wide mouth.

Third face, from 10 to 15 degrees, gives one more pleasant and neat, full oval face, clear skin, large and fair eyebrows, large forehead, brown hair, short stature, straight, but not very thick.

Fourth face, from 15 to 20 degrees, produces a strong middle stature, long visage, swarthy complexion, freckled, broad forehead, large eyebrows, little black eyes, narrow chin, black hair, seldom curling, short arms, legs, fingers, and feet.

Fifth face, from 20 to 24 degrees, gives an incomparable and delectable person, an excellent and proportionate stature, roundish visage, grey eyes, a neat well-formed nose, dimpled chin, smiling countenance, and chestnut hair.

The *25th degree* very good looking, pale, of the nature of Mars and Venus.

Sixth face, from 25 to 30 degrees, gives a little thin consumptive, freckled or pimped faced person, tawny coloured skin, black hair; if ever they grow fat, they become excessively so.

Appendix IV. Motive, Vital, and Mental Temperaments

Source: Samuel R. Wells. *New Physiognomy, or, Signs of Character*. New York, 1871.

Link: http://www.google.com/books?id=jGQyCfLgL9IC&dq=inauthor:%22Samuel+Roberts+Wells%22&source=gbs_navlinks_s

The Motive Temperament, pp. 100-103.

“The bony framework of the human body determines its general configuration, which is modified in its details by the muscular fibers and cellular tissues which overlay it. In the motive temperament, the bones are proportionally large and generally long rather than broad, and the outlines of the form manifest a tendency to angularity. The figure is commonly tall and striking if not elegant; the face oblong, the cheekbones rather high; the front teeth large; the neck rather long; the shoulders broad and definite; the chest moderate in size and fullness; the abdomen proportional; and the limbs long and tapering. The muscles are well developed and correspond in form with the bones. The complexion and eyes are generally but not always dark, and the hair dark, strong, and abundant. The features are strongly marked, and their expression striking. Firmness of texture characterizes all the organs, imparting great strength and endurance.

This temperament gives great bodily strength, ease of action, love of physical exercise, energy, and capacity for work. Those in whom it predominates generally possess strongly marked characters, and are in a high degree capable of receiving and combining rapidly many and varied impressions. They are the acknowledged leaders and rulers in the sphere in which they move; and are often carried away, bearing others with them, by the torrent of their own imagination and passions. This is the temperament for rare talents – especially of the executive kind – great works, great errors, great faults, and great crimes. It is sometimes, though not necessarily, characterized by an objectionable degree of coarseness and harshness of feelings, manifested by a corresponding coarseness of fiber in the bodily organs, bushy hair and beard, and a harsh expression of countenance.

The motive temperament is emphatically the American temperament, as it was that of the ancient Romans, though with us it is modified by a larger proportion of the mental temperament than with them. An aquiline or a Roman nose, great ambition, and an insatiable love of power and conquest go with it.

Men of this temperament often pursue their ends with a stern and reckless disregard of their own and others' physical welfare. Nothing can turn them aside from their purpose; and they attain success by means of energy and perseverance rather than by forethought of deep scheming. They are men of the field rather than of the closet – men with whom to think and to feel is to act. As speakers, they make use of strong expressions, emphasize many words, and generally hit the nail with a heavy blow.

In its typical form, the motive temperament is less proper to women than to man, but there are several modifications of it which give much elegance and beauty to the female figure. The first is that in which the bones, except those of the pelvis, are proportionally small, which gives the figure additional delicacy and grace. This conformation, while it adds to the beauty of the female figure, detracts from the strength and consequently the beauty of the masculine form.

The Diana of Grecian sculpture furnishes a fine example of the motive temperament thus modified.

The second modification is that in which the ligaments and the articulations which they form are proportionally small, which corrects the tendency to angularity which is characteristic of this temperament, and tends to round the contour of the joints. This will be particularly observable in the wrists and ankles.

The third modification of this temperament is that which presents proportionally shorter bones, and, except around the pelvis, smaller and more rounded muscles, affording less strongly marked reliefs and more of that rounded plumpness essential to the highest style of female beauty. In this characteristic, it approaches the vital temperament, to which this modification is allied.

In accordance with the law of homogeneousness, stated, explained, and illustrated in the preceding chapter, we find, on examining this temperament more closely, that it is characterized in details, as well as in general form, by length. The face is oblong, the head high, the nose long and prominent, and all the features correspond. This structure indicates great power and activity in some particular direction, but lack of breadth or comprehensiveness.

An abnormal development of the motive temperament, in which the vital and mental systems are both sacrificed to mere animal strength, forms what the ancients called the athletic temperament. It is marked by a head proportionally small, especially in the coronal region; a thick neck; broad shoulders; expanded chest; and strongly marked muscles, the tendons of which are apparent through the skin. The Farnese Hercules furnishes a model of the physical attributes of this abnormal condition, in which brute strength usurps the energies necessary to the production of thought, and leaves its possessor decidedly deficient in all the higher mental and moral manifestations. The celebrated state of the Dying Gladiator also represents the same bodily and mental constitution.”

The Vital Temperament, pp. 103-106.

“As this temperament depends upon the preponderance of the vital or nutritive organs, which occupy the great cavities of the trunk, it is necessarily marked by a breadth and thickness of body proportionally greater, and a stature and size of limbs proportionally less than the motive temperament. Its most striking physical characteristic is *rotundity*. The face inclines to roundness; the nostrils are wide; the neck rather short; the shoulders broad and rounded; the chest full; the abdomen well developed; the arms and legs plump but tapering, and terminating in hands and feet relatively small. The complexion is generally florid; the countenance smiling; the eyes light; the nose broad, and the hair soft, light, and silky.

In a woman of this temperament (which seems to be peculiarly the temperament of woman), the shoulders are softly rounded, and owe any breadth they may possess rather to the expanded chest, with which they are connected, than to the bony or muscular size of the shoulders themselves; the bust is full and rounded; the waist, though sufficiently marked, is as it were, encroached upon by the plumpness of the contiguous parts; the haunches are greatly expanded; the limbs tapering; the feet and hands small, but plump; the complexion, depending on nutrition, has the rose and the lily so exquisitely blended that we are surprised that it should defy the usual operations of the elements; and there is a profusion of soft, and fine flaxen or auburn hair. The whole figure is plump, soft and voluptuous. This temperament is not so common among American women as could be desired.

Persons of this temperament have greater vigor, but less density and toughness of fiber than those in whom the motive predominates. They love fresh air and exercise, and must be always doing something to work off their constantly accumulating stock of vitality; but they generally love play better than hard work.

Mentally, they are characterized by activity, ardor, impulsiveness, enthusiasm, versatility, and sometimes by fickleness. They are distinguished by elasticity rather than firmness, and possess more diligence than persistence, and more brilliancy than depth. They are frequently violent and passionate, but are as easily calmed as excited; are generally cheerful, amiable, and genial; always fond of good living, and more apt than others to become addicted to the excessive use of stimulants. Their motto is *dum vivimus, vivamus* – let us live while we live. There is great enjoyment to them in the mere sense of being alive – in the consciousness of animal existence. The English furnish some of the best examples of the vital temperament. Our illustration gives a good idea of it so far as its outlines are concerned.

An undue and abnormal preponderance of the absorbent system, and a sluggish action of the circulatory organs, give rise to the lymphatic temperament, described in a previous section, which presents forms softer and more rounded even than those we have been describing, but lacking their well-defined and graceful outlines. A feeble color of the skin; a flabbiness of the flesh; a lack of expression in the countenance; insurmountable sloth, and a general apathy both of body and mind characterize this state of the system, which is so evidently the result of disease that we see no propriety in classing it with the natural temperaments.”

Mental Temperament, pp. 106-109.

“The mental temperament, depending upon the brain, and nervous system, is characterized by a slight frame; a head relatively large, an oval or a pyriform face; a high, pale forehead; delicate and finely chiseled features; bright and expressive eyes; slender neck – and only a moderate development of the chest. The whole figure is delicate and graceful, rather than striking or elegant. The hair is soft, fine, and not abundant or very dark; the skin soft and delicate in texture; the voice somewhat high-keyed, but flexible and varied in its intonations; and the expression animated and full of intelligence.

Women in whom this temperament predominates, though often very beautiful, lack the rounded outlines, the full bosom, and the expanded pelvis, which betoken the highest degree of adaptation to the distinctive offices of the sex.

The mental temperament indicates great sensitiveness, refined feelings; excellent taste; great love of the beautiful in nature and art; vividness of conception; and intensity of emotion. The thoughts are quick, the senses acute, the imagination lively and brilliant, and the moral sentiments active and influential.

This is the literary, the artistic, and especially the poetic temperament.

There is at the present day, in this country especially, an excessive and morbid development of this temperament which is most inimical to health, happiness, and longevity. It prevails particularly among women (to whom even in its normal predominance it is less proper than the preceding), and answers to the nervous temperament of the old classification. It is characterized by the smallness and emaciation of the muscles, the quickness and intensity of the sensations, the suddenness and fickleness of the determinations, and a morbid impressibility. It is caused by sedentary habits, lack of bodily exercise, a premature or disproportionate development of the brain, the immoderate use of tea and coffee, late hours, and other hurtful indulgences.”

Appendix V. William Benham's Planetary Types

Source: *The Laws of Scientific Hand Reading*, New York, 1900.

The Lunar Type

The Lunar is tall in stature, fleshy in build, with the lower limbs thick and the feet large. He is often quite stout, but his flesh is not firm and his muscles are not strong. He is soft and flabby and instead of muscular activity, his flesh has a spongy feeling. His complexion is dead white, giving him a decided pallor and marking him as the victim of a weak heart's action, anemia, kidney trouble.

His head is round, thick through the temples, bulging over the eyes and with a low forehead. The hair is not thick, but straggly and fine in quality, brows are scanty, uneven in contour, and often grow together over the nose. The eyes are round and 'starey' in appearance, often bulging, and frequently watery. The color is gray or light blue, the white are clear, and the pupil has a luminous appearance, seeming to refract light and showing a prismatic gleam. The lids are thick and flabby, giving them a swollen look. The nose is short and small, quite often turning up at the end, and sometimes showing the nostrils very plainly. Frequently it is what we call a 'pug' nose.

The mouth is small, and puckers, giving the appearance of being drawn together. The teeth are large and long, yellow in color, and irregularly placed in the gums, which are prominent and bloodless-looking. The teeth are soft and decay early. The chin is heavy, hanging in flabby folds and receding. The neck is fleshy, flabby, and wrinkled, connecting this peculiar-looking head with the fleshy-looking chest, which is again flabby and spongy in consistency. The voice is thin and pitched often in high key. The ears are small and set close to his head. The abdomen is large and bulges forward, giving an awkward look, and the legs are not graceful, but thick and heavy, having a dropsical appearance. The feet are flat and large and the gait is a shuffle or is shambling, very much like the gait of a sailor when he walks on land.

The Venusian Type

In appearance the Venusian is attractive and beautiful. He is graceful, shapely, well balanced and easy in his manner, presenting more a type of feminine beauty than masculine. The Solar and Jovial are types of manly beauty; the male Venusian partakes of the soft voluptuousness of female beauty. These subjects are of medium height, and present graceful curves of form from head to foot. The skin is white, fine in texture, soft and velvety to the touch, transparent in its fineness, through which a delicate pink color glows, showing normal health and blood supply. The face is round or oval in shape, is finely proportioned, with no high cheek bones, thin cheeks, prominent temples, or square jaws to make it angular or mar its beauty. The cheeks are well rounded, and often show dimples when the face breaks into a smile. The forehead is high, well proportioned, gracefully rounding in front, perfect in contour. The skin on the forehead is tightly drawn, and does not wrinkle, nor do crows'-feet appear at the corners of the eyes in young subjects. These come later in life and after the Venusian fires have fiercely burned. There is a Venusian mark on the forehead which is seen in young Venusians, which consists of three vertical wrinkles over the bridge of the nose between the eyes. The hair is abundant, long and wavy. The Venusian does not grow bald naturally; when so found it is from some unnatural cause. The eyebrows are well marked, abundant, and form graceful curves on the forehead, well pointed at the ends, sharply outlined, and seldom growing over the nose. The eyes are round or almond-shaped, brown or dark blue in color, and have a tender expression of human sympathy. When the passions are aroused they have a voluptuous expression which it is impossible to mistake. The Venusian is a fine subject - in his whole physical make-up this fineness of texture shows constantly; his eyelids are smooth in quality, with delicately traced blue veins showing through, and with long silky lashes curling upward on the ends. The nose is shapely, full sized, but with fine curves. The nostrils are broad, and show varying moods by their rapid contraction or expansion when the subject is excited.

The mouth is beautifully shaped, with bow-like curves and full, red lips, the lower one slightly more prominent. The teeth are white, medium in size, strong, and set in beautifully colored, healthy-looking gums; so when the Venusian smiles - the dimpled cheeks, the expressive eyes, the white teeth showing through full red lips, and set in pink gums - make a most attractive picture. The chin is round and full, often dimpled on the end, and completes the graceful contour of the face. The neck is long, full, and shapely; connecting the well-shaped head with gracefully drooping shoulders, which, while they do not speak of muscular strength, show breadth and health. The chest is large, full, round, and expansive, thus giving the lungs full play. The voice is full, musical, and attractive. It shows no weakness in tone, and yet has not the Martian strength. The legs are graceful in shape, the hips high and round, even in male Venusians, and the thigh proportionately long. The feet are small and shapely, with a high-arched instep, which gives him grace and elasticity in his walk. Altogether, the Venusian is refined, graceful, lovable, and attractive, the most apt figure to fill the very sphere in life for which he was intended, by adding brightness, joy, gay spirits, and love to a world without which selfishness and monotony would surely rule. The hand of the Venusian is white, soft, fine in texture, pink in color, fingers of medium length or short, tips conic, slightly square of a small, spatulate shape, nails filbert and pink, thumb medium or small, and a large Mount of Venus either smooth or grilled.

The Mercurial Type

In stature the Mercurial is small, averaging about five feet six inches, compactly built, trim in appearance, tidy looking and with a strong, forceful expression of countenance. His face is oval in shape, features inclined to be regular, and the expression changes rapidly, showing the quick play of his mind. The skin is smooth, fine, and transparent, tending to be olive in color, and shows the passing of the blood current underneath, by easily turning alternatively red or white when excited, embarrassed, or in fear. The forehead is high and bulging, the hair is chestnut or black and inclined to be curly on the ends. The Mercurial grows a beard easily, which covers the face well, and is generally a little darker than the hair, if it be any color other than black. He likes to wear his beard trimmed closely. The eyebrows are not thick but are regular in outline, running to fine points at the ends, and sometimes meeting over the nose. The latter growth is rare, however, belonging more distinctively to Saturn.

The eyes are dark or quite black, restless and sharp in expression. They look right at and seemingly through you, and sometimes produce the disagreeable but correct conviction that you are being estimated by one well able to do it. The nose is thin and straight, somewhat fleshy on the end; the lips are thin, evenly set and often a trifle pale or bluish in color. The whites of the eye frequently have a trace of yellow, as the Mercurial is of a nervous and slightly bilious type. His nervousness makes him breath quickly and often through his mouth. The chin is long and sharp, sometimes turning up slightly at the end, completing the oval contour of his face. The neck is strong and muscular, connecting the head with shapely shoulders, lithe and sinewy and graceful in outline. The chest is large for the stature, well muscled and containing big lungs. The voice of the Mercurial is not full and loud, nor weak and thin, but is of medium timbre and possesses good 'carrying' quality.

The limbs are graceful, giving him agility and the quickness of movement for which he is noted, as well as a power of endurance coming from muscular strength. His teeth are white, small in size and set evenly in the gums which are medium pink in color. Altogether the Mercurial impresses you as well knit, agile, and strong, not always beautiful, but shapely and well proportioned.

Comment by Dr. H:

Many physical descriptors point to Mercury-ruled Virgo, not Mercury-ruled Gemini.

The Saturn Type

The typical Saturn is the tallest of the seven types and his finger is the longest on the hand. He is gaunt, thin, and pale, his skin is yellow, rough, dry, and wrinkled, hanging in flabby folds, or else drawn tightly over the bones. His hair is thick and dark, often black, straight and harsh. His face is long, commonly called 'hatchet-shaped' from its thinness, his cheek bones are high and prominent, with the saffron-hued skin drawn tightly over them. The cheeks are sunken, with skin flabby and wrinkled. The eyebrows are thick and stiff, growing together over the nose and turning up at the outer ends. The eyes are deep set and extremely black, with a sad, subdued expression which changes only when flashes of anger, suspicion, or eagerness stir his mind. His nose is long, straight, and thin, coming to a sharp point at the end. The nostrils do not dilate as he breathes, but are rigid and stiff. His mouth is large, the lips thin and pale, the lower jaw and lower lip quite prominent and firm. If the Saturn has a beard it is dark, stiff, and straight, growing thickly on the chin and lip, but very sparse on the cheeks. The chin is prominent and large, the neck lean and long, with muscles showing prominently like cords, and the blue veins standing out under the shrunken and flabby skin. His Adam's apple is plainly in evidence. His chest is thin, the lungs seem cramped, as if operating in narrow, contracted quarters, and his voice as it comes through the thin lips is harsh and unpleasant.

The whole appearance of the Saturn impresses you with its lack of nourishment, lack of healthy blood supply, and its lean gawkiness; the dark, sad eyes, stiff, black hair, narrow chest, stooping shoulders, and shuffling gait all combine to bear this out. This is the typical Saturn. It is small wonder that, when the dashing Solars or Venusians, handsome, attractive and magnetic, filled with the joy of living, meet him and try to fill him with their enthusiasm, the Saturn cannot feel their joy, or share their enthusiasm, but shakes his head mournfully, and thinks of how much sorrow there is in the world.

The Martial Type

The Martial is of medium height, very strongly built, muscular looking, carries himself erect, shoulders back, and has the appearance of one every ready to defend himself. His head is small, bullet shaped, with an unusually large development at the base of the brain. The back of the neck is broad and, in a pronounced specimen, developed much above the average. The face is round, the skin thick and strong, red in color, and often presenting a mottled appearance. The hair is short, stiff, sometimes curly and of an auburn or red color. The beard is short and harsh. The eyes are large and bold looking, with a bright expression, dark in color, and with the whites often bloodshot, showing the great strength of his blood supply. The mouth is large and firm, the lips thin with the under one slightly the thicker. The teeth are small, regular, strong, and yellowish in color. The brows grow thick, straight, and low over the eyes, giving often the appearance of a scowl. The nose is long, straight, or of the Roman type, the chin firm and strong, often turning up slightly at the end. The ears are small, and set close to the head, the red color of skin being quite prominent around them, this red often turning to a purple, congested appearance with strongly marked subjects. The neck is short and thick, connecting the head with a finely developed pair of shoulders, broad and muscular, with large muscles running down the back and a big expansive chest. In this chest is a pair of large, strong lungs which send forth a big commanding voice full of resonance and power. The legs are short but stout and muscular, the bones of the body are big and strong, the feet are broad and the instep inclined to be flat, making the subject walk in a proud, determined manner. Altogether he shows himself one well able to force his way through the world, mentally if he can, physically if he must. The Martial by his very appearance shows his true character, full of fight, either aggressively or in self-defense, mentally or physically, a strong, robust constitution, and one ardent in all things.

The Jovial Type

The pure Jovial is of medium height. He is not the tallest of the seven types; that distinction belongs to the Saturn; neither is he the shortest, for this belongs to the Mercury. He is, however, a large man, very strongly built and inclined to be fleshy. His flesh is solid and not mere fat, nor does it partake of the spongy softness of the Lunar type. His bones are large, strong, and well able to support his weight. He has a smooth, clear skin, which inclines to be fine in texture, pink in color, and healthy looking. His eyes are large and expressive, pupils are clear and dilate under the play of the emotions. There is no fierce look in his eyes – the expression is mild and almost melting, bespeaking honesty and a kindly spirit. The upper lids of the eyes are thick, looking as if somewhat swollen, and the lashes are long and curl up gracefully at the ends. The eyebrows are arched and the hairs grow evenly, giving the brows a clearly defined outline. The nose is straight and well formed, tending to be large in size, and often Roman in shape. The mouth is large, the lips full and red, and owing to the position of the teeth the upper lip is slightly prominent. The teeth are strong and white, but grow long and narrow, the two front teeth being longer than is usual. The cheeks are well rounded, so the cheek bones are not to be seen. The ears are well formed, regular, and set close to the head, which rests on a well-shaped, thick neck of medium length and strong looking. The back and shoulders are fleshy and squarely set. The legs and feet are shapely and of medium size, but strong and firm. The walk is stately and dignified. The hair is brown or running into chestnut; in women of the type, grows long, is abundant and fine in quality, inclining to be curly. The Jovial perspires freely, especially on top of the head, from ordinary exertion. This often leads to baldness early in life.

As he is of a vigorous constitution he has considerable hair on his body, which is a sign of strength. The chest of the Jovial is well developed, and his large lungs are bellows from which is forced a rich, musical voice, which is just the voice to give words of command, or speak to and influence a multitude; helping to make a Jovial the natural leader he is.

It is not hard to see why such a personality as the Jovial should command followers, for his strong and robust manhood proves attractive, and confidence in his strength at once moves men to desire an alliance with him. He is designed to command; nature has given him the strength and attractiveness that will enable him to secure and to lead followers.

The Solar Type

The Solar is a handsome and a manly type. He is of medium height, between the Jovial and Saturn, is not fleshy like the Jovial nor lean and lanky like the Saturn, but is shapely, muscular, and athletic. The lines of the body run in graceful curves, and he is light and supple. His complexion is clear, his skin white, fine and firm in texture, and cheeks rosy. This pinkness of color gives the clue to a healthy condition and consequent attractiveness. The hair is thick, wavy, and black or auburn in color, fine and silky in quality, and when he has a beard it partakes of the same fineness and abundance, growing over the chin, lip, and high on the cheeks. His forehead is broad and full, but not high, the eyes are large, almond-shaped, brown or blue in a frank, honest expression, which changes to sweetness and sympathy when the emotions are in play, and they sparkle with the brilliancy and life of the brain behind them. His cheeks are firm and rounded, showing no hollows. The nose is straight and finely shaped, the nostrils beautifully proportioned, and dilating sensitively under the play of emotions; as is the case with all highly strung organizations. The mouth is graceful in outline, the lips curved and set evenly, neither thin nor large and thick. The teeth are finely shaped, strong, even, and white, firmly set in healthy red gums. The chin is shapely and rounded, neither retreating nor protruding, showing evenly balanced firmness. The ears are of medium size, well formed, and pink, setting close to the head. The neck is long, muscular, and well shaped, but showing neither cord-like muscles, nor a prominent 'Adam's apple.' This shapely neck connects the well shaped head with strong shoulders, which are muscular and graceful. The chest is full and capacious, expands well under the inspiration, which fact undoubtedly contributes much to purifying the blood, pink color with healthy conditions following. The voice is musical, but not full or resonant. The lower limbs are graceful, muscular, finely proportioned, and are never fat. The feet are of medium size, the insteps arching and high, which gives spring and elasticity to the walk. This is a particularly distinguishing feature of the Solar. In this type is a picture of healthy conditions, beautiful proportions, grace and symmetry of body, and to these must be linked a mind full of similar charms and attributes. From every point of view the Solar is brilliant, full of the love of beauty, art, color, and form.