

## **The influence of the stars : a book of old world lore / by Rosa Baughan.**

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# THE INFLUENCE OF THE STARS



BY

ROSA BAUGHAN

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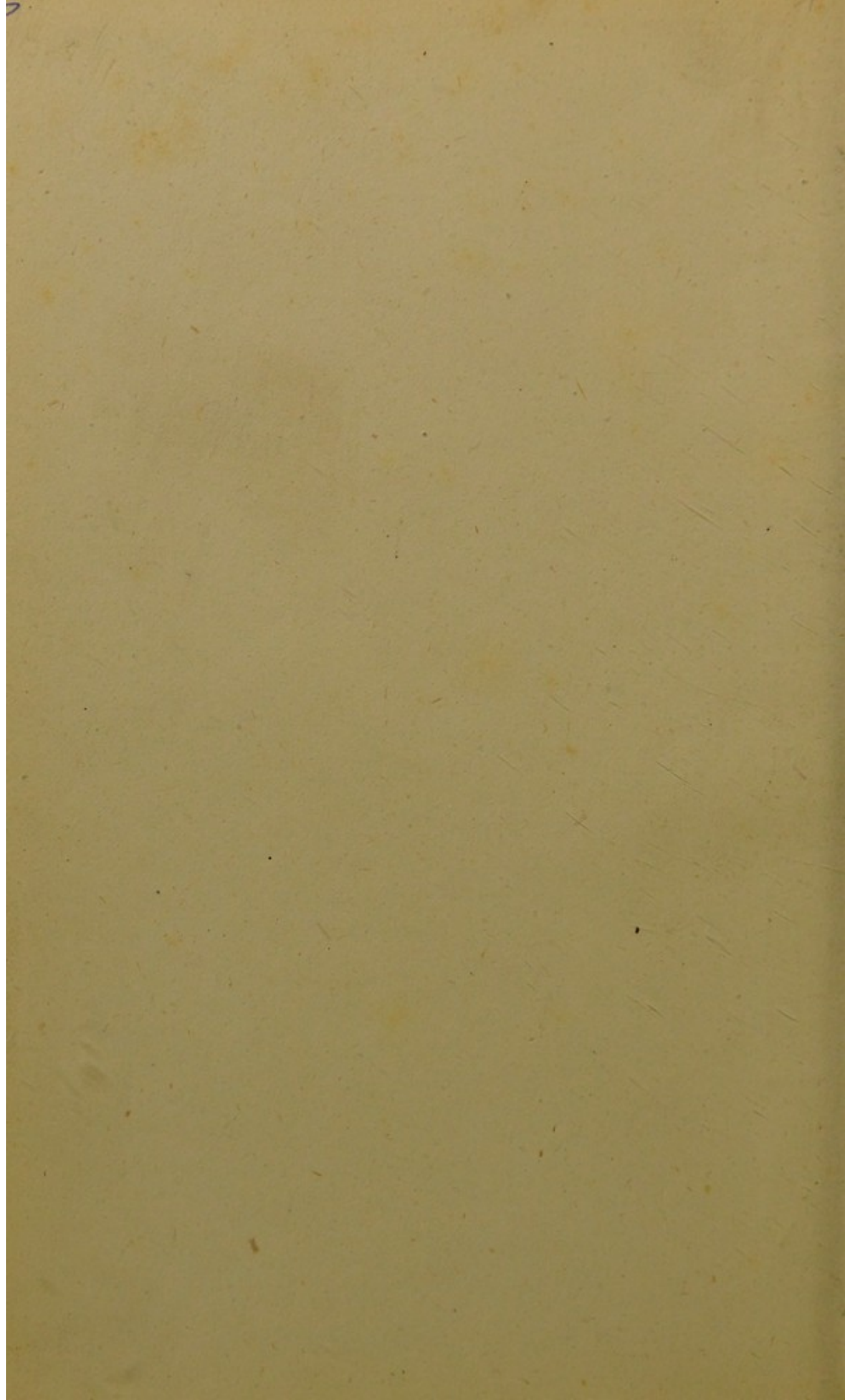


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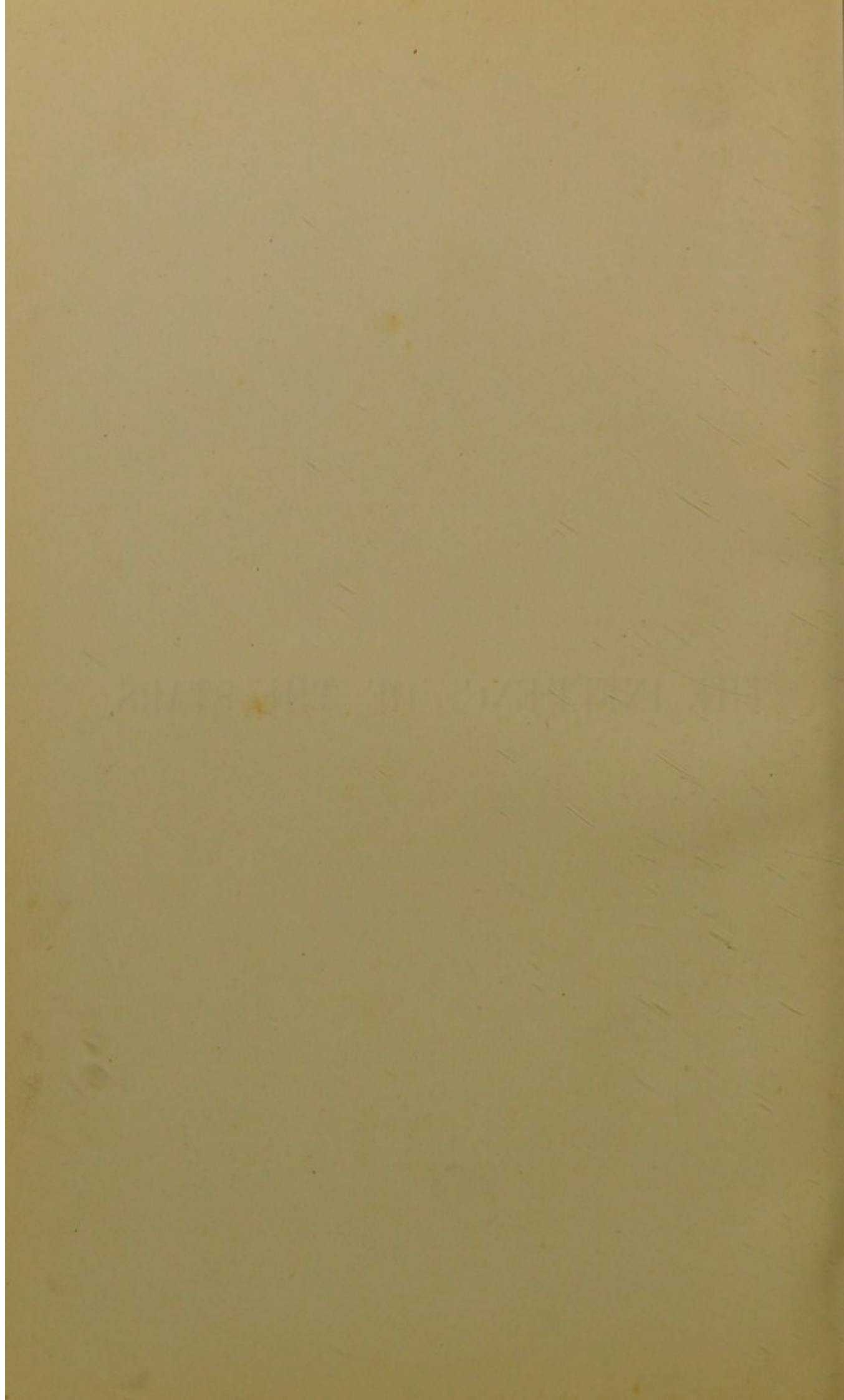






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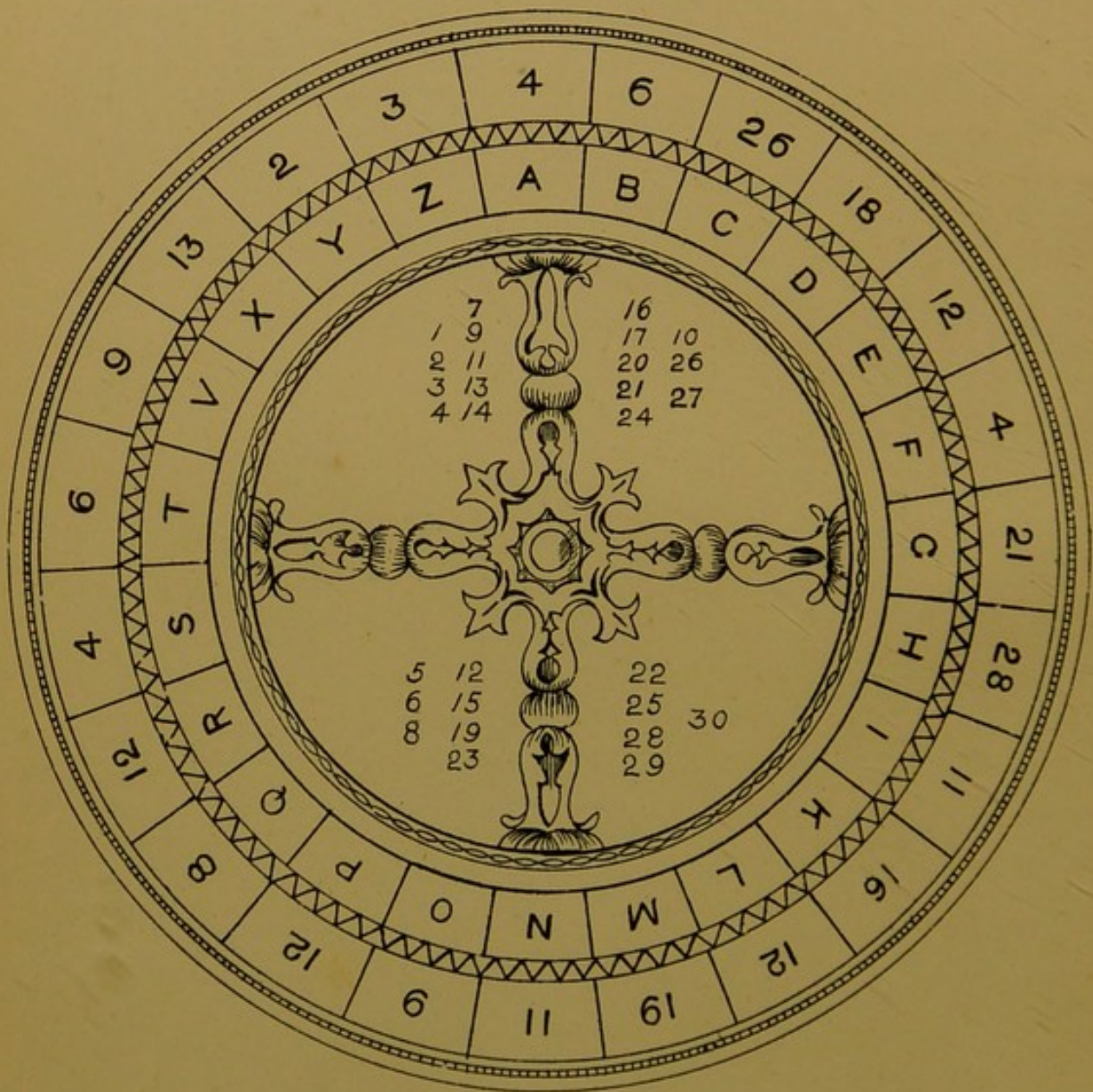




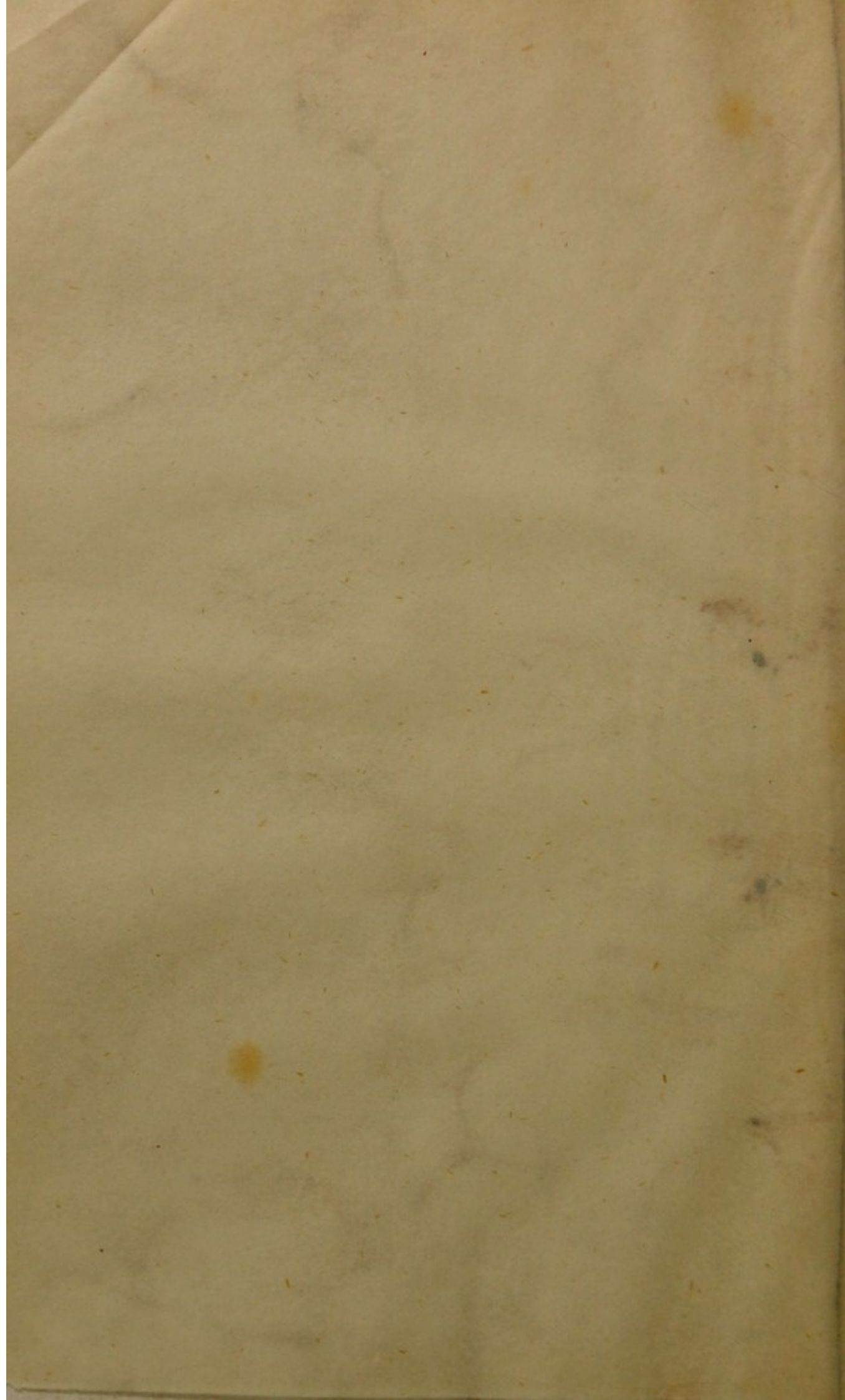




FRONTISPIECE.



WHEEL OF PYTHACORAS. FACSIMILE FROM AN OLD WOODCUT  
DATE. 1657.





THE  
INFLUENCE OF THE STARS :

A BOOK OF OLD WORLD LORE.

BY

ROSA BAUGHAN,

*Author of "The Handbook of Palmistry," "Character in  
Handwriting," &c., &c.*

"Ye stars which are the poetry of Heaven !  
If, in your bright leaves we read the fate  
Of men and empires—'tis to be forgiven,  
That in our aspirations to be great,  
Our destinies o'erleap this mortal state  
And claim a kindred with you ; for ye are  
A beauty and a mystery, and create  
In us such love and reverence from afar,  
That Life, Fame, Power, and Fortune have named  
themselves a star." BYRON.

IN THREE PARTS.

Part I.—ASTROLOGY.

Part II.—CHIROMANCY.

Part III.—PHYSIOGNOMY.

To which are added Chapters on the Significance of the  
Moles of the Body astrologically considered, the Mystical Wheel  
of Pythagoras and the Methods of working it.

*Illustrated with 9 Plates.*

LONDON :

KEGAN PAUL, TRENCH, TRÜBNER & CO., LTD.

1891.

have followed in this track, thus rendering their works comparatively worthless, and one well-known writer, whilst producing a book full of the wisdom of the ancients, boldly disavows astrology in the following sentence: "The names assigned to the mounts, which are those of the principal seven planets, are not given them by reason of any astrological significations which they were supposed to bear, but because we have been accustomed to connect certain characteristics with certain gods of the pagan mythology." This is contrary to the views of every ancient writer,—Greek, Latin, German, Spanish, Italian, French, and English,—on this subject, who one and all base the whole theory of Chiromancy on planetary influences. Dr. Saunders, in the preface to his exhaustive work on Chiromancy and Physiognomy, published in 1671, and dedicated to his friend Lilly, the great astrologer, says: "For our more orderly proceeding with the body of this work, it is in the first place necessary to be observed that there are seven planets, named *Stellæ Errantes*,—wandering stars,—which have each of them its separate character as they are used in astrology; the which stars have great power over inferior bodies, and do each of them govern some part or other of man's body, and they *especially have their material existence in the hand*, and without astrology Chiromancy could not subsist and be subservient to true wisdom." Now, why, in the face of this and many other equally forcible words among the old-world authorities, do the modern writers try to force their own crude theories upon us? To drag the time-honoured study of Chiromancy into the turmoil of nineteenth-century existence and—by robbing it of its mysticism—to strain it into unison with the realism of modern thought, strikes the earnest student with the same sense of incongruity as would the hanging of a carnival mask over the mystically calm features of an antique statue.

ROSA BAUGHAN.

March, 1889.

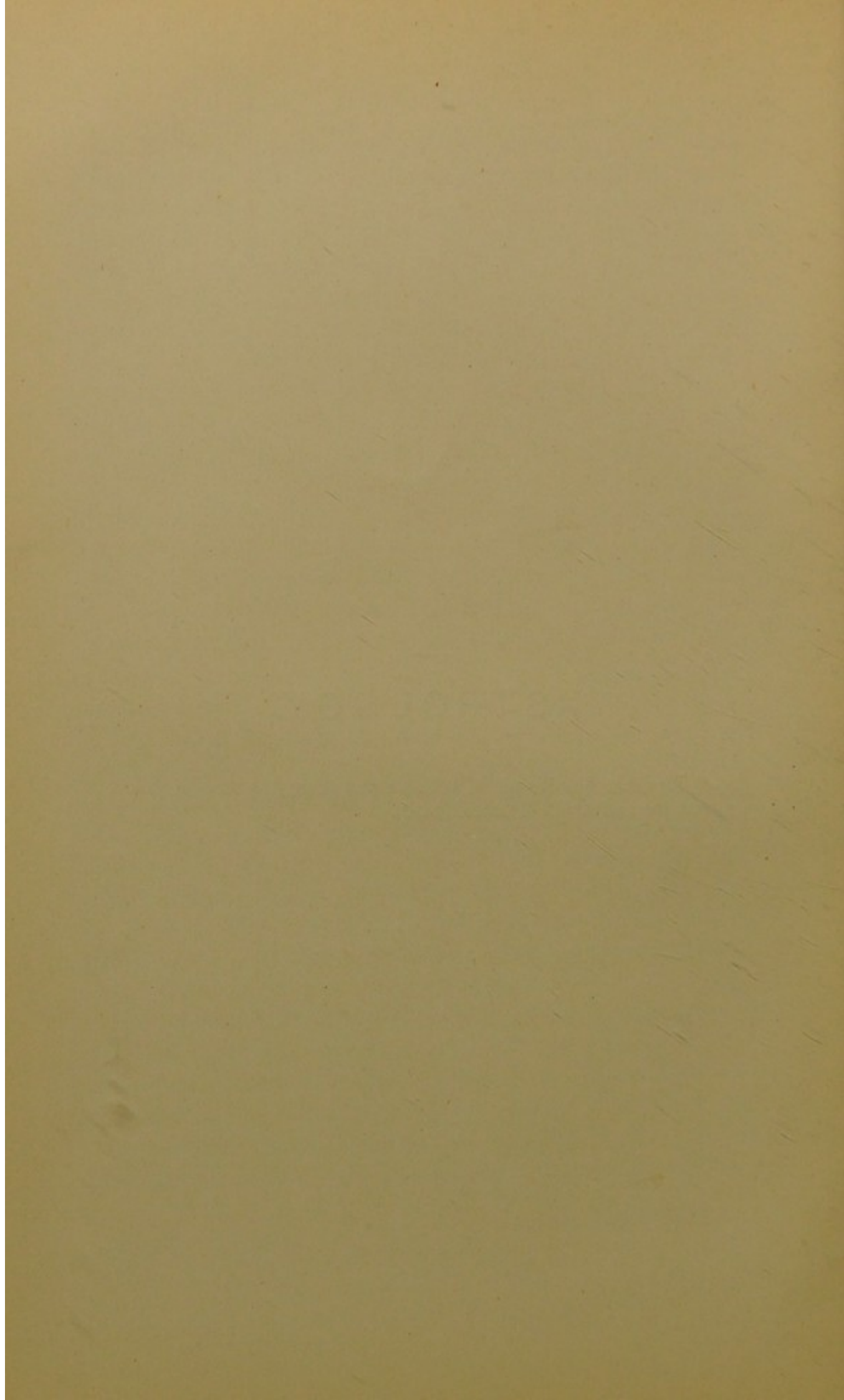


PART I.

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ASTROLOGY.

To deny the influence of the stars is to deny the wisdom and providence of God.—TYCHO BRAHE.





# THE INFLUENCE OF THE STARS.

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## ASTROLOGY.

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"To doubt the influence of the stars is to doubt the wisdom and providence of God."—TYCHO BRAHE.

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### CHAPTER I.

THAT a certain power, derived from æthereal nature, pervades the whole earth, is clearly evident to all. Fire and air are altered by the motions of the æther, and these elements, in their turn, encompassing all inferior matter, vary it, as they themselves are varied, acting equally on earth and water, on plants and animals. The Sun, not only by the change of the seasons, brings to perfection the embryo of animals, the buds of plants, and the springs of water, but also, by his daily movement, brings light, heat, moisture, dryness, and cold.

The Moon, being of all the heavenly bodies the nearest to earth, has also much influence, and things, animate and inanimate, sympathise and vary with her. By her changes rivers swell, or are reduced, the tides of the sea are ruled by her risings and settings, and animals and plants are influenced as she waxes or wanes. The stars also produce in the ambient\* many impressions, causing heats, winds, and storms, to the influence of which earthly things are subjected. The force of the Sun, however, predominates, because it is more generally distributed; the others either

\* The ambient means the heavens when spoken of in a general manner.



co-operate with his power or diminish its effects. The Moon more frequently does this at her first and last quarter; the stars act also in the same way, but at longer intervals, and more obscurely than the Moon. From this it follows that not only all bodies which may be already in existence are subjected to the motion of the stars, but also that the impregnation and growth of the seeds from which all bodies proceed are moulded by the quality in the ambient at the time of such impregnation and growth. When, therefore, a person has acquired a thorough knowledge of the stars (not of what they are composed, but of the *influences* they possess), he will be able to predict the mental and physical qualities and the future events in the existence of any one whose actual moment of birth is accurately given to him. But the science of astrology demands great study, a good memory, constant attention to a multitude of different points, and much power of deductive judgment; and those persons who undertake to cast horoscopes without possessing these qualities, must necessarily make frequent mistakes in their judgments, which, perhaps, accounts for much of the disbelief which exists as regards the power of astrology; but it is unfair to blame the science for inaccuracies which are only the result of the ignorance of its exponents. No one should attempt to pronounce judgments on the influence of the stars without having first given years of study to the science; and even then, unless he should have been born under certain influences,\* he will never become a proficient astrologer.

The practice of observing the stars began in Egypt in the reign of Ammon (about a thousand years before the Christian era), and was spread by conquest in the reign of his successor into the other parts of Africa, Asia, and Europe; but it appears to have been taught in the earliest ages only by oral tradition, for there is no good evidence

\* Saturn, Mercury, and the Moon.



of its having been reduced to written rules before some years after the first century of the Christian era, when Claudius Ptolemy (who was born and educated in Alexandria) produced a work called "Tetra-biblos," or Quadripartite, being four books of the influences of the stars. In this treatise (translated into English by John Whalley—professor of astrology—in the year of 1786) Ptolemy seems to have collected all that which appeared to him of importance in the science. Another translation of the "Tetra-biblos," rendered into English from the Greek paraphrase of that work by Proclus, was made in 1822 by J. M. Ashmand, and this is, by most people, preferred to the translation made by Whalley. Somewhere between 1647 and 1657, Placidus di Titus, a Spanish monk, published a system of astrology, founded, to a great extent, upon Ptolemy's calculations. This work was printed in Latin, and is called the "Primum Mobile; or, First Mover," and was translated by John Cooper in 1816; other translations have appeared, but this is the best among them.

The planetary orbs, which the ancients recognised as having the most powerful influence, were seven in number (now known under the Latin names of the principal deities of the heathen mythology), viz.: Jupiter, Saturn, Apollo or Sol, Mercury, Venus, Mars, and Luna or the Moon.

It may be objected that science has long since revealed to us many more planets than the seven known to the ancients; but in considering a study so mystical as that of astrology it is better to adhere to the theories of the old-world writers. In the earliest ages almost all the inhabitants of the earth led pastoral lives,—were, in fact, merely shepherds,—but amongst these shepherds there naturally arose, from time to time, men of superior intelligence, whose imaginations (purified and strengthened by solitude and the constant communion with nature, which grew out of that solitude) led them to the study of those distant lights which they saw, night after night, appear and disappear in the wide



expanse of the heavens above them. Of purer lives and more impressionable than we moderns, they were necessarily more open to the influences of nature; and all their thoughts being given to the study of the mysteries by which they felt themselves surrounded, their intuitive perception is likely to be a safer guide on mystical subjects than the scientific conjectures of our day. Besides, as the results produced by their methods were astoundingly correct, why should we imagine ourselves capable of bettering their theories? Jupiter, Saturn, Mars, and Mercury are *still* the most important planets, whilst the Moon (though so small) has a more subtle influence in consequence of her nearness to us; whilst of the Sun's power over us and the whole creation there can, of course, be no question. Each of these seven planets is in the ascendant once during the space of the twenty-four hours forming the day and night; and according to the junction of two or more planets, under which a person is born, his outward appearance, character and fate, will be influenced. The sign of the zodiac, too, under which a child comes into the world, possesses a power to produce a particular form of body and mental inclination, always however, *subject to the influence* of the seven planets.

It must also be borne in mind that the planets dominating the lives of both parents would, to a certain extent, have an influence not only during the pre-natal period of our existence, but also in arresting or hurrying forward the moment of our advent into life. The father's influence is strong at the moment of conception; the mother's during the whole period of pre-natal existence. In this way we can account for the resemblance between parents and children, and also for the physical and mental qualities which we see constantly reproduced through a long line of ancestry. It is rarely that one planet is the sole influence of a life, for the child at birth may, and more generally does, receive influences from several planets, and some not those of the father or mother; and thus we can account for



the innumerable differences of mind and body to be found among members of the same family.

For the benefit of those who object that there is too great a leaning to what they would call "the dangerous doctrine of fatalism" in these old-world beliefs, it may be well to quote a few reassuring words from a very able and voluminous writer on these subjects, Dr. Richard Saunders, who modestly styles himself on the title-page of his learned work (published in 1671) student in astrology and physic. "The stars," he says, "have such an influential power over us that we act by them, and though *they are but second causes*, their influences do so necessitate us that we cannot avoid their fatality, *unless* we have recourse to the First Cause which governs this all." In other words, though the stars influence us, God rules the stars.

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## CHAPTER II.

### THE ALPHABET OF ASTROLOGY.

THE Science of Astrology consists of four branches, namely, *Mundane Astrology*, which is the art of foreseeing, by the aspect of the stars, at certain periods, the events likely to happen to nations, such as pestilences, wars, inundations, and earthquakes; *Atmospherical Astrology*, which is the art of foreseeing, by the positions of the heavenly bodies, the quality of the weather at any particular time or place; *the Casting of Nativities*, or the art of foretelling, from the position of the stars at the moment of birth, the fate and character of the native; and *Horary Astrology*, or the art of foreseeing, by the positions of the heavens at the moment, the result of any business or circumstance.

As the two former branches are treated in the astrological



almanacks issued every year by Zadkiel, Raphael, Orion, and others, it is needless to go into them; but as the casting of nativities and the answering of horary questions require individual treatment, the working of these two branches of astrology (after the ancient methods) shall be described as clearly as possible.

Before the student can do anything in astrology he must master its alphabet,—that is, he must make himself thoroughly acquainted with the symbols used to represent the planets, the signs of the zodiac, and the aspects.

The planets recognised by the ancient astrologers are, as we have seen, seven in number, and are as follows, with their symbols:—Saturn, ♄; Jupiter, ♃; Mars, ♂; Sol, ☉; Venus, ♀; Mercury, ☿; Luna, ☾.

There are also the Dragon's Head, thus symbolised, ♁; and the Dragon's Tail, ♂. These are neither planets nor signs of the zodiac, nor constellations, but are only the nodes or points where the ecliptic is crossed by the Moon. One of these points looks northward, where the Moon begins her northern latitude, and the other points southward, where she commences her south latitude. The head of the Dragon is considered of a benevolent nature; the tail of the Dragon is of evil tendency.

There is also the Part of Fortune thus symbolised, ♄. This is merely a position affecting the judgments in a nativity, and its effects will be explained in their proper place.

There are also the twelve signs of the zodiac, which are as follows, with their symbols:—

| NORTHERN. | SOUTHERN.     |
|-----------|---------------|
| ♈ Aries   | ♎ Libra       |
| ♉ Taurus  | ♏ Scorpio     |
| ♊ Gemini  | ♐ Sagittarius |
| ♋ Cancer  | ♑ Capricorn   |
| ♌ Leo     | ♒ Aquarius    |
| ♍ Virgo   | ♓ Pisces      |



Through these twelve signs the planets continually move and are ever in one or other of them.

They are divided into *north* and *south*. The first six, from Aries to Virgo, are *northern*; the latter six, from Libra to Pisces, are *southern*: this is because the Sun and planets when in the first six are north of the equator, and when in the last six they are south of that line.

Each point of the zodiac rises and sets once every twenty-four hours, occasioned by the earth's revolution on its axis once every day; therefore, when any given point is *rising*, the opposite point must be *setting*.\*

As the zodiac consists of 360 degrees from the first point of Aries until we come to that point again, and as these are divided into twelve portions or signs, they must consist of 30 degrees each.

The aspects are five in number; they represent certain positions which the planets bear to each other as they move through the signs of the zodiac; they are as follows, with their symbols:—

- ♌ Conjunction, when two planets are in the same place: viz., in same degree of the same sign.
- ♌ Sextile, when they are 60 degrees or two signs apart.
- Square, when they are 90 degrees or three signs apart.
- △ Trine, when they are 120 degrees or four signs apart.
- ♌ Opposition, when they are 180 degrees or six signs asunder.

The Conjunction (♌) is rather a position than an aspect, as planets can hardly be said to *aspect* each other when they are in the same place. When Saturn is in the first degree of Aries, and any planet in the same degree of that sign, they are said to be in conjunction; this is good or evil, according to the nature of the planets thus posited.

\* Aries is always opposite to Libra; Taurus to Scorpio; and so on of all the rest, as shown by the table given (p. 6).



The Trine ( $\Delta$ ) is the most powerful of all the good aspects.

The Sextile ( $*$ ) is favourable.

The Square ( $\square$ ) is evil.

The Opposition ( $\oslash$ ) is also very evil.

There are several other aspects (sometimes called the "modern aspects") invented by Kepler; but as they only appear to complicate what is at best a very intricate study, it is best to ignore them, and adhere in this, as in the matter of the planets, to the old methods.

### CHAPTER III.

#### CONCERNING THE SIGNS OF THE ZODIAC.

THE zodiac is a band or belt, measuring about 14 degrees in breadth, but, as Venus sometimes appears to have more than her real latitude, it is more correctly considered to be 18 degrees in breadth. The *ecliptic*, or path of the Sun, passes exactly through the centre of the zodiac, longitudinally.

The ancients divided the zodiac into *ten signs*,—Libra being omitted altogether, Virgo and Scorpio being merged into one, thus: Virgo-Scorpio. This accounts for the similarity of their symbols,  $\text{♍}$   $\text{♏}$ .

Ptolemy divides the zodiac into twelve equal parts, of 30 degrees each. He says:—"The beginning of the whole zodiacal circle (which in its nature as a circle can have no other beginning or end, capable of being determined) is, therefore, assumed to be the sign Aries, which commences at the vernal equinox, in March."

One of the many objections urged against Ptolemy's system of astrology is that the signs are continually



moving from their positions; but Ptolemy seems to have been aware of this motion of the signs, and has met this objection by what he says in the twenty-fifth chapter of the first book of the "Tetra-biblos," where he makes it clear that the respective influences he ascribes to the twelve signs were considered by him to belong rather to the *places* they occupied in the ambient than to the stars of which they are composed; and he especially speaks of the *ambient* as producing the effects attributed to the respective signs of the zodiac when in the ascendant in a nativity; thus his astrology is just as applicable to modern astronomy as it was to his own.

The signs have been divided into four *triplicities*, thus: *fiery*, ♈, ♎, ♊; *earthy*, ♉, ♋, ♌; *airy*, ♊, ♍, ♏; and *watery*, ♋, ♊, ♏.

The *bicorporal*, or double-bodied, signs are ♊, ♏, and the first half of ♊. The *fruitful* signs are ♋, ♊, ♏; the *barren* signs are ♊, ♎, and ♋.

The tropical signs are Cancer and Capricornus.

The signs of *long-ascension* are ♋, ♎, ♋, ♍, ♊, ♊. The signs of *short-ascension* are ♌, ♏, ♏, ♈, ♉, ♊. The last-named are so-called because they ascend in a shorter period of time (owing to the diurnal motion of the earth being, when they ascend, nearly parallel with its orbit) than the others.

*Signs of voice* are ♊, ♋, ♏, and the first half of ♊, because, it is said, when *any one* of these signs ascends at a birth, and Mercury is strong, the native will be a good orator.

Ptolemy tells us that the signs Aries, Gemini, Leo, Libra, Sagittarius, and Aquarius were denominated *masculine*, and the remainder *feminine*, in alternate order, "as the day is followed by the night, and as the male is coupled with the female." He also says that any two signs configured with each other at an equal distance from the same, or from either equinoctial point, are termed *commanding* or *obey-*



*ing.* The signs in the summer semi-circle are commanding, and those in the winter semi-circle, obeying. Any two signs equally distant from either tropical sign are equal to each other in power, and such signs are said to *behold* each other. All signs between which there does not exist any familiarity in any of the modes above specified are inconjunct and separated. For instance, all signs are inconjunct which are neither *commanding* nor *obeying* nor *beholding* each other, as well as all signs which contain between them the space of one sign only, or the space of five signs, and *which do not share* in any of the four prescribed configurations, viz., the Opposition, the Trine, the Quartile, and the Sextile.\* All parts which are distant from each other in the space of one sign only are considered inconjunct, because they are averted, as it were, from each other; and because, although the space between them may extend into two signs, the whole only contains an angle equal to that of one sign: all parts distant from each other in the space of five signs are also considered inconjunct, because they divide the whole circle into *unequal* parts; whereas the spaces contained in the configurations above mentioned, viz., the Opposition, Trine, Quartile, and Sextile, produce *aliquot* divisions.

How the modern followers of Ptolemy have been able to reconcile the new aspects,—with the protest contained in the above paragraph,—which is taken from the first book of the “Tetra-biblos,”—is difficult to understand.

As regards the physical influences of the different signs of the zodiac when rising at birth, Ptolemy tells us that it is the general tendency of the quadrant between the vernal equinox and the summer tropic,—that is, of the signs Aries, Taurus, and Gemini,—to produce good complexions, tall stature, and fine eyes, with a temperament abounding in heat and moisture.

\* It will be remembered that the aspect, or more properly, position of the conjunction is when the planets are in the same sign.



The quadrant from the summer tropic to the autumnal equinox,—Cancer, Leo, and Virgo,—tends to produce an ordinary complexion, proportionate stature, a healthy constitution, large eyes, a stout person, with curled hair, and a temperament abounding in heat and dryness.

The quadrant from the autumnal equinox to the winter tropic,—Libra, Scorpio, and Sagittarius,—causes yellowish complexions, slender, thin, and sickly persons, with a moderate growth of hair, fine eyes, and a temperament abundantly dry and cold.

The other (remaining) quadrant,—Capricorn, Aquarius, and Pisces,—from the winter tropic to the vernal equinox, gives a dark complexion, middle stature, straight hair on the head and some on the body, a goodly figure, and a temperament abounding in cold and moisture.

To speak, however, more particularly, all constellations of human form, both those within and those without the zodiac, act in favour of giving a handsome shape to the body, and due proportion to the figure, while those not of human form vary its due proportions, and incline it towards their own shape, assimilating it, in some measure, to their own peculiarities, either by enlarging or diminishing its size, by giving it additional strength or weakness, or by otherwise improving or disfiguring it. Thus, for example: Leo, Virgo, and Sagittarius enlarge the person; and Pisces, Cancer, and Capricorn tend to make it diminutive; and thus, again, the upper parts of Aries, Taurus, and Leo increase its strength, and their lower parts render it weaker; while, on the other hand, Sagittarius, Scorpio, and Gemini act conversely, for their upper parts produce greater debility, and their lower parts give greater vigour. In the same manner, Virgo, Libra, and Sagittarius contribute to render the person handsome and well proportioned; and Scorpio, Pisces, and Taurus incline it to be misshapen and disfigured.

In the matter of diseases peculiar to the signs, Ptolemy



says :—"Cancer, Capricorn, and Pisces cause diseases of the blood, such as cancer, fistula, scrofula, gout, and leprosy; whilst Sagittarius and Gemini produce disease by falling fits and epilepsy," and if the planets happen to be placed in the latter degrees of the signs, the extremities of the body will be principally affected. Concerning the mental qualities given by the signs, tropical signs, viz., Cancer and Capricorn, dispose those born under them to be fond of distinction, turbulent, ingenious, acute, and studious of astrology and divination.

Bicorporeal or double-bodied signs,—Gemini, Pisces, and Sagittarius,—render the person so born variable, versatile, inclined to duplicity, fond of music, careless, and impressionable. Fixed signs,—Taurus, Leo, Virgo, and Aquarius,—make the native just, constant, prudent, patient, desirous of honour, a little avaricious, and very pertinacious.

These descriptions are useful in showing the modifications brought to bear (by the sign ascending) on the planet's influence. But when no planets are in or near the ascendant at birth, the following descriptions of the temperament and form of body produced by each sign ascending at birth should be used.

Aries ( $\text{♈}$ ) is a hot and fiery sign, and produces a lean body, spare and strong, large bones, grey eyes, with a quick glance, and sandy or red coloured hair. The temper is violent. It governs the head and face; its colour is white.

Taurus ( $\text{♉}$ ) differs greatly in its effects from the preceding sign; it is cold and dry, gives a broad brow, and thick lips. A person born under it is melancholy and slow to anger, but when roused, furious and difficult to be appeased. It governs the neck and throat; its colour is red.

Gemini ( $\text{♊}$ ) is in nature hot and moist, and produces a person of straight, tall body, sanguine complexion, brilliant eyes, and light brown hair. The temperament of those



born under Gemini is lively, and the understanding good. This sign governs the arms and shoulders; its colours are red and white.

Cancer (♋) is by nature cold and moist; it produces a native fair and pale, short in stature, with a round face, sad-coloured brown hair, and grey eyes. Those born under it are phlegmatic, indolent, and gentle tempered. Women born under this sign generally have many children. It governs the breast and stomach; its colour is green and russet brown.

Leo (♌) is a fiery, hot, and dry sign. When it rises at birth without any planet being near the ascendant, the native will be of tall stature, with yellow hair, ruddy complexion, oval face, and he will have a quick glance and a strong voice. It governs the heart, the back, and the neck; its colours are red and green.

Virgo (♍) is an earthy, cold, barren, feminine sign. When it ascends, it shows a well-formed body, slender, and tall, straight, dark brown hair, and a round face. The mind of the native is ingenious, but rather inconstant. It governs the belly; its colour is black speckled with blue.

Libra (♎) is an ærial, sanguine, masculine, hot, and moist sign. Rising at birth it produces a well-made body, with long limbs, an oval and beautiful face, sanguine complexion, straight flaxen hair, and grey eyes. Those born under it are courteous, just, and honourable. It governs the loins; and the colours under its rule are black, crimson, and tawny.

Scorpio (♏) is a moist, phlegmatic, feminine sign. It gives a strong, corpulent body, low stature, thick legs, hair growing low on the forehead, and heavy eyebrows. Those born under this sign are reserved, thoughtful, subtle, and malicious. It governs the lower parts of the body; the colour under its rule is brown.

Sagittarius (♐) is a fiery, masculine sign. The person



born under its rule is handsome, with a rather long face and features, chestnut hair, inclined to baldness, ruddy complexion; the body strong and active. Those born under this sign are fond of field sports, are good riders, and are lovers of animals. They are kindly, generous, and careless of danger. This sign governs the thighs and hips, and rules yellow and green.

Capricorn () is an earthy, cold, dry, feminine sign. It produces a person of slender stature, with a long neck, narrow chest, and dark hair. The mind is quick, witty, and subtle. It governs the knees and hams, and in colours it rules black or dark brown.

Aquarius () is an airy, moist, masculine sign. In a nativity where no planets are in or near the ascendant, it would produce a person of a well-set, strong body, long face, and delicate complexion, with brown hair. It governs the legs and ankles, and rules the sky-colour or blue.

Pisces () is a watery, cold, and feminine sign. It produces a person of short stature, fleshy body, with a rather stooping gait. Those born under its influence are indolent and phlegmatic. It governs the feet and toes, and presides over the pure white colour. It is needful to remember the colours belonging to the sign, as they are especially useful in horary questions.

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## CHAPTER IV.

### OF THE NATURES OF THE SEVEN PLANETS, AND OF THEIR ESSENTIAL AND ACCIDENTAL DIGNITIES.

OF the seven planets, Jupiter and Venus, because of the heat and moisture predominant in them, are considered by the ancients as benefits or causers of good. The Moon is so considered for the same reasons, though in a less degree.

Saturn and Mars are causes of evil, or malefic; the



first from his excess of cold, and the other from his excess of heat. The Sun and Mercury are deemed of common influence,—that is, either of good or evil, according to the planets with which they are connected.

The planets have particular familiarity with certain places in the zodiac by means of parts designated as their houses, and also by their *triplicities*, *exaltations*, and *terms*.

The nature of their familiarity by *houses* is as follows:—

Cancer and Leo are the most northerly of all the twelve signs; they approach nearer than the other signs to the zenith of this part of the earth, and thereby cause warmth and heat; they are consequently appropriated as houses for the two principal and greater luminaries; Leo for the Sun, as being masculine; and Cancer for the Moon, as being feminine.

Saturn, since he is cold and inimical to heat, moving also in a superior orbit most remote from the luminaries, occupies the signs opposite to Cancer and Leo; these are Aquarius and Capricorn, and they are assigned to him in consideration of their cold and wintry nature, and because the configuration by opposition does not co-operate towards the production of good.

Jupiter has a favourable temperament, and is situated beneath the sphere of Saturn; he, therefore, occupies the next two signs, Sagittarius and Pisces.

Mars is dry in nature, and beneath the sphere of Jupiter; he takes the next two signs, of a nature similar to his own—viz., Aries and Scorpio, whose relative distances from the houses of the luminaries are injurious and discordant.

Venus, possessing a favourable temperament, and placed beneath the sphere of Mars, takes the next two signs, Taurus and Libra. These are of a fruitful nature, and preserve harmony by the sextile distance, and this planet is never more than two signs distant from the Sun.

Mercury never has greater distance from the Sun than the space of one sign, and is beneath all the other planets;



hence he is nearest to both luminaries, and the remaining two signs, Gemini and Virgo, are allotted to him.

The "houses" of the planets are readily shown by the following table. It is exactly the same as that found in the mummy-case of the Archon of Thebes, in ancient Egypt, as may be seen at the British Museum:—

|   |   |   |   |
|---|---|---|---|
| ♈ | ☉ | ♐ | ♋ |
| ♉ | ♊ | ♌ | ♍ |
| ♊ | ♋ | ♎ | ♏ |
| ♋ | ♌ | ♑ | ♒ |
| ♌ | ♍ | ♓ | ♈ |
| ♍ | ♎ | ♈ | ♉ |

It will be seen at once from this table that the Sun and Moon have each only one house assigned them. All planets are most powerful in that sign which constitutes one of their houses. Planets receive detriment in the signs opposite to those of their houses. Thus, Saturn would receive detriment in Cancer and Leo, which are the signs opposite to his houses, Capricornus and Aquarius. There are some signs in which the planets are found to be very powerful, though not to the same extent as when in their own houses; these are called the "exaltations" of the planets, and the signs opposite to these are those in which they receive their "fall" when they are considered to be weak in power. Saturn has his exaltation in Libra; his "fall" would therefore be in Aries. He governs the airy triplicity, which is composed of the signs, Gemini, Libra, and Aquarius by day, and in all the twelve signs he has these degrees allotted him by Ptolemy for his Terms:—

|           |     |     |                         |
|-----------|-----|-----|-------------------------|
| In Aries  | ... | ... | 27, 28, 29, 30.         |
| In Taurus | ... | ... | 23, 24, 25, 26.         |
| In Gemini | ... | ... | 22, 23, 24, 25.         |
| In Cancer | ... | ... | 28, 29, 30.             |
| In Leo... | ... | ... | 1, 2, 3, 4, 5, 6.       |
| In Virgo  | ... | ... | 19, 20, 21, 22, 23, 24. |



|                |        |                     |
|----------------|--------|---------------------|
| In Libra       | ... .. | 1, 2, 3, 4, 5, 6.   |
| In Scorpio     | ... .. | 28, 29, 30.         |
| In Sagittarius | ... .. | 21, 22, 23, 24, 25. |
| In Capricornus | ... .. | 26, 27, 28, 29, 30. |
| In Aquarius    | ... .. | 1, 2, 3, 4, 5, 6.   |
| In Pisces      | ... .. | 27, 28, 29, 30.     |

The meaning of which is that if Saturn should rise in any of these degrees it is a sign that he is not void of essential dignities; or, if he is posited in any of the following degrees (which he is allowed for his Face or Decanate) he is still not devoid of dignities. This is to be understood of all the planets.

Saturn is allotted for his Face these degrees:—

|                |        |                                         |
|----------------|--------|-----------------------------------------|
| In Taurus      | ... .. | 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. |
| In Leo         | ... .. | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.          |
| In Libra       | ... .. | 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. |
| In Sagittarius | ... .. | 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. |
| In Pisces      | ... .. | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.          |

Jupiter has his exaltation in Cancer and his fall in Capricornus. He rules the fiery triplicity, Aries, Leo, and Sagittarius, by night.

He has these degrees allotted for his Terms:—

|                |        |                                 |
|----------------|--------|---------------------------------|
| In Aries       | ... .. | 1, 2, 3, 4, 5, 6.               |
| In Taurus      | ... .. | 16, 17, 18, 19, 20, 21, 22.     |
| In Gemini      | ... .. | 8, 9, 10, 11, 12, 13, 14.       |
| In Cancer      | ... .. | 7, 8, 9, 10, 11, 12, 13.        |
| In Leo         | ... .. | 20, 21, 22, 23, 24, 25.         |
| In Virgo       | ... .. | 14, 15, 16, 17, 18.             |
| In Libra       | ... .. | 12, 13, 14, 15, 16, 17, 18, 19. |
| In Scorpio     | ... .. | 7, 8, 9, 10, 11, 12, 13, 14.    |
| In Sagittarius | ... .. | 1, 2, 3, 4, 5, 6, 7, 8.         |
| In Capricornus | ... .. | 13, 14, 15, 16, 17, 18, 19.     |
| In Aquarius    | ... .. | 21, 22, 23, 24, 25.             |
| In Pisces      | ... .. | 9, 10, 11, 12, 13, 14.          |



He has for his Face, or Decanate,—

Of Gemini ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Of Leo ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Of Libra ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Of Capricornus 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Of Pisces ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Mars has Aries for his day-house and Scorpio for his night-house. He is exalted in Capricornus, and has his fall in Cancer.

He governs the watery triplicity, viz., Cancer, Scorpio, and Pisces, and he has these degrees in each sign for his Terms :—

In Aries ... 22, 23, 24, 25, 26.

In Taurus ... 27, 28, 29, 30.

In Gemini ... 26, 27, 28, 29, 30.

In Cancer ... 1, 2, 3, 4, 5, 6.

In Leo ... 26, 27, 28, 29, 30.

In Virgo ... 25, 26, 27, 28, 29, 30.

In Scorpio ... 1, 2, 3, 4, 5, 6.

In Aquarius ... 26, 27, 28, 29, 30.

In Pisces ... 21, 22, 23, 24, 25, 26.

He has allotted to him for his Face these degrees :—

In Aries ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

In Gemini ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

In Leo ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

In Virgo ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

In Pisces ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

The Sun rules the fiery triplicity,—Aries, Leo, and Sagittarius,—by day. He is exalted in the sign of Aries, and receives his fall in Libra.

He has no degrees admitted him for his Terms, but in the twelve signs he has the following degrees for his Face :—

In Aries ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

In Gemini ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.



In Virgo ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

In Scorpio ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

In Capricornus 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Venus governs the earthy triplicity,—Taurus, Virgo, and Capricornus,—by day. She is exalted in Pisces, and has her fall in Virgo. She has the following degrees for her Terms :—

In Aries ... 7, 8, 9, 10, 11, 12, 13, 14.

In Taurus ... 1, 2, 3, 4, 5, 6, 7, 8.

In Gemini ... 15, 16, 17, 18, 19, 20.

In Cancer ... 21, 22, 23, 24, 25, 26, 27.

In Leo ... 14, 15, 16, 17, 18, 19.

In Virgo... 8, 9, 10, 11, 12, 13.

In Libra ... 7, 8, 9, 10, 11.

In Scorpio ... 15, 16, 17, 18, 19, 20, 21.

In Sagittarius 9, 10, 11, 12, 13, 14.

In Capricornus 1, 2, 3, 4, 5, 6.

In Aquarius ... 13, 14, 15, 16, 17, 18, 19, 20.

In Pisces ... 1, 2, 3, 4, 5, 6, 7, 8.

The following degrees are allowed for her Face :—

In Aries ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

In Cancer ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

In Virgo ... 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

In Scorpio ... 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

In Pisces ... 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Mercury governs the airy triplicity, viz., Gemini, Libra, and Aquarius, by night. He has his exaltation in Virgo, and his fall in Pisces. He has the following degrees for his Terms :—

In Aries ... 15, 16, 17, 18, 19, 20, 21.

In Taurus ... 9, 10, 11, 12, 13, 14, 15.

In Gemini ... 1, 2, 3, 4, 5, 6, 7.

In Cancer ... 14, 15, 16, 17, 18, 19, 20.

In Leo ... 7, 8, 9, 10, 11, 12, 13.

In Virgo... 1, 2, 3, 4, 5, 6, 7.



|                   |                         |
|-------------------|-------------------------|
| In Libra ...      | 20, 21, 22, 23, 24.     |
| In Scorpio ...    | 22, 23, 24, 25, 26, 27. |
| In Sagittarius... | 15, 16, 17, 18, 19, 20. |
| In Capricornus    | 7, 8, 9, 10, 11, 12.    |
| In Pisces ...     | 15, 16, 17, 18, 19, 20. |

These degrees are assigned him for his Face:—

|                   |                                         |
|-------------------|-----------------------------------------|
| In Taurus ...     | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.          |
| In Cancer ...     | 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. |
| In Virgo ...      | 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. |
| In Sagittarius... | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.          |
| In Aquarius ...   | 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. |

The Moon governs the earthy triplicity, viz., Taurus, Virgo, and Capricornus, by night.

She is exalted in Taurus, and has her fall in Scorpio. The Sun and the Moon have no terms assigned them.

In the Twelve signs she has these degrees assigned her for her Face:—

|                   |                                         |
|-------------------|-----------------------------------------|
| In Taurus ...     | 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. |
| In Cancer ...     | 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. |
| In Libra ...      | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.          |
| In Sagittarius... | 11, 12, 13, 14, 15, 16, 17, 18, 19, 20. |
| In Aquarius ...   | 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. |

A planet in his fall is very weak in his influence. The Houses count first in dignity, then the Exaltation; afterwards the Triplicities, the Terms, and the Faces.

The meaning of this, is if a planet is in any of the signs we call his house or houses, he is essentially strong, and he is allowed five dignities.

If he is in the sign in which he is said to be exalted, he is allowed four dignities.

If he should be placed in any of the signs allowed him for his Triplicity, he is allowed three dignities.

If in any of the degrees in the signs which are given as his Terms, he has two dignities.

If in any of the degrees of the sign given to him as his



Face, he is allowed one essential dignity. Accidental dignities are when a planet is swift in motion, angular or in sextile aspect with Jupiter or Venus.

There was a great difference between the Arabian, Indian, and Greek methods in the disposing of the degrees of the sign to each planet until the time of Ptolemy. Since then almost all astrologers followed the method he left, which is that which has been given in this chapter.

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## CHAPTER V.

### OF THE INFLUENCES OF THE SEVEN PLANETS.

THE planet Saturn is the most remote of the seven planetary orbs recognised by the ancient writers on astrology. He is of a pale ash colour, slow in motion, only finishing his course through the twelve signs of the zodiac in 29 years and about 157 days. His greatest north latitude from the ecliptic is 2 degrees 48 minutes; his south latitude is 2 degrees 49 minutes.

Those born with this planet well-dignified\* are studious, grave, economical, prudent, patient, and in all their actions sober and somewhat austere. They are not much given to the love of women, but they are persons of much depth of feeling, and when they do love they are very constant. They are given to the study of occult matters,† and are of a melancholic, suspicious, and jealous temperament. In person when well-dignified Saturn gives a rather tall stature and long limbs. The hair is dark, the eyebrows much marked and generally meeting between the eyes, which are dark brown, deep set, and close together. The nose is long and generally somewhat bent over the lips, the under jaw slightly protrudes. The complexion is sallow,

\* The foregoing chapter explains this term.

† The Chaldees averred that when Saturn was powerful in a nativity the person then born was "mystical and confederate in secrecy."



the ears large, and the hands and feet are generally long, but not fleshy.

Those born under the potent aspect of Saturn are generally slow of speech and their voices are harsh; when Saturn rises in a horoscope *devoid of dignities*, the native is envious, covetous, malicious, subtle, untruthful, and of a discontented disposition. In persons frequently deformed, with long and irregular features, the eyes and hair dark, the skin yellow and harsh.

In man's body this planet rules the spleen, the right ear, the lips, and the teeth. In illness he gives ague, palsy, ruptures (especially should he rule in the sign of Scorpio), jaundice, toothache, and all affections of the sight, of the ear, and of the teeth and jaws.

The herbs he governs are the hemlock, hellebore, burdock, sage, henbane, rue, nightshade, and mandrake.

The trees under his rule are the willow, the yew, the cypress, the box-tree, and the pine.

The beasts he governs are the elephant, the wolf, the bear, the dog,\* the basilisk, the crocodile, the scorpion, the serpent, the rat, the mouse, and all manner of creeping things; among birds, the crow, the cuckoo, the raven, the owl, and the bat.

Of fish he rules the eel, the tortoise, and all shell fish.

The minerals he governs are lead and the dross of all metals.

His stones are jet, onyx, and all dark stones which are incapable of polish.

He rules Saturday; the first hour after sunrise, and the eighth hour of the same day. In gathering the herbs under his rule the ancients were particular to do so in his hours, as this rendered the medicament more powerful. This is to be observed regarding the herbs ruled by all the planets.

Saturn's orb is nine degrees before and after any aspect; that is, his influence begins to operate when either he applies

\* This animal has been probably assigned to him by reason of its sagacity and extreme fidelity,—constancy in feeling being one of the attributes given by the planet Saturn when well-dignified.



to any planet or it applies to him within nine degrees of his perfect aspect, and his influence continues in force until he is separated nine degrees from the aspect. His angel is Cassiel. His friends are Jupiter, the Sun, and Mercury ; his enemies, Venus and Mars.

Jupiter is the next planet below Saturn, and is of a bright, clear, azure colour. He much exceeds Saturn in motion, as he finishes his course through the twelve signs in twelve years. His greatest north latitude is 1 degree 38 minutes, and his greatest south latitude 1 degree 40 minutes. When he rises at birth well-dignified he gives an erect, tall stature, sanguine complexion, oval face, large grey eyes, thick brown hair, full lips, and good teeth.\* In temperament those born under the good influence of this planet are honourable, generous, and hospitable, but loving material pleasures, kind and affectionate to wife and family, charitable, desiring to be well thought of, and hating all mean and sordid actions. The voices of those born under Jupiter are clear and sonorous. When this planet rises *devoid of dignities* the native will be gluttonous, profligate, vain, boastful, of mean abilities and shallow understanding, easily seduced to extravagance, and a tyrant to those of his family and household.

In man's body he rules the lungs and the blood, and of diseases he gives apoplexy, gout, inflammation of the lungs, and all illnesses proceeding from corruption of the blood.

The herbs he governs are cloves, mace, nutmeg, gilliflower, marjoram, mint, borage, and saffron.

Of trees he rules the mulberry, the olive, the vine, the fig, the beech, and the pear-tree.

Of beasts, the sheep, the hart, the ox, and all those animals that are useful to man.

Of birds, the stork, the snipe, the lark, the eagle, the pheasant, the partridge, and the peacock.

Of fishes, the whale and the dolphin.

\* For a more minute description of planetary influences as shown on the face, see Part the Third, Physiognomy.



His metal is tin.

His stones are the sapphire, the amethyst, and the emerald.  
Of colours he rules red mixed with green.

His day is Thursday, and he rules the first hour after sunrise and the eighth hour.

His orb is 9 degrees before and after any aspect.

All the planets except Mars are his friends.

His angel is Zadkiel.

Mars in order succeeds Jupiter. He appears of a red colour, and finishes his course through the zodiac in 1 year 321 days. His greatest north latitude is 4 degrees 31 minutes. His south latitude is 6 degrees 47 minutes. When he is well-dignified in a horoscope, the native is courageous, confident, loving war and all that belongs to it, jealous of honour, hot-tempered, and a great lover of field sports. In person he will be of middle stature, broad shouldered and with big bones; the complexion of a red fairness, the hair is crisp or curly, and also red, but this varies slightly according to the sign rising at birth; in watery signs the hair is not so red, and in earthy signs it is more chestnut; the eyes are grey, and have a bold, fixed glance like that of a hawk.

When he is ill-dignified at birth, the native is turbulent, cruel, boastful, a promoter of sedition, ungracious in manners, and unscrupulous in his actions, with no fear of either God or man. He rules the head and face, the gall, the throat and intestines; and the diseases he gives are fevers, carbuncles, small-pox, all throat affections, all hurts to the head and face, especially by iron, and all diseases which arise from too much heat of blood.

The herbs over which he rules are the nettle, the thistle, onions, scammony, garlic, horehound, cardamons, and all herbs giving heat.

Of trees, all those which are of a prickly nature, such as the holly, the thorn, the chestnut.

Of beasts, all fierce animals,—the tiger, the panther, the wolf, the horse, and the leopard.



Of fish, the pike, the barbel, and the sword-fish.

Of birds, the hawk, the vulture, the kite, the eagle, the magpie.

The metal he rules is iron. The colour he rules is red.

The stones, the carbuncle, the ruby, and the blood-stone.

His orb is 7 degrees before and after any aspect.

He governs Tuesday, the first hour after sunrise, and the eighth.

His friend among the planets is Venus, all the others are his enemies.

His angel is Samael.

The Sun passes through all the twelve signs of the zodiac in one year and a few hours over the 365 days which constitute the year. He has no latitude.

When the Sun rises at a birth well-dignified, the native is of an honourable disposition, but always desiring to rule, loving pomp, yet affable, speaking with gravity and without too many words, and possessing much self-reliance and dignity of manner. In person he will be tall, well made, with golden hair, yellowish skin, large and piercing eyes, and long, straight, and well-formed features.

When ill-aspected the native is arrogant, boastful, a spendthrift, proud, yet in poverty hanging on other men's charity, very loquacious, restless, and without judgment.

He governs the heart, the brain, the right eye and the arms; and the diseases he causes are all illnesses of the heart, such as swoons, palpitations, cramps, also diseases of the mouth, the brain, and the eyes.

Of colours he rules the yellow and orange colour.

The plants subject to the Sun are all those of pungent odours, such as the marigold, heliotrope, rosemary, balsam, spikenard, musk, St. John's-wort, and ginger.

Of trees he rules the palm, the laurel, the cedar, the orange-tree, and the citron-tree.

Of beasts, the lion, the ram, the goat.

Of birds, the eagle, the cock, the buzzard.

Of fish, the star-fish.



Of metals, gold.

Of stones, the topaz, amber, chrisolite, and all yellow stones.

His orb is 15 degrees before any aspect, and as many after separation.

His friends are all the planets except Saturn, who is his enemy.

His angel is Michael.

After the Sun, the planet Venus succeeds in order; she is of a bright shining colour. Her greatest north or south latitude is 2 degrees and 2 minutes. When she rises well-dignified in a nativity, the person born will be of middle stature, rather inclining to shortness, with a beautiful complexion, light brown hair, the eyes large, of a blue or grey colour, and with a slow and rather languishing movement, red lips, and dimples in the cheeks, chin, and about the mouth. In disposition, gracious, very tender, inclined to love-making; easy of belief, and not given to labour about anything; fond of music, plays, and all sorts of merry-makings.

When ill-aspected at birth, Venus causes the native to be over-fat, with thick lips, and much flesh about the chin and cheeks. In disposition, sensual, riotous, and immoral.

Venus governs the lower parts of the body, and the illnesses she gives are cancer and all affections of the womb.

All the herbs she governs have a sweet smell, and generally have smooth leaves and white flowers, such as the lily, both white and yellow, and the lily-of-the-valley, also the water-lily, the myrtle, maidenhair, violets, and roses.

The trees she rules are the walnut, the almond, the apple-tree, the box-tree, the sycamore, and the ash.

Of beasts, the hart, the rabbit, the calf, and all small cattle.

Of birds, the dove, the sparrow, the nightingale, the swan, the pelican, and the swallow.

Her metal is copper.

Her stones, white and red coral, the beryl, turquoise, margasite, and lapis lazuli, because it expels melancholy.



Her colours are white and purple.

Her orb is 7 degrees before and after any aspect.

Her day of the week is Friday, of which she rules the first and eighth hour after sunrise.

Her friends are all the planets.

Her angel is Anael.

Mercury is of a soft silver colour. His greatest north latitude is 3 degrees, 33 minutes. His greatest south latitude is 3 degrees, 33 minutes.

When he rises well-dignified at a birth the native is a person of subtle intellect, an excellent logician, and possessing much eloquence in his speech; sharp and witty, of admirable memory, curious in occult knowledge, given to divination, and, if he should turn his attention to trade, no man would exceed him in the invention of new ways to gain wealth.

In person, when Mercury rises well-dignified the native is of rather small stature, but elegantly formed, very active and supple in his limbs, and with long arms; he will have a long, narrow face, a high forehead, rather swelling at the temples, grey eyes, with brown spots in them, delicate mouth, straight eyebrows, a skin of a pale yellow or olive colour, the hair of a red-brown, commonly called auburn.

When ill-dignified at birth, Mercury gives a person of very small stature, with small insignificant features, and very small and quickly moving eyes, and in character he is shifty, a boaster, foolishly loquacious, and a great liar.

He rules the liver, the tongue, and the nerves, and the illnesses he gives are epilepsy, giddiness, dry cough, any affection of the tongue, and all nervous affections.

The herbs attributed to him are generally those having a subtle smell, and having effect on the tongue, brain, lungs, or memory; they are vervain, adder's tongue, anise-seed, dragon-wort, and the reed.

The trees are the elder and the filbert-tree.



The animals are the squirrel, the weasel, the spider, the greyhound, the fox, the ape, and all cunning and quickly-moving creatures.

The birds, the parrot, the magpie, the crane, and the linnet.

Of fish, the jack-fish and the mullet.

His metal is quicksilver.

His stones, all those of divers colours, white and red carnelian, and marcasite, or fire-stone.

In colours he rules azure, and all light-blue colours.

His orb is 7 degrees before and after any aspect.

He governs Wednesday, the first hour and the eighth after sunrise. The Moon, Venus, Jupiter, and the Sun are his friends,—Saturn and Mars his enemies.

His angel is Raphael.

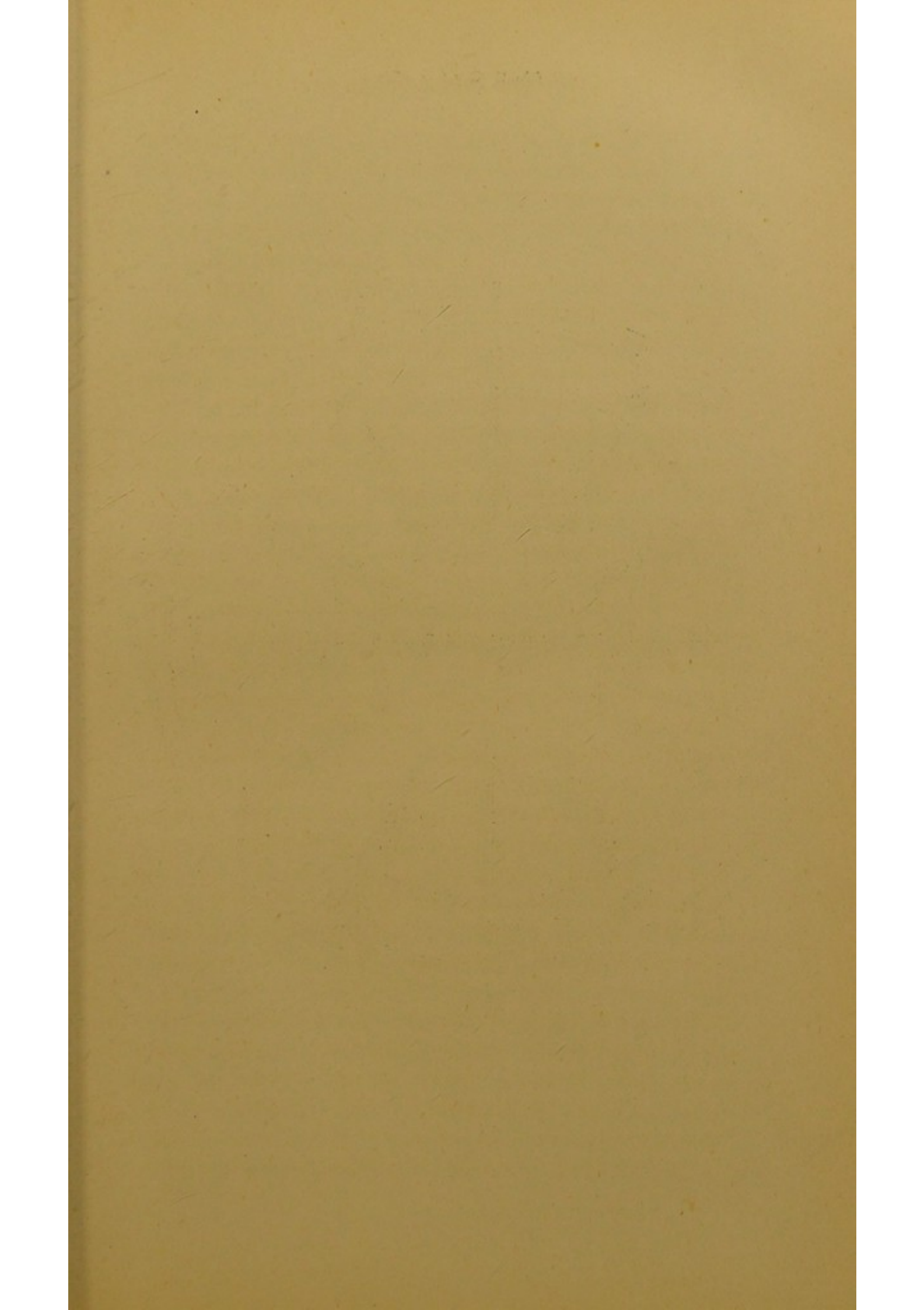
The Moon is the nearest to the earth of all the seven planets. She finishes her course through the whole twelve signs in 27 days 7 hours and 36 seconds. Her greatest north latitude is 5 degrees and about 17 minutes, her greatest south latitude, 5 degrees and 12 minutes.

When she rises well-placed in a horoscope, she signifies a person of soft and gentle manners, timid, imaginative, loving pleasure and ease, yet fond of moving from place to place; rather capricious, but of a poetic and romantic turn of mind. In person, those born under good aspects of the Moon are of middle height, with a round head and face, pale soft skin, large, light eyes, usually one a little larger than the other. The whole body inclined to be fleshy, the lips full, and the hair of a dull, light colour, but not at all inclined to gold.

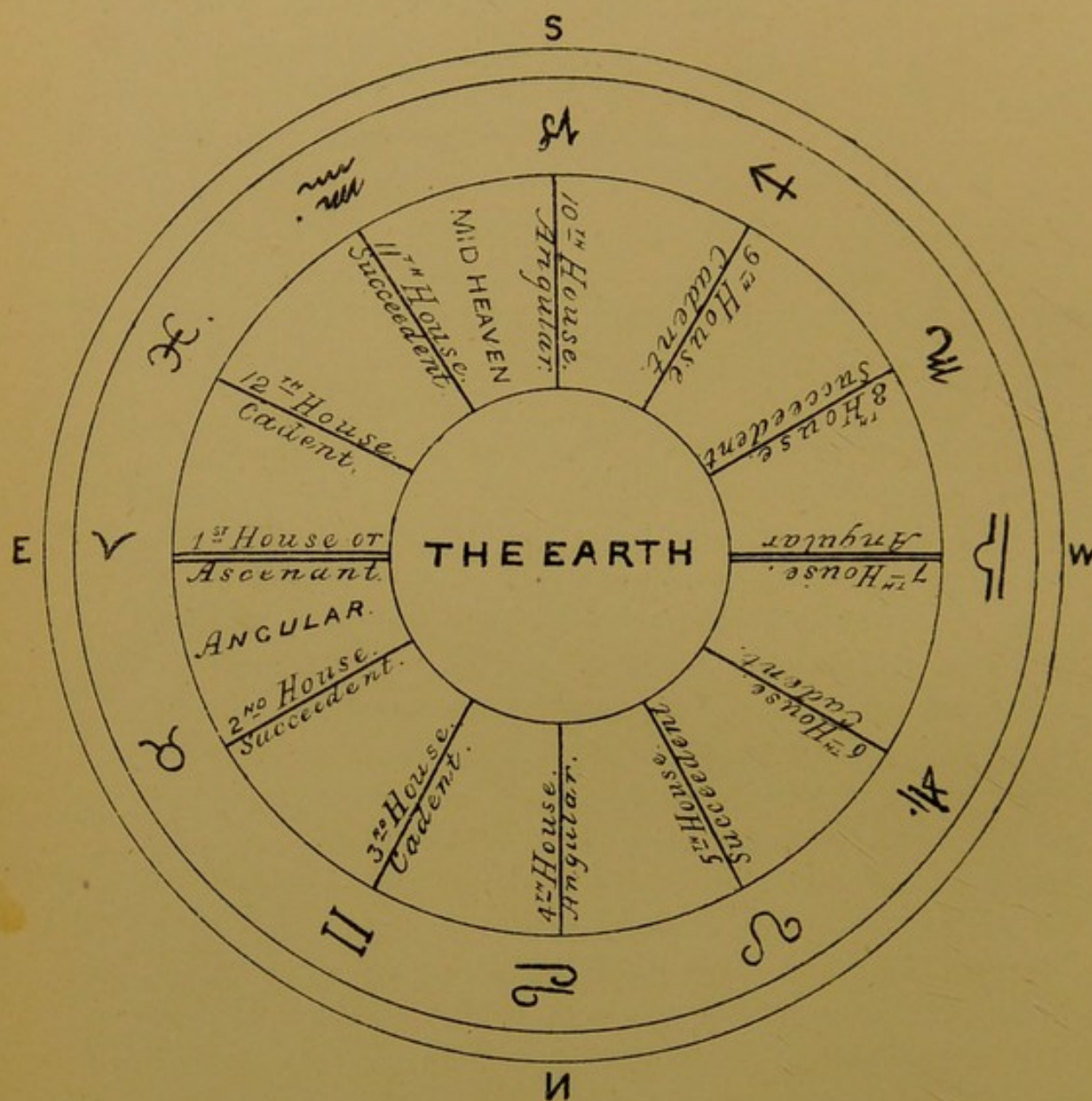
When the Moon is ill-aspected at birth the native is indolent, sometimes a drunkard and vagabond, generally a liar, and, as Lilly puts it, "a muddling creature."

The Moon governs the left side and the bladder. She gives dropsy, all cold and rheumatic diseases, colds or hurts in the eyes, convulsive fits, hysteria and feminine weaknesses.











The plants she governs are all those which have soft, juicy leaves, such as the lettuce, the melon, the gourd, the poppy, mushroom, cabbage, and colewort. Of trees, all those which have round spreading leaves, such as the lime-tree and the sycamore.

The beasts she rules are those which love the water, as the otter, the seal.

She rules all sea fowl, and also the goose, the duck, and the night owl.

Of fish, the oyster, the cockle, the crab, and the lobster.

Her colours are light-greenish blue, mixed with white.

Her metal is silver.

Her stones, pearls, diamonds, opals, crystals, and selenite.

Her orb is 12 degrees before and after any aspect.

Her day is Monday; the first hour and the eighth after sunrise are hers.

Her friends are Venus, Jupiter, and the Sun.

Her enemies among the planets are Saturn and Mars.

Her angel is Gabriel.

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## CHAPTER VI.

### CONCERNING THE TWELVE HOUSES OF HEAVEN AND THEIR POWERS.

THE ancient astrologers divided the heavens into twelve houses.

*The First House.*—This is called the *Ascendant*, and the planet rising therein,—whether well or ill-dignified,—will materially affect the mind, bodily appearance, and fate of the native through his whole existence. This house is masculine and governs the head and face of man, and if the planet Mars be in this house at the time of birth there will always be some blemish or mole in the face of the native;



if a few out of the degrees have ascended, the scar or blemish is, without fail, on the upper part of the head; if the middle part of the sign ascends, the mark is in the middle of the face; if the latter part of the sign is ascending the mark is near the chin. This house represents the head, the tongue, and the memory, and it governs in colour white.

*The Second House.*—This house has signification of the native's wealth and worldly goods. The house is feminine, ruling the neck, and the colour is green.

*The Third House.*—This governs brothers and sisters, short journeys, neighbours, letters and writings. It is masculine, and governs the hands, arms, and shoulders; its colour is red and yellow mixed.

*The Fourth House.*—This rules the father, inheritances or property of the native, and shows his condition at the close of life. It is feminine, and rules the stomach, breast, and lungs; its colour is red.

*The Fifth House.*—This signifies the children of the native, also his success in speculation, and hazardous games, the pleasures he enjoys, and the wealth of the father. It rules the heart, back, and liver, is masculine, and represents in colour black and white mixed.

*The Sixth House.*—This concerns the native's servants, sheep, goats, and small cattle. It also signifies the father's kindred. This house is feminine. It rules the belly and intestines, and its colour is black.

*The Seventh House* gives judgment of marriage, and describes the man or woman in all love questions. It is masculine, and it rules the haunches, and its colour is black.

*The Eighth House* argues of death, of legacies and wills, also of the kind of death a man shall die; it is a feminine house. It rules the lower parts of the trunk of the body; its colours are green and black.

*The Ninth House* gives judgment on voyages and long journeys, and also on events happening to the wife's



kindred. It rules the hips and thighs. It is a masculine house ; its colours are green and white.

*The Tenth House* is called the *Mid-heaven*, and is feminine. This concerns the native's mother, and also his calling. It rules the knees and hams, and its colours are red and white.

*The Eleventh House* represents friends and friendship. It is masculine, and rules the legs.

*The Twelfth House*.—This house is often called the *Evil Dæmon*, for it is the house of sorrow, self-undoing, enemies, and imprisonment. It governs great cattle. It is feminine, and rules the feet and toes, and in colour it governs green.

The strongest houses are the first (the *Ascendant*) and the tenth (the *Mid-heaven*). The first, fourth, seventh, and tenth are called Angular Houses, and represent the four cardinal points of the compass ; thus the first is east, the seventh west, the fourth is north, and the tenth south. The second, fifth, eighth, and eleventh houses are called Succeedent Houses ; the third, sixth, ninth, and twelfth houses are termed Cadent Houses (see plate 1). Any planet posited in a Cadent House is regarded as weak in its effects on the native. It is necessary to have thoroughly mastered the influences of the twelve houses, as well as those of the seven planets, and of the signs of the Zodiac, before attempting to cast a nativity or to work a horary question.

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## CHAPTER VII.

OF THE PART OF FORTUNE, AND OF THE DRAGON'S HEAD  
AND THE DRAGON'S TAIL.

THE Part of Fortune, thus symbolised ( $\oplus$ ), is very much considered by Ptolemy, yet almost all the modern astrologers are inclined to altogether disregard it, although the ancients found in it considerable effects; but it is the habit of the modern school to think too much of reason and too little of experience. It is true that we cannot explain the influence of the Part of Fortune; but neither can we do that of any of the planets, and that which,—although inexplicable to what we call reason,—has been made evident to us by experience, should be taken as a principle in so mystical and old-world a study as that of astrology, and therefore, in a book treating it after the manner of the ancients, the Part of Fortune must be considered according to Ptolemy's instructions, and the following is, in brief, what he tells us about it. The Part of Fortune is ascertained by computing the number of degrees between the Sun and the Moon; it is placed at an equal number of degrees distant from the Ascendant, in the order of the signs. It is in all cases,—both by day and night,—to be so computed, that the Moon may hold with it the same relation as the Sun does with the Ascendant, and it thus becomes, as it were, a lunar horoscope. But it must be seen which luminary follows the other in succession of the signs; for if the Moon should so follow the Sun, then the Part of Fortune should be numbered from the Ascendant, according to the succession of the signs. But if the Moon should precede the Sun, the Part of Fortune must be numbered from the Ascendant, and contrary to the succession of the signs.

The Part of Fortune is used in the Ptolemaic method to determine the wealth of the native in the following



manner:—When the place of the Part of Fortune has been determined (according to the method already given), it must be ascertained to which planets the dominion of it belongs, and their powers and connection, and also the powers of others which may be with them; for, if the planets which assume dominion of the Part of Fortune should be in full force, they will create much wealth, and more especially if the Sun and the Moon give testimony in addition.

Saturn, well placed in the Part of Fortune, will effect the acquirement of riches by means of building, agriculture, mining, or navigation; Jupiter by some office of trust under Government, or some high position in the priesthood; Mars by military command; Venus by means of friends, dowry of wives, or gifts from women; and Mercury by literature, science, or commerce.

The Dragon's Head, thus symbolised ( $\Omega$ ), is not a planet, but merely a position in the Zodiac indicating the Moon's north node. If this point happens to ascend in a nativity, it strengthens life with a robust constitution. If it falls in Mid-heaven, it promises great honour and preferment; if in the eleventh house, prosperity and riches. If the benefic planets, Jupiter or Venus, happen to be in these degrees, it makes them much stronger in their benevolent operations; but if the malefics, Saturn or Mars, should be posited there in a nativity, it gives them, on the contrary, a stronger inclination to prove unfortunate.

The Dragon's Tail is the point where the Moon intersects the ecliptic to her southern declination, and it is as barren to all good intents and purposes as the Dragon's Head is fruitful. This point when it ascends at a nativity, blemishes the life, impairs honour and advancement in the Mid-heaven, and wastes riches in the eleventh house. It also weakens the good auspices of Jupiter and Venus, and is altogether of evil significance.



## CHAPTER VIII.

## AN EXPLANATION OF VARIOUS TERMS USED IN ASTROLOGY.

*Ascension, Right.*—The distance any body or point in the heavens is from the beginning of the ecliptic, or first point of Aries. It is measured in degrees and minutes of a degree. It is thus abbreviated, A. R.

*Ascension, Oblique.*—If a star be not on the equator, it will, when it rises, form an angle with that part of the equator which is rising at the same time, and this is called its

*Ascensional Difference.*—This, added to its right ascension (A. R.) if it have *south* declination, but subtracted from it if it have *north* declination, gives its oblique ascension.

*Application* signifies the approach of two planets, and is of three kinds: first, when a planet, swift of motion, applies to one of slower progress,—for example, we will suppose Mercury posited in 16 degrees of the sign Gemini, and Mars in 21 degrees of the same sign (*both being in direct motion*), Mercury being swifter would overtake and form a conjunction with Mars, which is termed a *direct application*. The second kind of application is formed by two retrograde planets: thus we will suppose Mercury in 16 degrees of Gemini, and Saturn in 15 degrees of the same sign, both retrograde. Mercury being the swiftest planet, applies to Saturn, a more ponderous planet by retrogradation, and this is called a *retrograde application*. The third kind of application is when one planet, being direct in motion, meets another which is retrograde: for instance, we will suppose Mercury retrograde in 16 degrees of Gemini, and Saturn *direct* in motion in 12 degrees of the same sign; here Mercury being the higher planet *applies to a conjunction* of Saturn by a retrograde motion. These two last are considered *evil* applications. It should also be remembered that the superior planets, Saturn,



Jupiter, and Mars, never apply to the inferior planets, Venus, Mercury, and the Moon, except by retrograde motion; but the inferior planets apply in both ways.

*Besieging* signifies a planet situated between the two malevolent planets, Saturn and Mars: thus, if Saturn were in the 12th degree of Aries, Jupiter in the 14th, and Mars in the 16th, Jupiter would then be *besieged* by the two malefic planets, Saturn and Mars. This is, of course, an evil position.

*Combust*.—A planet is said to be *combust* when within eight and a half degrees of the Sun, when it loses part of its power. If the planet should be one with much latitude, the Sun has not much power over it, beyond the distance of seven degrees.

*Cazimi*.—A planet is said to be in *cazimi* when it is in the heart of the Sun; that is, only 17 minutes before or after the Sun. All astrologers agree that a planet is fortified by this position; whereas a planet in combustion is of an evil nature.

*Direct motion* signifies that a planet is moving on its natural course, according to the succession of the signs of the Zodiac: thus a planet is *direct in motion* when it moves from Aries to Taurus, or from Taurus to Gemini.

*Frustration* means the approach of a swift planet to an aspect with one of slower motion; but before it can approach near enough to join that aspect, the more weighty planet is joined to some other, by which the first aspect is frustrated. For instance, suppose Saturn placed in 16 degrees of Gemini, Jupiter in 15 degrees of Leo, and Mars in 11 degrees of the same sign; here Mars applies to a conjunction with Jupiter, but before he can reach it, Jupiter meets a sextile aspect from Saturn, which *frustrates* the conjunction of Mars, and utterly does away with the event promised by the conjunction of Mars and Jupiter.

*Hayz* is when a masculine diurnal planet is situated above the horizon in the day-time; or, when a feminine



nocturnal planet is placed below the horizon in the night-time; this is fortunate in its influence.

*Increasing in light* is when a planet is separating from the Sun, or the Sun from a planet; thus the Moon, at her greatest distance from the Sun, appears with the greatest degree of light, having her whole orb illumined.

*Longitude and Latitude.*—The longitude of any star or planet is the degree of the Zodiac in which it is found. Numbered from the first point of the sign Aries, the latitude of a star or planet is its distance north or south of the Sun's path, or ecliptic line numbered by the degrees of the meridian.

*Lords.*—That planet is called the *lord* of a sign whose house the sign represents; thus Saturn is lord of the signs Aquarius and Capricornus. *The lord of a house* is that planet of which the sign is on the cusp of such house. *The lord of the geniture* is the planet which is most exalted at birth.

*Lunation.*—The ☿, ♀, or ♂ of ☉ and ♀; also the length of time ♀ is going round the ☉, or round the Zodiac.

*M. C. or Medium Cæli, or Mid-heaven.*—The meridian above the earth.

*Meridian.*—That point which is always *south* (where ☉ is at noon) is the meridian above the earth; and that point which is always *north* (where ☉ is at midnight) is the meridian below the earth.

*Meridian Distance.*—The distance any body is by A. R. from the meridian.

*Moderator.*—The ☉, ♀, Asc., M. C. or ☊, because each acts in a mode peculiar to itself.

*Nocturnal Arc.*—The length of time any point in the heavens is below the earth, from its setting till it rises again. It is usually turned into degrees.

*Node.*—That part of the ecliptic where a planet passes out of north into south latitude is its south node; that where it goes into north latitude is its north node.



*Oriental and Occidental.*—A planet when oriental rises before the Sun, when occidental sets after him and is seen above the horizon when the Sun is down; consequently, when a planet is oriental it is posited in the east, and when occidental, in the west.

From the fourth house eastward to the tenth is oriental, and from the tenth westward to the fourth is occidental. But ☉ or ♃ are *oriental* between the first and tenth, and its opposite quarter, and are *occidental* between the tenth and seventh, and its opposite quarter.

*Parallels*, in the *zodiac*, are equal distances from the equator, or having the same declination, whether of the same name or the opposite.

*Perigrine* is said of a planet when he is posited in a sign where he has no essential dignity by house, triplicity, terms, or face.

*Prohibition* indicates the state of two planets applying to each other by conjunction, but, before such conjunction can be formed, a third planet, by means of swifter motion, interposes his body and destroys the expected conjunction by forming an aspect himself. For example, suppose Mars posited in 7 degrees of Aries, Saturn in 12 degrees, and the Sun in 6 degrees of the same sign, Mars is the promittor of the event or business in hand, and indicates its completion as soon as he comes to a conjunction with Saturn; but the Sun, being swifter in motion than Mars, passes him and prevents their conjunction by forming that aspect himself. This would indicate that whatever was expected, whether good or evil, from the conjunction of Mars and Saturn is *prohibited*, and will not take place.

*Promittor.*—The planets ♀, ♃, ♂, ♄, and ♅. If ☉ or ♃ should be directed to each other, the one directed to may be termed a promittor; so if ☊ Asc. or M. C. be directed to ☉ or ♃, these become promittors, because they promise the event.

*Radical; radix.*—The figure at birth is the *radix* or root



from which everything is judged, and the term radical refers to it.

*Retrograde*.—The backward motion which the planets appear to have sometimes, in consequence of the position and motion of the earth.

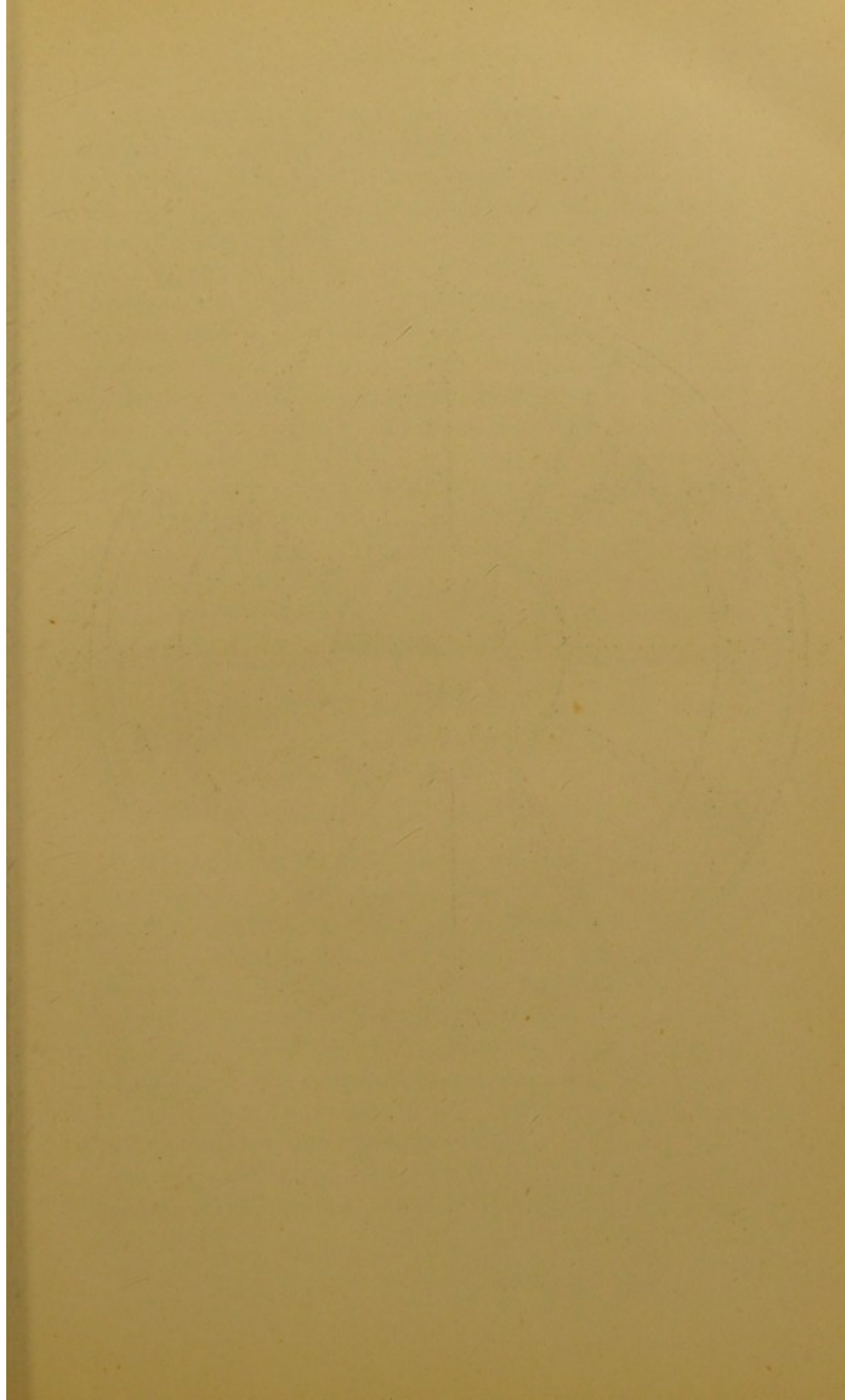
*Stationary* is understood of a planet when to the eye of a beholder on earth it appears to stand still. Not that a planet can ever really be in this state, but is only so rendered by the inequalities arising from the position and motion of the earth.

*Refragation* is when some planet in *direct motion* applies to another planet, but before they can meet becomes *retrograde*, and thus *refrains* from forming the aspect expected. For instance, we will suppose Jupiter in the 12th degree of Gemini, and Mars in the 8th; here Mars, who is the swifter planet, promises very soon to overtake Jupiter, and form the conjunction with him, but just at the instant becomes retrograde and *refrains* from the conjunction by moving in an opposite course from Jupiter. The effect of this refraction would be that what was promised by the conjunction of Mars and Jupiter would not take place.

*Separation* is when two planets have been in conjunction, or in any of the other aspects to each other, and have just departed from that position. Thus, if we suppose Saturn in 12 degrees of Sagittarius, and Jupiter in 13 degrees of that sign, Jupiter will then be separated one degree from a *partile* or *perfect* conjunction with Saturn, but they would still be in what is called *platic*, or *imperfect* conjunction, till they were separated nine degrees, when the aspect would cease.

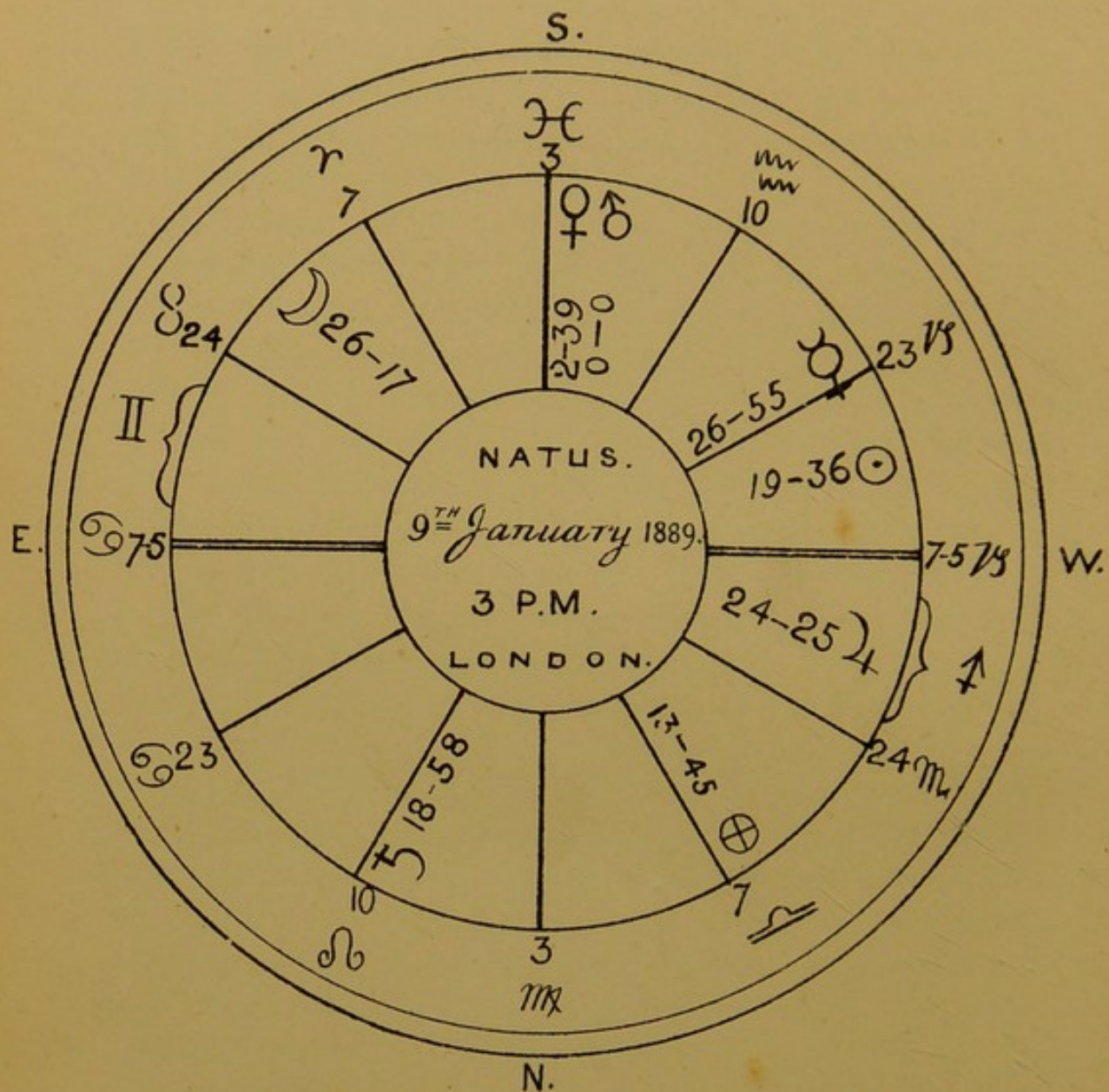
*Translation of Light and Nature*.—This happens when a light planet separates from a heavy one, and joins with another more ponderous, and it is effected in the following manner: we must suppose Saturn to be posited in 20 degrees of Aries, Jupiter in 13 degrees, and Mars in 14 degrees of the same sign; here Mars







TO FACE CHAPTER. IX





separates from a conjunction with Jupiter and translates the light and nature of that planet to Saturn, to whom he next applies. The effect of this would be that if an event had been promised by Saturn, then, whoever was represented by Mars would obtain all the assistance of *the benevolent* planet Jupiter, and *translate* it to Saturn. This position of the planets would promise success in lawsuits or marriage, or any other questions of the kind.

*Swift of course* is when a planet moves further than his usual motion in twenty-four hours, and he is *slow* of course when he moves *less* than his ordinary motion in the same course of time.

*Void of course* is when a planet is separated from another planet, and does not, during its continuance in the same sign, form any aspect with any other planet. This most usually happens with the Moon. The effect of this is that if the planet promising the event be void of course, the matter will not have a good issue.

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## CHAPTER IX.

### OF THE FIGURE OF THE HEAVENS.

THIS was formerly termed a *horoscope*, but is now more generally called a *figure of the heavens*. It is simply a scheme, or plan, representing an accurate picture of the heavens,—that is, of the positions of the Sun, Moon, and planets, and, in some instances, of the fixed stars also, for the moment at which a child is born. In horary questions the figure is drawn for the required time, which may be the moment of the propounding of a question to an astrologer, or of the occurrence of any event of the result of which astrological information is desired.

This map, which contains the twelve divisions already described as the twelve houses of heaven, may be drawn



in either a square or circular form. Lilly and other mediæval writers use both forms indiscriminately; modern astrologers seem to prefer the circles, and as this is, perhaps, more easily understood, the following diagram (plate 2) is drawn up in that manner. It will be seen that it is formed of three circles. In the centre space the date, time, and place of the event of a horary question are entered, and in a nativity the name, sex, and moment of birth of the native. The next space (divided into twelve equal parts for the houses) is reserved for the planets, and in the outer space are placed the signs of the Zodiac, with the number of their degrees, on the cusp of each house. The cusps of the Houses are represented by that line between each house. Having obtained an Ephemeris, or astrological almanack\* for the year required, we must find the Sidereal Time for the day and month of the birth, or question; then, if the time of the event be *before* noon we must *deduct* the difference between the given time and noon from the Sidereal Time of the day;—for example, on the day of the event (the 9th January, 1889), the Sidereal Time at noon is shown by the Ephemeris to be 19 hours 16 minutes 51 seconds, if the birth had been at 9 a.m. The difference between 9 a.m. and noon is 3 hours. We should, therefore, have to *deduct* 3 hours from 19 hours 16 minutes 51 seconds, which gives 16 hours 16 minutes 51 seconds, the Sidereal Time required.

As the event is supposed to happen at 3 in the *afternoon*, we must *add* the difference between noon and the time given to the Sidereal Time of the day. The difference between noon and 3 p.m. is 3 hours, and, as the Sidereal Time on the 9th January, 1889, is 19 hours 16 minutes 51 seconds, we *add* 3 hours to this amount, which gives 22 hours 16 minutes 51 seconds, the Sidereal Time required.

We must now proceed to place the signs for 3 p.m.

\* Zadkiel's and Raphael's are both good; the following figure is worked after the Ephemeris of the latter.



on the 9th January, 1889, which is thus done:—we turn to the “Table of Houses” (which will be found at the end of the Ephemeris), and having found (under the column headed “Sidereal Time”) the nearest time to 22 hours 16 minutes 51 seconds, which in this case is 22 hours 16 minutes 48 seconds for the latitude of London, we see in the next column (headed 10) the sign  $\text{♓}$  (Pisces), and the number  $3^{\circ}$  opposite our Sidereal Time, showing that the third degree of Pisces is on the cusp of the 10th house. In the next column (headed 11) we see  $\text{♈}$  (Aries), and the number  $7^{\circ}$ ; we, therefore, place  $7^{\circ}$   $\text{♈}$  on the cusp of the 11th house, next  $24^{\circ}$  8, on the 12th; then  $7^{\circ}$  5'  $\text{♊}$  on the Ascendant (or first house),  $23'$   $\text{♊}$  on the 2nd, and  $10^{\circ}$   $\text{♋}$  on the 3rd; for the remaining houses we place the signs *in order* opposite to those already given, keeping the same number of degrees to each corresponding house and sign. The opposite house to the 10th is the 4th, and the opposite sign to  $\text{♓}$  is  $\text{♈}$ ; we therefore place  $3^{\circ}$   $\text{♈}$  on the cusp of the 4th house, and so on of the rest. It will, however, now be seen that the two signs  $\text{♌}$  and  $\text{♍}$  are missing; these signs are “intercepted,” which means that they lie between two houses without occupying the cusp of either; they must, therefore, be placed in their order *between* the cusps of the houses. This is, of course, not always the case, and some horoscopes will have no intercepted signs.

#### *How to Place the Planets.*

In the Ephemeris the longitudes of the planets are given daily for mean noon; so, to find the *exact* place of a planet for a given time, we must note the difference of longitude between the previous noon and noon of the day for drawing the map for a.m. and for p.m., the difference between noon of the day and noon of the day after. This *difference* is the motion of the planet in 24 hours, which we must work thus:—As 24 hours are to - hours (*i.e.*, the differ-



ence between the given time and noon), so is the daily motion to the motion required. For example, the ☉ at noon on the 9th January is (omitting seconds) in  $19^{\circ} 29' \text{ } \varpi$ , and on the 10th January at noon he is in  $20^{\circ} 30' \text{ } \varpi$ , which gives a daily motion of 59 minutes. We must find his place for 3 p.m. on the 9th January. As 24 hours are to 3 hours, so are 59 minutes to the time required; this equals about 7 minutes, which we add to the ☉'s longitude at noon on the 9th. If the event had been for a.m. this amount would have been *deducted* from the ☉'s longitude at noon on the day of the event. We must proceed in the same way for the other planets, and place them in the map, according to their positions in respect to the degrees on the cusps of the houses. The ☉ will be in  $19^{\circ} 36' \text{ } \varpi$ , or about the middle of the 7th house. And note that the number of degrees of a sign on the cusp of any house shows that that sign commenced *in* the previous house. Supposing the ☉ had been  $1^{\circ}$  of  $\varpi$ , we should then have placed it in the 6th house, a little below the cusp of the 7th. When a planet is *Retrograde* (shown in the Ephemeris thus *R.*), we *add* the amount to the longitude when the event is before noon or a.m., and *deduct* it from the longitude when the event is afternoon or p.m.

*To Find the "Part of Fortune."*

Subtract the place of the Sun in signs, degrees, and minutes from that of the Moon, and add the result to the sign, degree, and minute of the cusp of the horoscope, or ascendant. When the Moon has less signs than the Sun we have to borrow twelve. For example, we wish to find the "Part of Fortune" for the 9th January at 3 p.m.

|                                |     |     |     | Signs. | Degrees. | Minutes. |
|--------------------------------|-----|-----|-----|--------|----------|----------|
| Place of ☽                     | ... | ... | ... | 0      | 26       | 17       |
| Subtract place of ☉            | ... | ... | ... | 9      | 19       | 36       |
| Gives                          | ... | ... | ... | 3      | 6        | 41       |
| Add place of Cusp of Ascendant |     |     |     | 3      | 7        | 5        |
| Gives place of ⊕               | ... | ... | ... | 6      | 13       | 45       |



That is, the Part of Fortune is in 13 degrees 45 minutes of the 7th sign ; Virgo is the 6th sign, but as our amount is  $13^{\circ} 45'$  *more* than the 6 signs we place the Part of Fortune ( $\oplus$ ) in  $13^{\circ} 45'$  of Libra, just past the cusp of the 5th house, thus completing the map. The mode of giving a general judgment on a horoscope will be shown further on.

## CHAPTER X.

### OF THE INFLUENCES OF THE FIXED STARS.

THE fixed stars are so called because they appear to keep at the same distance from one another in the heavens. All of these stars have their respective influences analogous to those of the planets. The following table of the principal fixed stars, with their several magnitudes and natures, will be found useful. It is only those of the first and second magnitude which much affect us ; the influence of those stars marked as of fourth magnitude is very slight. The time of the rising and setting of the fixed stars varies according to the latitudes of the places of observation. Their longitudes increase at the annual rate of 50 seconds, but their latitudes vary very little. The right ascension and declinations of the numerous fixed stars are given every year in the Nautical Almanack.

TABLE OF THE PRINCIPAL FIXED STARS, WITH THEIR  
MAGNITUDES AND NATURES.

| <i>Stars.</i>                            | <i>Magnitudes.</i> | <i>Natures.</i>          |
|------------------------------------------|--------------------|--------------------------|
| South End of the Tail of the Whale ..... | 2                  | Of the nature of Saturn. |
| The Star in the Wing of Pegasus .....    | 2                  | Mars and Mercury.        |
| The Head of Andromeda .....              | 2                  | Jupiter and Venus.       |
| The Whale's Belly .....                  | 4                  | Saturn.                  |
| The Girdle of Andromeda .....            | 2                  | Venus.                   |
| The Bright Star in the Head of Aries ... | 3                  | Saturn and Mars.         |
| The Left Foot of Andromeda .....         | 2                  | Venus.                   |
| The Bright Star in the Jaw of the Whale  | 2                  | Saturn.                  |



| <i>Stars.</i>                            | <i>Magnitudes.</i> | <i>Natures.</i>             |
|------------------------------------------|--------------------|-----------------------------|
| Caput Algol .....                        | 2                  | Saturn and Jupiter.         |
| The Pleiades or Seven Stars .....        | 5                  | Mars and the Moon.          |
| The Middle Star in the Pleiades .....    | 3                  | Mars and the Moon.          |
| Oculus Taurus .....                      | 3                  | Venus.                      |
| Aldebaran .....                          | 1                  | Mars.                       |
| Rigel .....                              | 1                  | Jupiter and Venus.          |
| The Foremost Shoulder of Orion .....     | 2                  | Mars and Mercury.           |
| The She-Goat .....                       | 1                  | Mercury and Mars.           |
| The Middle Star in Orion's Belt .....    | 2                  | Jupiter and Saturn.         |
| The Highest Star in the Head of Orion... | 4                  | Jupiter and Saturn.         |
| The Star in the Horn of the Bull .....   | 3                  | Mars.                       |
| Propus .....                             | 4                  | Mars.                       |
| The Right Shoudler of Auriga .....       | 2                  | Mars and Mercury.           |
| The Foot of Gemini .....                 | 2                  | Mercury and Venus.          |
| Castor .....                             | 2                  | Mars, Venus, and Saturn.    |
| Pollux .....                             | 2                  | Mars.                       |
| The Smaller Dog Star .....               | 2                  | Mercury and Mars.           |
| Præsepe* .....                           | 1                  | Mars and the Moon.          |
| North Asellus .....                      | 4                  | Mars and the Sun.           |
| South Asellus .....                      | 4                  | Mars and the Sun.           |
| Cor Leonis or Regulus .....              | 1                  | Mars.                       |
| Heart of Hydra .....                     | 1                  | Saturn and Venus.           |
| Vindemiatrix .....                       | 3                  | Saturn, Venus, and Mercury. |
| The Back of the Lion .....               | 2                  | Saturn and Venus.           |
| The Tail of the Lion .....               | 1                  | Saturn, Venus, and Mercury. |
| Crater .....                             | 4                  | Venus and Mercury.          |
| Arcturus .....                           | 1                  | Jupiter and Mars.           |
| The Virgin's Spike, or Arista .....      | 1                  | Venus and Mars.             |
| The South Balance .....                  | 2                  | Saturn and Venus.           |
| The North Balance .....                  | 2                  | Jupiter and Mars.           |
| The Left Hand of Ophiucus .....          | 3                  | Mars and Saturn.            |
| The Highest Star in Head of Scorpio ...  | 2                  | Saturn and Venus.           |
| The Left Knee of Ophiucus .....          | 3                  | Saturn and Venus.           |
| Cor Scorpio .....                        | 2                  | Mars and Jupiter.           |
| Antares ....                             | 1                  | Mars.                       |
| The Right Knee of Ophiucus .....         | 3                  | Saturn and Venus.           |
| The Bright Star of the Vulture ....      | 2                  | Saturn and Mercury.         |
| The Mouth of Pegasus .....               | 3                  | Venus and Mercury.          |
| The Tail of the Goat .....               | 3                  | Saturn.                     |
| Marchab .....                            | 2                  | Mars and Mercury.           |
| Fomahaut .....                           | 1                  | Venus and Mercury.          |
| Scheat-Pegasi .....                      | 2                  | Saturn.                     |

To know when any of these fixed stars will affect the horoscope, we must note the sign and degree on the cusps of the houses, and if (on consulting the Ephemeris) any of these stars should be found to be ascending or descending within five degrees of the signs upon the cusps of the several houses, they must be entered in the same manner

\* The nebulous mass in the body of the Crab.



as the planets, and their qualities weighed according to the nature of the planet or planets with which they correspond, as shown by the table given.

The influences of the fixed stars are not much considered by the modern astrologers, yet in certain positions their power is undeniable. The conjunction and opposition are the only aspects to be considered in regard to them, as they do not operate on the planets by sextile, square, or trine aspects. When a fixed star happens to be in conjunction with the Sun at birth, certain effects are distinctly traceable. For example, the Sun conjoined with Aldebaran, Hercules, Antares, or any fixed star having the nature of Mars; threatens a violent death, or at best, constant illness to the native. The Sun, with the Pleiades, Castor, Pollux, or Præsepe, show a cruel and headstrong disposition in the native, and the *probability* of violent death. The star Arista, with the Sun, gives great and lasting good fortune. All the stars of the nature of Saturn, conjoined with the Sun, bring calamity and disgrace. When a fixed star, whose latitude does not differ much from that of the Moon, is in conjunction with her, certain effects are produced; for instance, when she is conjoined with Aldebaran or Pollux, violent death is indicated; when with the Pleiades, injury to the eyes or blindness. The Moon with Antares, and in opposition to Saturn with Aldebaran, shows death by strangulation. The moon, with Aldebaran or Antares either in the ascendant or in the mid-heaven, gives brilliant honours, but not without many attendant dangers and hair-breadth escapes. Fixed stars of the *first* magnitude, near the cusp of the seventh house, show a rich wife, but her disposition will sympathise with the planetary qualities of the star. Fomahaut and Rigel, in either the ascendant or mid-heaven, give fame after death. Sirius, the Dog Star, in conjunction with the Sun, either in the ascendant or mid-heaven, gives preferment



and honours from royalty. Caput Algol, in conjunction with the Sun in the eighth house, and in square to Mars, shows decapitation.

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## CHAPTER XI.

### OF THE EFFECT OF EACH PLANET IN EACH OF THE TWELVE HOUSES.

SATURN in the first house, or ascendant, shows melancholy and many sorrows, and if near the ascendant probability of early death; in the second house pecuniary troubles; in the third quarrels with brothers and sisters, and dangers and losses in travelling; in the fourth house death of father or mother, and loss of friends; in the fifth barrenness, death of children; in the sixth illness, worries with servants, and losses from cattle; in the seventh an ungovernable wife, and unhappy marriage; in the eighth violent death and loss of legacies; in the ninth losses by sea; in the tenth dishonour and imprisonment; in the eleventh deep depression, and false friends; in the twelfth sorrow, trouble, and persecution from secret enemies. If the planet is strong—that is, well dignified—these evils are much lessened.

Jupiter in the first house gives a good, happy, and long life; in the second riches; in the third family affection and fortunate short journeys; in the fourth lands and inheritance with an honourable life and end; in the fifth many children who are good and affectionate; in the sixth faithful servants and fortunate dealings respecting cattle; in the seventh honourable marriage; in the eighth long life and natural death; in the ninth profitable sea voyages; in the tenth preferment and honours; in the eleventh faithful friends; in the twelfth victory over secret enemies. This,



of course, means when the planet is strong in dignities ; if weak the good will be somewhat abated.

Mars in the first house shows shortness of life and scars on the head or face ; in the second poverty and troubles ; in the third quarrels with kindred and dangers in travelling ; in the fourth short life to the fathers ; in the fifth disobedient children ; in the sixth fevers, bad servants, and loss of cattle ; in the seventh sensuality and unhappiness in marriage ; in the eighth a violent death ; in the ninth irreligion, and losses at sea ; in the tenth military preferment, but troubles from great dignitaries ; in the eleventh false friends and loss of money ; in the twelfth imprisonment. This is when Mars is afflicted, but if well-aspected these evils are somewhat abated.

The Sun in the first house gives honour, glory, and long life ; in the second much riches but great extravagance ; in the third good brethren and fortunate journeys ; in the fourth a noble inheritance and honours in old age ; in the fifth few children, yet such as will be a comfort ; in the sixth diseases of the mind ; in the seventh a good wife, honourable adversaries, and sickness ; in the eighth good dowry with the wife, but danger of a violent death ; in the ninth gain by the sea, and ecclesiastical dignities ; in the tenth gain from princes and noble women ; in the eleventh distinguished friendships ; in the twelfth powerful adversaries. This is if the Sun is well-dignified ; if weak the good fortune is not so pronounced.

Venus in the first house gives good health, but sensuality as regards the opposite sex ; in the second riches by means of women ; in the third, in a woman's horoscope, by means of lovers above her in rank ; in the fourth inheritance ; in the fifth many children ; in the sixth illness from excesses ; in the seventh a good and beautiful wife and very few enemies ; in the eighth a good dowry with the wife and a natural death ; in the ninth good fortune by sea ; in the tenth honour and preferment through the



means of some one of the opposite sex; in the eleventh sympathetic friends; in the twelfth freedom from the power of private enemies. This if Venus be strong; if weak, the good fortune is less pronounced.

Mercury in the first house gives noble thoughts, graceful elocution, and love of art and science; in the second profit by intellectual work; in the third mathematical skill, swift and prosperous journeys; in the fourth the gain of an inheritance by craftiness; in the fifth clever children; in the sixth thieving servants, and diseases of the brain; in the seventh a fomenter of quarrels, but a discreet wife; in the eighth death by consumption; in the ninth wonderful ability, especially in occult matters; in the tenth much preferment for ability; in the eleventh inconstant friends; in the twelfth secret enemies, but they will not much affect the destiny. This is when Mercury is well-dignified. If weak, the good fortune is much lessened.

The Moon in the ascendant, or first house, shows the native will travel and will gain the favour of noble persons; in the second she sometimes gives unstable fortune, riches, and poverty alternately; in the third long journeys; in the fourth profit by travelling; in the fifth many children; in the sixth diseases of the brain, but good servants; in the seventh honourable marriage; in the eighth danger by drowning, but otherwise a long and healthy life; in the ninth many long sea voyages, inconstancy in religion, and love of art; in the tenth great honours; in the eleventh the friendship of noble personages; in the twelfth the common people will be the native's enemies and do him much wrong.

The Dragon's Head when posited in the first house shows poverty; in the second a good estate; in the third honest kindred and fortunate journeys; in the fourth gain by travels; in the fifth long life and good children; in the sixth health and good servants; in the seventh a virtuous wife; in the eighth many legacies and a natural death; in



the ninth prosperity at sea ; in the tenth honour ; in the eleventh faithful friends ; in the twelfth open enemies.

The Dragon's Tail in the same places signifies the contrary in all things.

The Part of Fortune gives promise of all those things signified by the house in which it is posited, unless afflicted by the presence of one of the malefic planets.

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## CHAPTER XII.

### ON FORMING A GENERAL JUDGMENT ON A NATIVITY.

RESPECTING the distribution of the doctrine of nativities, we are to consider first the *parents*, then the duration of life ; the shape and figure of the body ; after these the quality of the mind ; then as to fortune in regard to honours as well as wealth. In succession to these the character of the employment ; the questions relative to marriage, children, and friendships ; then that concerning travel ; and lastly, that concerning the *kind* of death which awaits the native from the configuration of the heavens at his birth.

*The Parents.*—In conformity with nature, says Ptolemy, the Sun and Saturn are allotted to the person of the father ; and the Moon and Venus to that of the mother ; and the mode in which these luminaries and planets may be found posited, with reference to each other as well as to other planets and stars, will intimate the situation of affairs affecting the parents.

If Mars should be in bad aspect to the Sun, the father will receive some injury to the face or die suddenly ; but a long life is presaged if Jupiter or Venus be in any mode whatever configured with either the Sun or Saturn.

If Mars be succedent to the Moon or Venus, or in quartile or opposition to them, or if Saturn be similarly aspected



to the Moon only, and both of them be void of course or retrograde, or cadent, adverse accidents and disease will attend the mother; should they, on the other hand, be swift in motion and placed in angles, they portend that her life will be short, or grievously afflicted.

Should the Sun be configured, in any mode whatever, with the Moon or Venus, or should Venus herself be harmoniously configured with the Moon, either by the sextile, the trine, or the conjunction, the mother will live long.

Concerning the duration of the native's own life, the Hylegliacal\* places are, according to Ptolemy, the sign on the angle of the Ascendant from the fifth degree above the horizon to the twenty-fifth degree below it; the thirty degrees in dexter-sextile thereto constituting the eleventh house; also the thirty degrees in dexter-quartile, forming the Mid-heaven above the earth; those in dexter-trine making the ninth house; and lastly, those in opposition belonging to the angle of the west.

Among these places, the degrees which constitute the Mid-heaven are entitled to preference, as being of a more potent influence; the degrees in the Ascendant are next in virtue; then the degrees in the eleventh house, succedent to the Mid-heaven; then those in the angle of the west; and, lastly, those in the ninth house, which precede the Mid-heaven.

He also holds that "the Sun, the Moon, the Ascendant, and the Part of Fortune are to be considered as the four principally liable to be elected to the office of prorogator"—or HYLEG.

These views are not adopted by the modern astrologers, but, as this is a book setting forth the ancient methods, it is needless to discuss the various objections made by

\* Hyleg is the word used for that body or point which is the giver of life.



them to this, as to some other of the theories laid down by Ptolemy.

Among the four prorogators already given, the Sun by day is to be preferred, provided he is placed in one of the Hylegliacal places, and if not, the Moon; but if the Moon also should not be so posited, that planet is to be elected as Hyleg which may have most claims to dominion in reference to the Sun, the Moon, and the Ascendant, which means that the planet should have dominion, in any one of the places where these are situated, by at least three dignities. If, however, no planet should be so circumstanced, the Ascendant is then to be taken as Hyleg.

By night the Moon is to be elected as prorogator; provided, in like manner, she should be in some prorogatory place; and if she be not, the Sun; if he also be not in any prorogatory place, then that planet which may have most right of dominion in reference to the Moon, and the antecedent full Moon and the Part of Fortune. But if there be no planet claiming dominion in the mode prescribed, the Ascendant must be taken, in case a new Moon had last preceded the birth; but if a full Moon, the Part of Fortune.

If the two luminaries, and also some ruling planet of appropriate condition, should be each posited in a prorogatory place, then, provided one luminary may be found to occupy some place more important and influential than the others, that luminary must be chosen; but should the ruling planet occupy the stronger place, and have prerogatives of dominion suitable to the conditions of both luminaries, the planet must then be preferred to either of them.

When the Hyleg has been determined by the foregoing rules, then note whether it is supported by benevolent planets in good aspects towards it and free from affliction,—that is, from evil aspects from evil planets,—if so, the life is likely to continue and the constitution to



be strong; but if the Hyleg, whether it be the Sun, the Moon, the Ascendant, or the Part of Fortune, be afflicted with evil planets, and there be no assistance from good planets, the child will die in infancy; if there be some assistance from good planets, but yet the evil aspects exceed the good, the constitution will be weak, and the first train of evil directions will destroy the life.

Concerning the disposition and quality of the mind, we must look principally to the planets in the ascendant, the influences of which over mind and body have already been given in the chapter on the seven planets. We must, however, always bear in mind that Mercury has chief dominion over the mental faculties, whilst the sentiment passions are governed by the Moon and the planet in the Ascendant. The Moon well aspected, that is in trine, sextile, or conjunction to Mercury at birth, will give to the native excellent abilities, ingenuity, versatility, and wit. Even the evil aspects of the Square and Opposition are better than no aspects at all, though these sometimes produce a cynical and obstinate nature.

The abilities of those born when Mercury is in "cazimi" (that is within seventeen degrees of the Sun's centre) are of the highest order.

Mercury in conjunction with Saturn at birth gives clear judgment and a love of occult subjects.

Venus in good aspect with Mercury gives love of music and an artistic nature.

If Mercury and the Moon throw no aspect to each other, and are afflicted by Mars and Saturn, the native will be liable to become insane.

The fortune of wealth is determined, as we have seen, by the Part of Fortune, the Sun and the Moon; if they are in good position, that is, angular and well-aspected by the two luminaries, the native will be rich. If the Sun and the Moon are well placed, and if there be benefic stars in the Mid-heaven, the native will rank high in the world.



If the contrary, the native never rises above mediocrity ; and if Saturn afflicts the Mid-heaven he meets disgrace. If Mars is strong and in good aspect to the Sun and Moon, he will gain military glory. Jupiter on the Mid-heaven and the Sun and Moon in trine to each other, the Moon having the trine of Jupiter, is one of the best positions for rising in the world. Jupiter in the tenth house will cause the native to do fairly well in the world ; but Saturn in that house, if not extremely well-aspected, will bring him to shame and beggary.

Concerning the nature of employment, the dominion of the employment is claimed by the Sun and by the planet on the Mid-heaven. If Mercury should rule alone he produces writers, teachers of science, merchants, and bankers ; also, if well aspected to Saturn, astrologers and students of all occult matters ; if Jupiter is in conjunction, then the native will be an orator, actor, or painter, and his pursuits will lead him into the society of persons of rank.

Venus ruling makes wine-merchants, dealers in colours, dyes, perfumes, drugs, garments or apparel, &c. ; if connected with Saturn, she makes persons have to do with amusement, players, jugglers, &c. ; if with Jupiter, persons attending exhibitions, and priests who have much personal decoration—as Catholic priests, bishops, &c., and they will gain by women. Mars ruling alone makes martial men, and, if in Scorpio, Cancer, or Pisces, naval men.\* The Sun joined with him, being near the Mid-heaven, or in aspect, makes persons dealing with fire or metals, the latter especially if in Taurus or Leo. If Mars be separated from the Sun, he makes shipwrights, smiths, agriculturists, stonemasons, and carpenters.

If Saturn bear testimony in addition to Mars, persons become mariners, workers in mines, wells, vaults, &c., under ground, keepers of cattle, cooks, butchers. If

\* At Admiral Nelson's birth Mars was rising in the sign Scorpio.



Jupiter join with Mars, they will be soldiers, innkeepers, tax-gatherers, mechanics. If Mercury and Venus become joint arbiters of employment, they produce musicians, dancers, poets, weavers, and painters, &c. Jupiter in connection with them makes magistrates and senators, and also teachers of youth. Mercury with Mars makes surgeons, statuaries, boxers. If Mercury be more powerful, they will be scientific; and if Mars be stronger, they will be more violent and cruel in their practices.\* If Saturn join these two, they will be thieves (especially if the Moon be in ill aspect to Mercury); if ♃ be in ill aspect to ♄, they will be robbers or assassins. If Jupiter join ♀ and ♂, they engage in honourable warfare, and are industrious. If Venus and Mars rule together, persons will be dyers, workers in tin, lead, gold, silver, medical drugs, and also physicians.

The Moon regulating the employment, and, separating from the Sun, and forming an aspect with Mercury, inclines to the pursuit of astrology, spiritualism, and magic.

*Concerning Marriage*, Ptolemy has laid down some very clear rules. He advises persons about to marry to have a care that the luminaries,—that is, the Sun and Moon in their respective nativities—are in concord. It is of happy augury if the Moon in the bridegroom's nativity is in good aspect—that is in trine or sextile to the Sun in the bride's nativity. The Square or Opposition aspects formed between the luminaries in the two nativities indicate discord and separation, and very evil effects follow if the malefic planets, Saturn and Mars, have a bad aspect to the Sun and Moon in both nativities. If Venus be with them the separation will be caused by adultery. Good planets, such as Jupiter and Venus, placed between the luminaries in both nativities, show much happiness.

In men's nativities the Moon must be chiefly considered

\* Probably Vivisectionists.



in regard to marriage. Should she be in her first or third quarter at birth, the man will marry under thirty, or if older, his wife will be a very young woman.

If the Moon be configured with Saturn, she entirely denies marriage. If she should be in a sign of single form, such as Libra or Taurus, the native will marry only once, but if she should be placed in a double-bodied sign, such as Pisces or Sagittarius, the man will marry more than once.

If the Moon make application to the benefics, the wives will be good and true; but if she make application to evil planets, the wives will prove either bad or of a quarrelsome disposition. For example: If Saturn receives the Moon's application the wife will prove troublesome and morose, yet constant and industrious; if Jupiter receive it, the wife will be decorous, good, and economical; if Mars, bold and refractory; if Venus, cheerful, handsome, and agreeable; if Mercury, sensible, prudent, and clever.

Women in whose nativities Venus is configured with Jupiter or Mercury are virtuous and well-conducted; but when Venus is with Mars alone they are liable to become licentious. Mars in Square to Venus shows adultery.

For women the Sun is to be chiefly regarded in estimating their chances of marriage and happiness. If the Sun be Oriental (*i.e.*, between the Ascendant and Mid-heaven, or between the Descendant and Nadir)—the native will marry in her youth; or, when old, to a young man. If the Sun be occidental, the native will marry late in life; or when young, to an old man. If the Sun be in a sign of single form, she will marry but once; if in a double-bodied sign, or configured with several oriental planets (in one sign) she will marry more than once. If Saturn be configured with the Sun, the husband will be steadfast, prosperous, and industrious.

Jupiter configured with the Sun gives a good, benevolent, and honourable husband. "Mars," says Ptolemy,



“gives a severe husband, void of affection and intractable.” Venus gives an amiable husband of handsome appearance. Mercury gives one who is provident and expert in business and of a lively and cheerful temperament.

If Mars be separated from Venus and Saturn, yet have the assistance of Jupiter, men will lead virtuous lives. If Mars be configured with Venus only men are of a licentious temperament.

Saturn, when in the 7th house of a nativity, brings either unhappiness in marriage or early death of one or other of the married people. The Sun badly aspected by Saturn in the nativity of a woman, and the Moon afflicted by the same planet in the nativity of a man, will bring trouble in love and marriage.

*Description of the Wife or Husband.*—The planet, with the sign in which it is placed, which is posited near the cusp of the 7th house, must be taken to describe the person. If no planet should happen to be so placed, then we must go by the sign alone. Benefic planets in the 8th house show that the wife or husband will be rich; unfortunate planets show the reverse.

*Children.*—As regards the probability of having children, the 10th and 11th houses must be consulted, and should there be no planets in them, then the opposite, the 4th and 5th houses, must be considered. The Moon, Jupiter, and Venus are said to be givers of children; the Sun, Mars, and Saturn deny children, or give very few, and those either die early or are a source of trouble to their parents. Mercury either gives or denies children, according to the planets with which he may happen to be posited.

If the Sun and malefics be in barren or masculine signs, and in the before-named houses, there will be no children; but if they be in fruitful or feminine, no common signs, there may be children, but they will be delicate and short-lived.

If Jupiter, the Moon, and Venus are well-dignified in



the 10th and 11th houses, the children born will attain rank and distinction in the world.

*Friends and Enemies.*—Persons born under the same sign of the Zodiac are likely to be sympathetic; so also, if the planet in the ascendant of one person's nativity is one which is friendly to that which rises in the ascendant in the other's. Thus, a person whose ruling planet is Venus would be attracted by one in whose ascendant Mars is dominant, and a person whose ruling planet is the Moon rarely contracts a warm friendship with one who has Mars in the ascendant of his nativity, and *vice versâ*. The friendships and enmities of the planets have already been given in the chapter on the influences of the seven planets.

Mars in bad aspect to the Sun or Moon in the seventh house causes quarrels. Saturn thus placed gives distrust and antipathy. Venus and Mercury well aspected in the eleventh house show intellectual and artistic friendships, and either of the malefics in the twelfth house are indicative of secret foes.

*Travelling.*—The position of the Moon, Mars, and Part of Fortune are here to be considered. If they, or most of them, should be in a cadent position the native will travel a great deal. The Moon in a watery sign causes much travelling by water. Ptolemy tells us that Mars in Square or Opposition to the Sun or Moon will cause much travelling in foreign countries. If the benefics are conjoined with the Moon, the journeys will be safe and pleasant; if the malefics they will produce mischances and ill-health in travelling. Mercury ascending at birth in a double-bodied or movable sign gives a great disposition to travel. If a malefic affecting the Moon should be in the watery signs of *Cancer*, *Scorpio*, or *Pisces*, shipwreck and even death by drowning may ensue during travelling.

*Of the Manner of Death.*—If the Hyleg and Ascendant



should be well-aspected, and if either Jupiter, Venus, Mercury, or the Moon well dignified should appear in the eighth house, the native will die a natural death. If either the Sun or Moon should be badly aspected by Mars or Saturn in the eighth house it is significant of a violent or remarkable death. Saturn causes lingering deaths, and Mars those which are sudden. The kind of death depends chiefly on the nature of the planets, the directions of which operate (astrologically speaking) to cause death. The signs in which such planets were posited at birth show in some degree the nature of the fatal illness and the part of the body attacked.

*Saturn* indicates death by chronic diseases, rheumatism, ague, and paralysis.

*Jupiter* (when not well aspected at birth) may become a promittor, or cause of death, by apoplexy, inflammation of the lungs, spasms, or gout.

*Mars* indicates death by acute or eruptive fevers, small-pox, all kinds of hæmorrhage, burns, suicides, and wounds from iron, over which metal he presides.

*Venus* produces death by cancer, scurvy, dysentery, or wasting away and putrid diseases. If violence attend she causes poison.

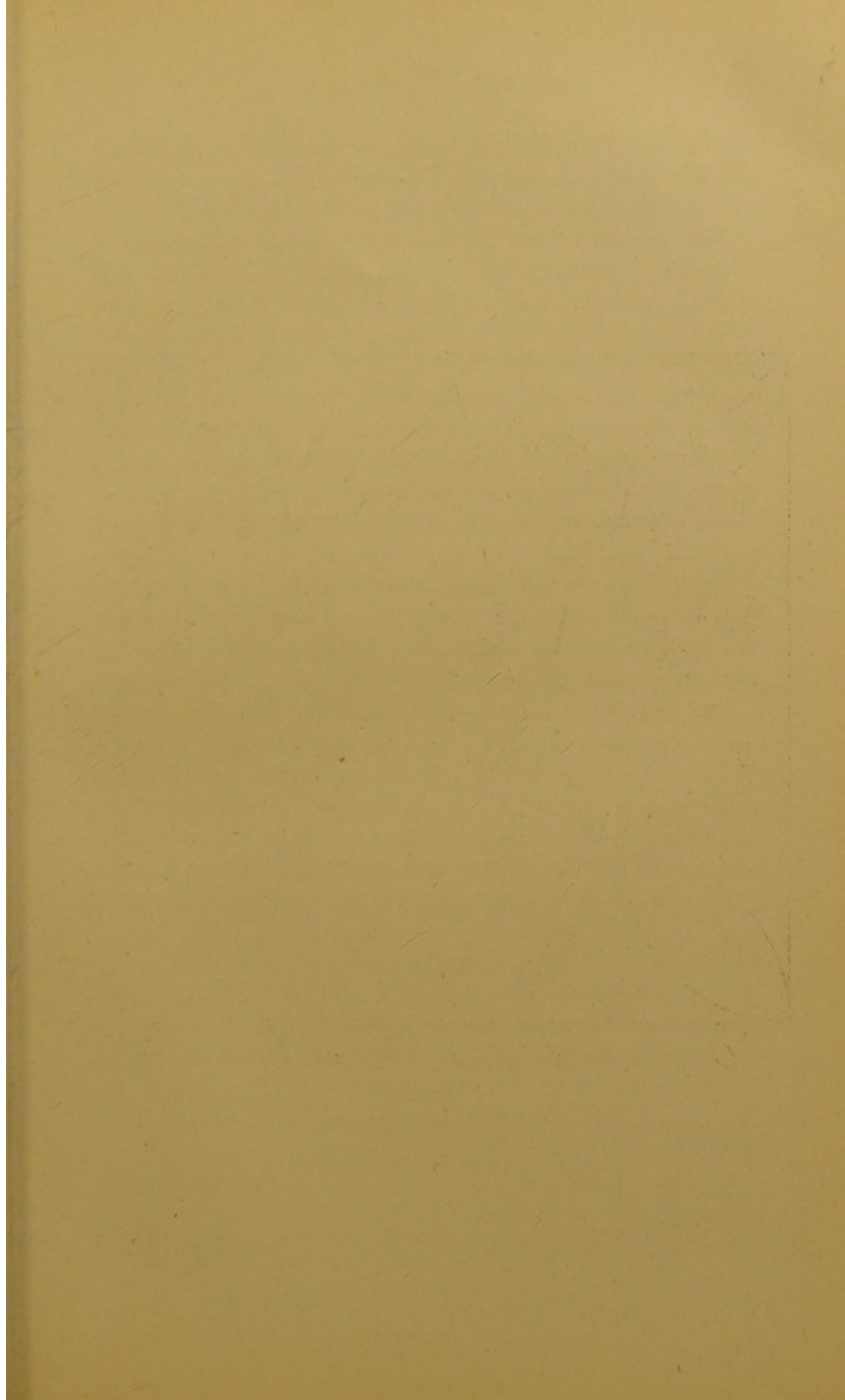
*Mercury* kills by madness, epilepsy, coughs, and obstructions. If violence concur he brings death by accident in sport or by robbers.

*The Moon*.—When the Ascendant or ☉ be Hyleg, the Moon will assist in causing death by cold phlegmatic diseases, and if she be placed in ♉ ♎, or ♋, by drowning.

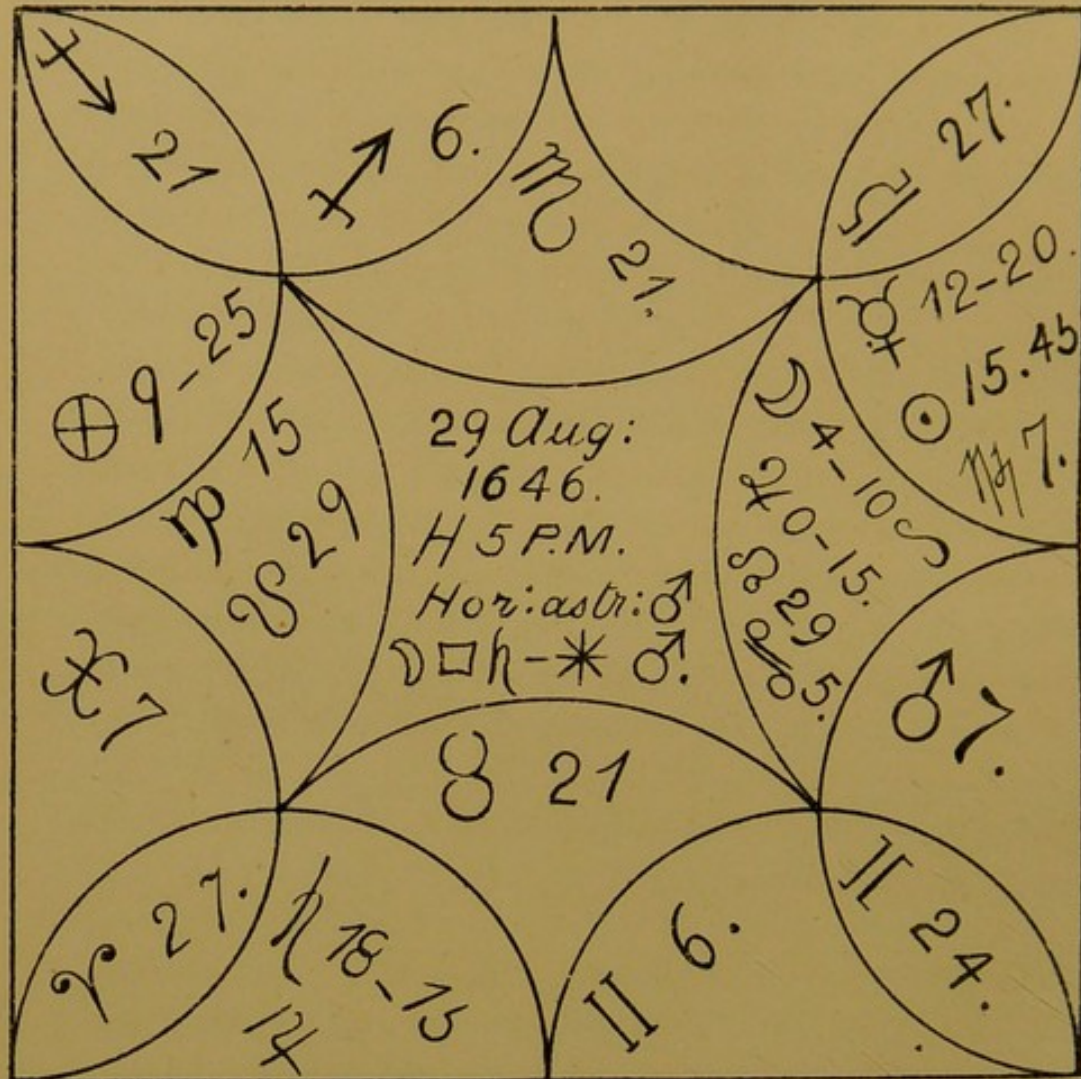
*The Sun* will assist to cause death by his ill aspects to the Ascendant or ☿ if they be Hyleg, and then he acts like Mars, and, if in *Leo*, will produce death by fire, if other testimonies accord. The Moon causes death by dropsy, or other watery diseases. When in the sign Scorpio, Pisces, or Cancer, she causes death by drowning.

Death occurs by violence when Mars and Saturn and









*A. Dogge missing—where?*

FACSIMILE OF A MAP OF A HORARY QUESTION  
FROM LILLYS ASTROLOGY.



evil fixed stars afflict the Hyleg, and are in mutual square or opposition. Saturn, in such case, particularly when in Taurus, indicates death by hanging or suffocation. Saturn in opposition to either the Sun or Moon rising, is said to show death in prison. Venus and Mercury conjoined with Saturn, the last-named afflicting the Hyleg, death is threatened from poison, or through the treachery of a woman. If Saturn be in a tropical or quadrupedal sign, and the Sun be in conjunction or opposition, or Mars be so, death will be caused by the fall of buildings; and if Saturn be in the Mid-heaven, and so configured with the Sun or Mars, death will result through falls from heights or precipices, especially if Saturn be in an airy sign.

The benefics cannot cause death *of themselves*; and even their ☐ or ♂ aspects will frequently save life when they fall amidst a train of evil directions. But if the malefic influence is too powerful for them to avert, then they assist to cause death in the various manners above described.

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## CHAPTER XIII.

### CONCERNING DIRECTIONS AND HORARY QUESTIONS.

WE have seen in the chapter on the judgment of a nativity that by the consideration of the position of the planets, and of the Sun and Moon in the twelve houses, what the *general* fortune of the native will be in the whole course of his life; but the art of Direction measures out the time into years, months, weeks, and days, and thus informs us when we may expect in *particular* what is *generally* promised us in nativity.

Directions are of two kinds, *primary* and *secondary*, and are based upon arithmetical calculations of the time of the



events caused by the aspects of the significators (that is, of the Sun or the Moon), with the places of the planets. They are founded upon the familiarities of the stars amongst each other in the Zodiac (*after the nativity*), and show, by calculations, the distance of the place of a significator at the moment of the nativity from the place it must reach before it can join the aspect, which distance is called *the Arc of Direction*. Some astrologers consider what are called "*Mundane Directions*," which are distances in the world measured by the semi-arc, and are wholly independent of the Zodiac. These were invented by Placidus, but as Ptolemy does not treat of them they will not be considered here.

It must always be remembered that,—in directions,—the place of a planet, at the time of the nativity, is called the planet itself, although it may not be there when the significator arrives; thus, if we wish to direct the Sun to the conjunction of Jupiter, we must do so to the position which that planet occupied *at the moment* of the nativity. When the Arc of Direction is found the Sun's right ascension must be added to it, and the Sun will be the right ascension (without latitude) of that place in the Zodiac, at which, when the Sun arrives, the direction will be completed. For every day of the Sun's approach to this point a year must be added, and thus the time when the event is likely to happen is pointed out; these primary directions, however, cannot be depended upon to produce an event of great importance unless the secondary directions agree; but where the nativity is weak the primary direction alone is powerful enough to kill (especially if it should be opposed to the Hyleg), and misfortune will always happen if the positions of the planets, at the moment of birth, are unfortunate, *without* the coincidence of any secondary direction.

*Secondary Directions* are those daily aspects to the luminaries which happen after birth, every day of which is reckoned for a year, two hours for a month, thirty minutes for a week, and four minutes for a day. Thus, whatever



aspects take place in the *first day* of the native's life will develop their effects in the first year, and those of the second day in the second year, so that, should the native live fifty years, his secondary direction for his fiftieth year will arise from the aspects which took place on the fiftieth day after his birth. The ancient astrologers—particularly the Egyptians—used to predict the events of a nativity *wholly* from these secondary directions, in which the Moon should be chiefly considered ; for in those days on which she comes to an evil aspect with the malefics, Saturn or Mars, the years corresponding to those days will be peculiarly unfortunate and dangerous to the native ; and where, on the contrary, the Moon is well aspected to the benefics, the years corresponding to those days will be very fortunate : a good direction gives prosperity in that matter which the significator indicates ; thus we direct the Sun to signify the native's preferment or disgrace, his good or bad health, and the favour or disesteem of great personages.

The direction of the Moon refers to the nature of the native's journeys, whether prosperous or the reverse, his marriage, his wife, his women friends and kinsfolk.

The direction of the Part of Fortune refers to the increase or diminution of riches.

The direction of Saturn signifies the native's inheritance, buildings, possessions, and also his fears, jealousies, and mistrusts.

Jupiter is directed as regards glory, renown, riches, children, and religion.

Mars is directed for the native's law-suits, animosities, and victories ; he also shows the estates of brethren.

Venus is directed for marriage, love, and pleasure, and all matters in connexion with women.

Mercury is directed for a knowledge of the amount of wit, understanding, trade, industry, and journeys of the native ; also for distinction in scholarship and all intellectual pursuits.



The Horoscope or Ascendant is directed to signify the life, affections, and manners of the native.

The Mid-heaven's direction affect the passion and correct the native.

If the directions are to good aspects of benevolent planets, they signify prosperity both of mind and body, cheerfulness, and all manner of earthly happiness ; but if the horoscope should have directions to the ill aspects of the malefics, Mars or Saturn, then evil is to be expected of the nature given by the malevolent star. If directed to the good aspects, such as the trine or sextile of these evil planets, the misfortune is not so great, and even in some instances good may be predicted. As, for example, the horoscope directed to the trine or sextile of Mars gives preferment by arms, the same aspects towards Saturn would indicate success in building or in mines, or some calling connected with metals.

As the working out of these directions requires much precision, and as they are likely to lead to many grave errors when not accurately calculated, the student is advised to thoroughly study the problems given in this matter of directions in "The Text-book of Astrology," by A. J. Pearse ; but those who are devoid of mathematical abilities would do better to leave the matter of directions alone, contenting themselves with working out the dates of the events by the easier method given in the second part of this work—Chiromancy, for the hand bears upon it in the clearest manner the influence of the stars received by the native at the moment of birth, and is, in fact, a horoscope drawn up by the heavens.

Horary questions are questions asked at a certain time when a person feels anxious concerning any undertaking or impending event. A figure or map of the heavens, like that erected for a nativity, is drawn out for the minute in which the question is asked ; and if the astrologer be skilful, and the querist sincere,—that is, not putting the



question from frivolous motives,—the answer will, in general, be true, for the whole is the effect of that sympathy which pervades all nature, and which is the key-note of all divination under whatsoever form it is practised.

In horary questions the sign ascending and its lord represent the querent, and to these the Moon is added and must be considered with the lord of the ascendant.

The house to which the thing belongs about which inquiry is made is the significator of that person and thing, and every other house and its lord are to be considered according to their respective significations, so as to indicate the means and persons by which the event, about which the inquiries are made, will be accelerated or retarded.

The dates of events are regulated by the signs and angles. For example, should the significator of the event be in a movable sign and an angle, the event will come to pass in the same number of days as there are degrees between the significator's aspect and the star to which it is directed if the aspect be by *application*; if by *separation*, the thing will *not* take place at all. In one of the succeeding houses movable signs give months; common signs years, and fixed signs bring about the event, after much delay, and when all hopes of it are past.

Significators in any of the Cadent houses seldom do anything, and should they bring about an event at all, they do so after much waiting and with much trouble and vexation.

The matter of horary questions is very well treated in Lilly's "Grammar of Astrology," published in 1647, and by way of explaining the manner in which this branch of astrology is worked, we give a *fac-simile* of a map of a horary question to be found in this book with (verbatim) Lilly's method of dealing with that particular question.

*Judgment of the Figure given in Plate.*—"Living in London, where we have few or no small cattle as in the country, I cannot give example of such creatures, but I once set the figure preceding concerning a dogge (which is in



the nature of small beasts), which dogge was missing. The question to me was what part of the city they should search and if he should ever be recovered.

“ The querent was signified by the sign ascending and the lord thereof, for, in his person, he was Saturnine and vitiated (according to the Dragon's Tail in the ascendant) in his nature, mind, and understanding : that is, he was deformed in body and of a covetous disposition. The sign of the sixth house and his lord signifies the dogge, for that sign stands for sheep, hogs, and small cattle.

“ The sign of Gemini is west, and by south the quarter of the heaven is west ; Mercury (the significator of the dogge) is in Libra, a western sign, but southern quarter of heaven, tending towards the west ; the Moon is in Virgo, a south-west sign, and verging towards the western angle. The strength of the testimonies being thus examined I found the plurality to signify the west, and therefore I judged that the dogge ought to be westward from the place where the owner lived, which was at Temple Bar, wherefore I judged that the dogge was about Long Acre, or the upper part of Drury Lane. In regard that Mercury (the significator of the beast) was in a sign of the same triplicity as Gemini the ascendant, which signifies London, and applied to a trine aspect of the cusp of the sixth house, I judged that the dogge was not out of the lines of communication, but was in the same quarter, of which I was more confirmed by the trine of the Sun and Saturn. The sign in which Mercury appeared was Libra—an airy sign ; therefore I judged that the dogge was in some chamber or upper room, and kept privately, or in great secrecy, because the Moon was under the beams of the Sun ; and Mercury, the Moon, and the Sun were in the eighth house ; and because the Sun on the Monday following would apply by trine to Saturn, the lord of the ascendant ; and the Moon to trine of Mars having exultation in the ascendant, I intimated to the owner of the beast that, in my opinion, he should have his



dogge again, or news of his dogge or small beast upon the Monday following, or near that time, which was true; for a gentleman of the querent's acquaintance sent home the dogge the very same day, about ten in the morning, who, by accident, coming to see a friend in Long Acre, found the dogge chained up under a table, and, knowing the dogge to be the querent's, sent him home as above said, to my very great credit," and no doubt also to the great satisfaction of "the dogge" himself.

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## CHAPTER XIV.

### APHORISMS CULLED FROM THE WORKS OF PTOLEMY AND OTHER ANCIENT ASTROLOGERS.

JUDGMENT must be regulated by thyself, as well as by the science; for it is not possible that particular forms of events should be declared by any person, however scientific; since the understanding conceives only a certain general idea of some sensible event, and not its particular form. It is, therefore, necessary for him who practises herein to adopt inference. They only who are inspired by God can predict particulars.

Whosoever may be adapted to any particular event or pursuit will assuredly have the star indicative thereof very potent in his nativity.

Neither put on nor lay aside any garment for the first time, when the Moon may be located in Leo. And it will be still worse to do so, should she be badly affected.

If Virgo or Pisces be on the ascendant the native will create his own dignity; but if Aries or Libra be there he will cause his own death.

Venus gives pleasure to the native in that part of the body which may be ruled by the sign she occupies. It is the same with other stars.



Should a disease begin when the Moon may be in a sign occupied at the birth by some malefic, or in quartile or opposition to any such sign, such disease will be most severe; and if the malefic also behold the said sign, it will be dangerous. On the other hand, there will be no danger if the Moon be in a place held at the time of birth by some benefic.

While the Moon is in her first quarter, withdrawing from her conjunction with the Sun, the bodily humours expand until her second quarter; in her other quarters they decrease.

There are, in every day of the week, certain hours of the day and the night which, by the reigning force of the seven planets, are productive of fortunate or unfortunate events. The second hour after sunrise on Monday is evil, and also the hour before midnight, whilst the third hour from sunrise and the hour before noon on that day are extremely fortunate. On Tuesday the first hour after sunrise is of evil influence, whilst the hour immediately after noon and that which precedes midnight would be fortunate. On Wednesday, the third hour from sunrise and the hour before sunset are both evil, but the second hour after sunset and the hour are fortunate, especially as regards matters relating to love and marriage. The hour after mid-day—that is, from twelve to one—is, on Thursday, very unfortunate, but the first hour after sunrise is good. On Friday, nothing should be done in the hour before noontide, or in the hour before midnight; but the second hour before noon and the hour next to sunset are very fortunate. On Saturday, the first hour after sunrise and the second hour after noonday,—that is, from one to two o'clock,—are very unfortunate; in travelling, marriage, or business they should be avoided; the fortunate hours of Saturday are the second hour after sunrise and the last hour before sunset. The unfortunate hours of Sunday are the hour after noon and the hour before the sun sets. The



fortunate hours are that before noonday and the hour immediately after sunset.

If the Sun should be in conjunction with the lord of the ascendant in the sign Leo, and there be no benefic in the eighth house, the native will be burnt to death.

A malefic planet, when oriental, signifies an accident; when occidental, a disease.

In a conjunction of Saturn and Jupiter, give judgment according to the nature of that planet which may be most elevated (that is, nearest the Mid-heaven), and follow the same rule with all the other stars.

Those who would evince success in any pursuit or undertaking should observe the course of the Moon, and, above all things, begin nothing of consequence in her decrease, which is from the second day of the full Moon to the next new Moon; for long experience proves that there does not exist half the chance of success to any pursuit if undertaken during that time; whilst affairs and business of any kind which are begun during the increase of the Moon,—that is, from the second day after the new Moon to the time of the full,—are attended with a far greater success.

Those born near noon are generally successful in life, owing to the Sun's influence being then most powerful. Those born near midnight are by no means so fortunate as those born at mid-day, and it is a singular peculiarity in such nativities that the most remarkable events of their lives take place *after* their thirtieth year, and they are also certain of some kind of a name after death, meritorious or otherwise, according to what their horoscope declares. Persons born near midnight are very imaginative, and subject to see visions, dream dreams, and to be for the most part believers in the unseen world.

In all travels consider the Moon, for she is a general significatrix of journeys, whether by sea or land. If, when a ship sets sail, Saturn should ascend in the sign Pisces,



and there is no good aspect from the Moon, the ship will founder at sea.

If Mars be in the Ascendant when a man goes to war he will either be killed in battle or at best be dangerously wounded.

The planet Mars has more power to destroy life when he is in the sign Aries, in a diurnal nativity. Saturn is more evil in his influence, as regards the native's life, when he is in the sign Capricornus in a nocturnal geniture.

When the Moon is besieged between Mars and the Sun in a nativity, it argues a short life to the native.

When Saturn is Lord of the Fourth House, and well dignified, it promises to the native good fortune by mines or minerals.

Jupiter in the fourth house, and in the sign Libra, also promises to the native much wealth from metals, especially from tin; and argues a rich inheritance or personal estate from the father.

When the Moon is in the ascendant at birth, and in direct opposition to Mercury and Mars, madness is to be feared.

When Venus is in the fourth house, in opposition or in square to Mars or the Moon, and in the sign Cancer, the native will be of a sensual nature. When in a nativity Saturn appears more elevated than either the Moon or Venus, it is an indication that the native will not marry. The square or opposition of Venus to Saturn gives the same signification.

When Jupiter is well-dignified in a horoscope, and in either trine or sextile to Venus or the Moon, it denotes to the native happy marriage with a person of good birth.

Mercury, if posited in one of the houses of Saturn, and in trine or sextile to that planet, gives excellent understanding; and if the Moon be also well-dignified, the native is much given to the study of occult science, and will have much renown in that particular.

Those born with the Moon powerful in their horoscopes



would do well to be guided by her aspects in their daily avocations. If she should be in trine or sextile to Jupiter, it is a good day to seek favours of the great, or to make arrangements with employers. When she is in trine or sextile to Mercury all intellectual matters taken in hand will be likely to prosper. When she is so aspected to Venus matters undertaken with reference to love, marriage, or friendship will have a happy issue. When she is in square or opposition she would have, of course, the contrary effects.

The Sun and Moon in conjunction with Mercury gives to the native great intellectual abilities.

The Moon in conjunction with Saturn, and posited in one of the earthly signs, causes the native to be of a melancholy temperament, and one likely to see visions, and to be governed by influences from the unseen world.

Mercury and Venus in conjunction in an airy sign in the ascendant will cause the native to be a great scholar and a learned critic.

Mercury in the ascendant, and in the sign Gemini, Libra, or Aquarius, causes the native to be eloquent in discourse.

The Moon in the ascendant at birth in the sign Aries, and in opposition of Mercury, will cause the native to be a lying and treacherous person.

Mercury rising in Pisces, and afflicted of either Mars or the Sun, makes the native a fanatic or a hairbrained, fanciful fellow.

Those who have the benevolent planets Jupiter and Venus well posited in either the Ascendant or the Mid-heaven at birth will always be much beloved during the whole course of their lives.

He who is born with the Sun in trine to Jupiter is fond of rule, and very famous in his generation.

Venus in square to Saturn at a birth causes the native to be sensual and given to unnatural vices.

All the planets, or most of them above the earth, make



the native eminent and famous, and if all should be well dignified, he will,—like a comet,—outshine all others in the world's esteem. If, on the contrary, all the planets are under the earth at a birth, the native will be of a falling fame and fortune, or if they promise by their natures honour, dignity, and fortune (that is, if they appear essentially dignified in nocturnal genitures), these good things will only come in the latter part of the native's life.

Planets in square or opposition to each other from angles or cardinal signs declare great misfortune to the native during his lifetime, and also point to a violent death as likely to be his end.

Saturn in one man's nativity upon the ascendant of another's is an absolute token of hatred, but the latter will be the person injured.

When one of the malefic planets,—Saturn or Mars,—is posited in the fourth or seventh house, the native will survive his wife. If the Moon is conjoined with only one planet which is better fortified than the Moon, the husband dies first.

Saturn, the Moon, and Mars in conjunction in the fourth house denote captivity, and Mars in square or opposition to Saturn in the eighth house indicates perpetual imprisonment.

Mercury in an earthly sign in conjunction with Saturn shows death by the bite of a mad dog or the sting of some venomous creature.

Ever note that a planet Peregrine,—that is, having no essential dignities of term, face, or house where he is placed,—is malicious beyond expression.

In all horary questions remember that there is no affliction to the Moon so great as when she is in conjunction with the Sun; the ill aspects for the malefics must affect her, but no evil aspect is so powerful as her combustion.

The Sun in conjunction with Venus shows the native to be much influenced by the opposite sex.



The Sun in conjunction with the Moon in a watery sign gives drunkenness.

Venus in conjunction, trine or sextile, to the Moon, gives happy marriage, but in Square to the Moon prodigality, indolence, and drunkenness.

Mercury in trine or sextile to the Moon gives the capacity for acquiring foreign languages. In bad aspect to the Moon makes the native envious, sarcastic, ill-natured, and given to lying and thieving.

Saturn in trine or sextile to Venus shows much power of attachment to wife and family. In a woman's nativity this is very good, as it indicates constancy and prudence.

Saturn well-aspected to the Sun shows the friendship and support of great personages.

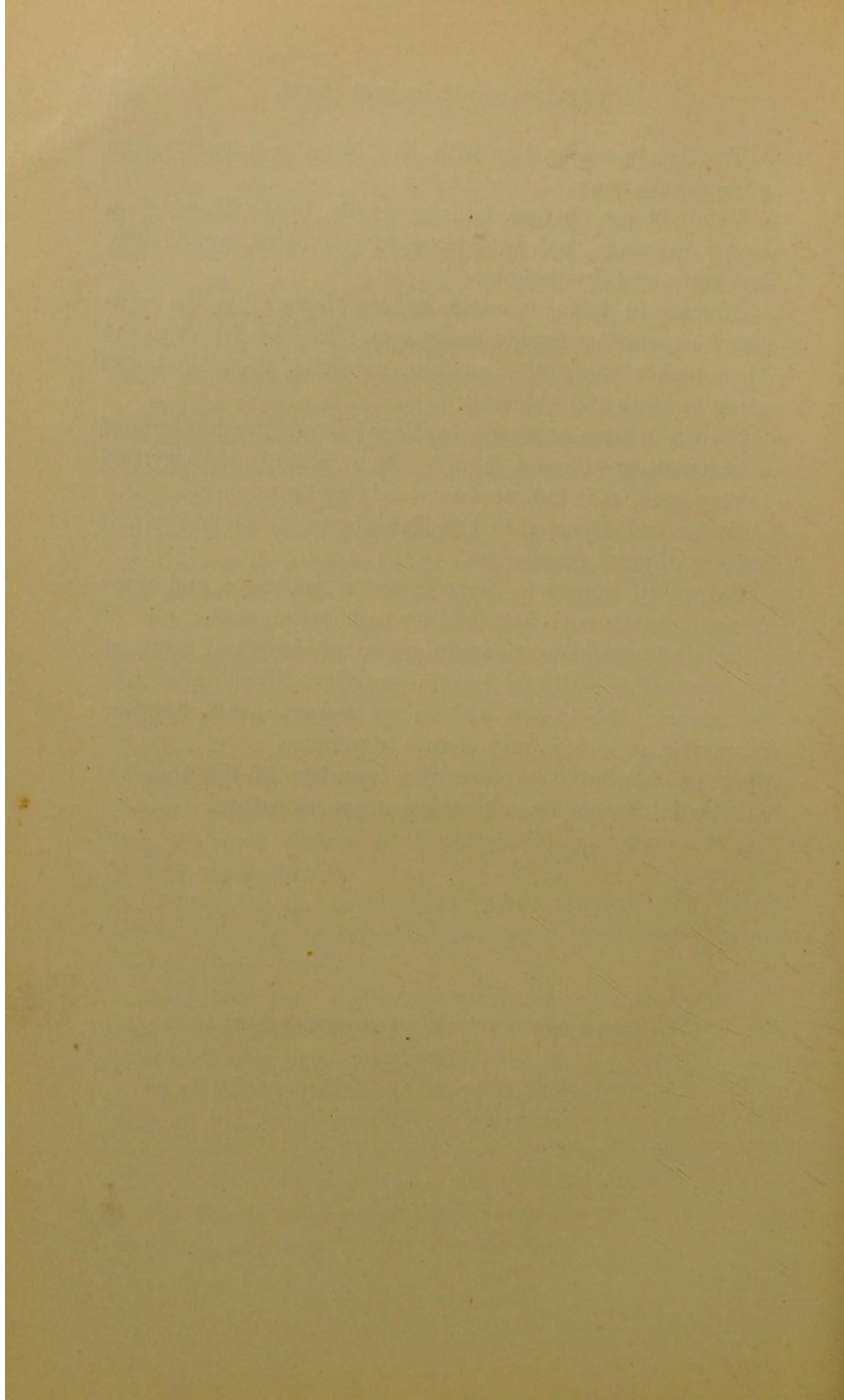
Saturn in Square to Mars means a malicious and murderous temperament, and liability to imprisonment.

It is advantageous to make choice of days and hours at a time well constituted by the nativity. Should the time be adverse, the choice will in no respect avail, however favourable an issue it may chance to promise.

A sagacious mind improves the operation of the heavens, as a skilful farmer, by cultivation, improves nature.

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PART II.

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CHIROMANCY.

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“God has placed signs in the hands of all men, that every man may know his work.”—Job xxxvii. 7 (*St. Hierom's translation*).

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THE

CHRONICLE

OF THE  
CITY OF CHICAGO



## CHAPTER XV.

## CHIROMANCY AND ITS ORIGIN.

CHIROMANCY is a science which teaches us to read not only the character but the whole destiny,—for good or evil, the length of life and often the manner of death, of a man by the lines and marks to be seen in his hand. This study is sometimes called Palmistry, in which case, however, it properly refers *only* to a judgment formed from what appears in the palm of the hand, whilst Chiromancy (taken from the word *Cheir*, a hand, and *Manteia*, divination) signifies the revelations made by the hand, taken as a whole. Chiromancy is nearly as ancient as astrology, with which it is *indissolubly* connected, for the hand represents, as has been before said, a natural horoscope, which is placed upon it at the time both of the conception and the birth by the influence of the stars. The seven planets are all represented in the hand, and also the twelve signs of the Zodiac, so that the casting of a nativity is needless, as by simply examining a hand by the light of Chiromancy we can indicate what planets have been powerful at the time of birth, and what, therefore, will be their effect for good or evil over the existence; and we can also find the dates of the principal events of the life. We find many allusions to this subject in the Bible, and still more in the ancient Kabbala.

The Holy Kabbala, as it was called by the Magi, must not be confounded with what is called “The Black Art”; it is, on the contrary, the quintessence of reason and morality as they were understood by the ancients, and contains that traditional science of the secrets of nature which, from age to age, is born towards us as the wave is carried by the tide to the shore; but it has been transmitted obscurely, because the doctrines of the Kabbala were known

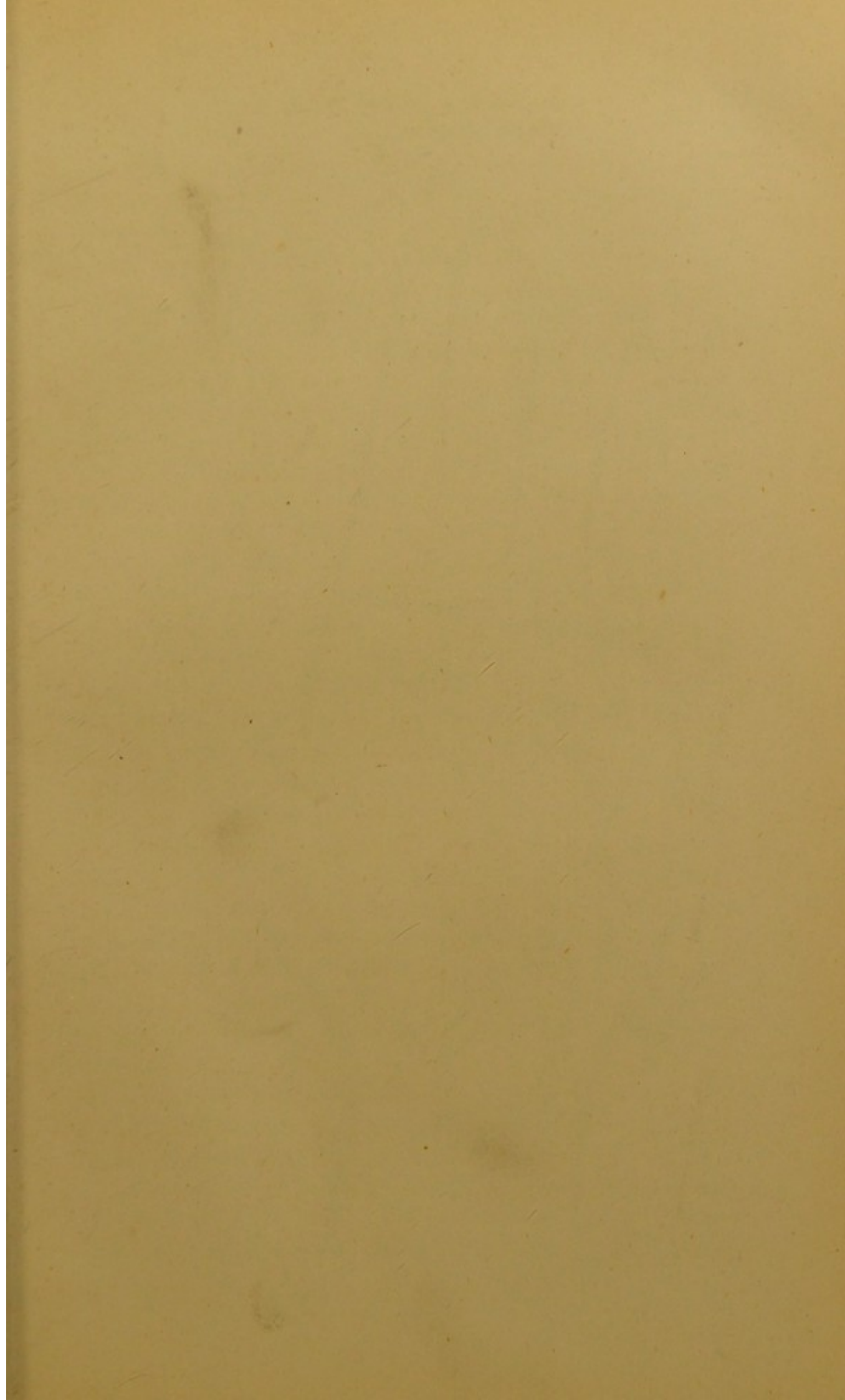


only, in those early ages, to the adept, and the initiation, later on, of neophytes, was only yielded after a series of severe and terrible ordeals, whilst the revelation of its mysteries to the uninitiated was punished by death.

The necessity of silence was, in fact, one of the principal tenets of the Kabbala, and is represented, in the figure of Adda-Nari,\* by the position of the fingers of the hand holding the flowering branch of Abundance; the thumb and the first two fingers, which in Chiromancy represent *will*, *power*, and *fatalità*, are held open; whilst the third and fourth fingers, representing light and science, are closed. This was meant to indicate to the good—the initiated—that they would have, when united, strength and will to direct Fate; but that they must keep hidden from the wicked and ignorant both light and science. It must, however, in justice to the ancient Kabbalists, be suggested that their inculcation of silence probably arose, not so much from a desire of domination, but rather from the fact that, feeling themselves superior in knowledge, they thought they were obeying a divine law in refusing to the wicked those lights which, when possessed by them, led, as perhaps they had sometimes found, to error. We, seeing things in a wider light, give, or try to give, equal knowledge to all, without submitting the ignorant to the ordeal of initiation to prove their worthiness as recipients; but, after all, it amounts to much the same thing—give to all men truth and light in abundance, but all will not profit by it. We see this every day in our college system; the lesson is the same for all, but it is only the few who profit by it; and although we appear to be obeying a divine law in opening the way of light and life—the life of knowledge—to all, as God makes His sun to shine on good and bad equally, still we can, in some sort, understand the feeling of the ancient Magi, whose motto was: “Know, Dare, Will, but keep Silence.”

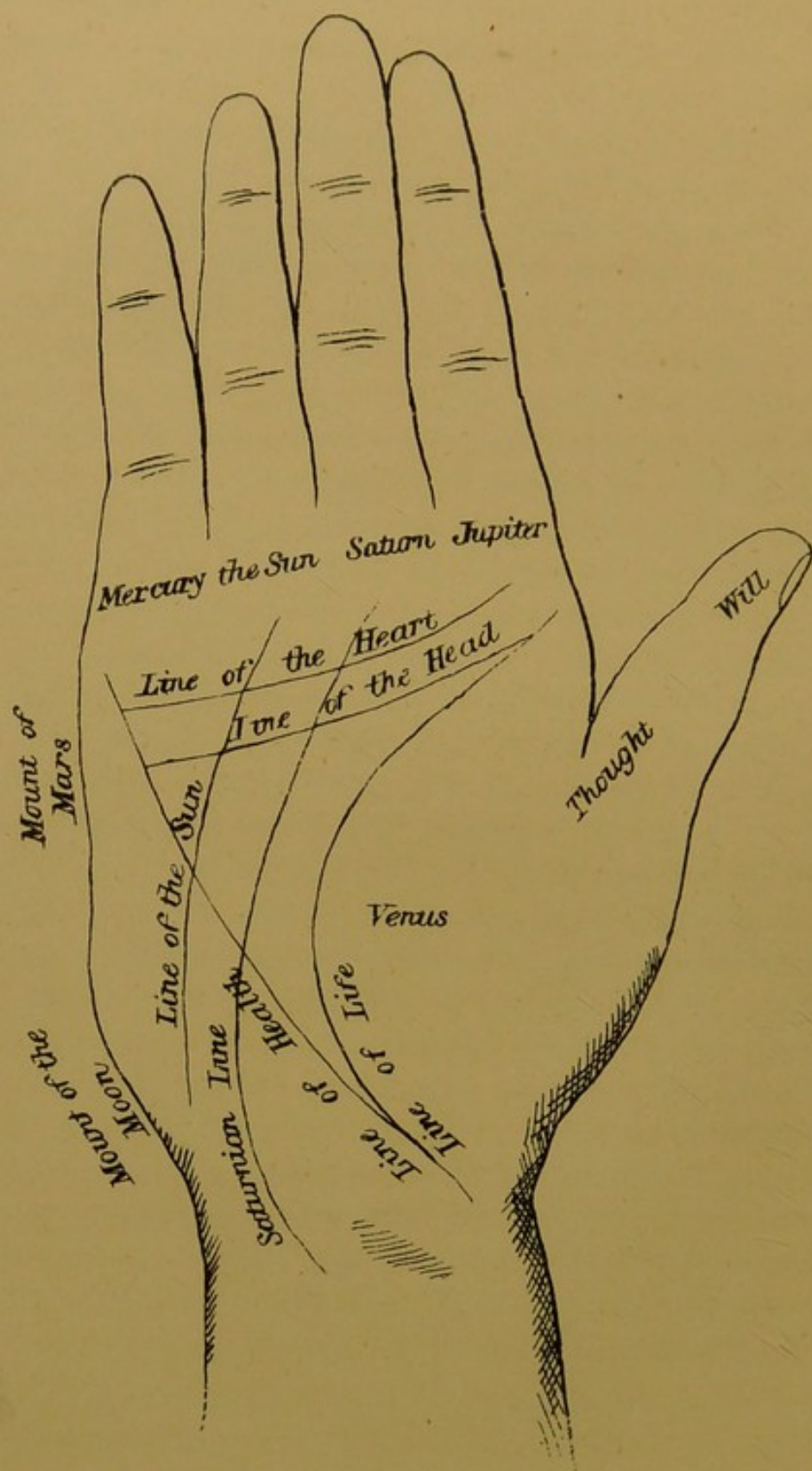
\* Adda-Nari, Nature,—that is, the deity known under the name of Isis by the Egyptians.







CHAPTER XVI.





## CHAPTER XVI.

CONCERNING THE PRINCIPAL LINES IN THE HAND AND THE  
MOUNTS.

IN the plate belonging to this chapter we give a hand on which are marked the principal lines seen on the palm ; three of which, viz., the Line of Life, the Line of Head, and the Line of Heart, are found in a clearer or fainter degree on all hands, but which vary, as regards their relative position, in every hand. The first and largest, that which encircles the thumb, is called the Line of Life ; by the length, colour, and evenness, or the reverse, of this line the length of life is indicated, and also the illnesses and accidents by which the life is menaced in running its course. The line immediately above it, crossing the palm of the hand, is the Line of Head ; by it we are to judge of the intellectual powers. Above it is the Line of Heart, from which we form an opinion of the strength of affection, or the want of it, in the native.

The lines which are not always to be found are the lines going from the wrist to the finger of Saturn, which is called the Saturnian line, and which shows the events of the life ; the Line of the Sun, which goes towards the finger of the Sun, and which indicates success in art, literature, or the pursuit of riches ; and the Line of Health, which goes from the wrist to the finger of Mercury : this line is often absent in a hand.

All these lines will be more fully discussed further on ; at present it is only necessary to name them in order to explain the plate belonging to this chapter.

At the base of each figure there is a mount, more or less developed, on every hand. Now, each of these mounts corresponds with one of the planets from which it has



received more or less influence, according to its development, and the signs or marks to be found upon it.

It will be seen also, from the plate, that the ancients gave to each figure the name of one of the planets, thus :—

The first finger represented Jupiter, the mount at its base being called the Mount of Jupiter.

The second, Saturn, the mount at its root being the Mount of Saturn.

The third, the Sun, the mount below being the Mount of the Sun.

The fourth, Mercury, the mount at its base being called the Mount of Mercury.

The thumb is sacred to Venus, and the root of the thumb is called the Mount of Venus.

It will also be seen that the planet Mars (although no finger is dedicated to it) is twice represented in the hand, along the side of the palm by the Mount of Mars, and in the palm, between the Line of Life and the Line of the Head, which is called the Plain of Mars.

The Moon is only represented by the Mount of the Moon, at the lower part of the palm on the opposite side of the hand to the thumb.

When these mounts are well in their places, and clearly but not too strongly defined, they give the qualities of the planet they represent; but when any mount is not well marked, or even, as frequently happens, is quite deficient, there is a want of the qualities shown to exist where the mount is clearly defined. If the mounts are not only ill-defined, but represented by a cavity, that cavity would indicate the existence of qualities which are the reverse of those indicated by the mount; whereas an exceeding development would denote an excess of the qualities given by the mount.

Thus the Mount of Jupiter, which is immediately under the index, when fairly developed, indicates noble ambition, will-power, love of nature, kindliness, generosity, religion,



and happy marriage. When in excess—that is, when the mount is so large as to invade that next it, the Mount of Saturn,—it gives superstition, exaggerated pride, and domineering self-assertion. The total absence of this mount (which is sometimes, but rarely, seen) indicates coldness, selfishness, irreligion, and that want of dignity which is produced by the utter absence of self-respect.

The Mount of Saturn is found immediately beneath the second finger, which the ancients assigned to Saturn, the planet of Fatality. Saturn gives extreme misfortune, or extreme good fortune, according to the development of the mount and the signs and lines to be seen upon it, and the course of the Saturnian Line, or Line of Fate (of which we will speak further on), in the palm of the hand. This mount also denotes a tendency to occult science. Those born specially under the influence of Saturn are timid, lovers of solitude, and very seldom marry, but are very persistent in their affections when they do love.

Saturn, when well-developed, gives prudence, wisdom, and, to a certain extent, success; when in excess it gives sadness, taciturnity, asceticism, dread of the after-life, and yet sometimes a predisposition to suicide. The total absence of the mount indicates an insignificant existence.

The Mount of the Sun is placed at the root of the third finger, which was sacred to Apollo, or the Sun; when this mount is well developed it indicates love of art and literature, which shows itself (according to temperament) in poetry, painting, sculpture, or music; it gives also religion of the æsthetic, tolerant sort, grace, riches, and celebrity; in excess it gives love of show, frivolity, and vaingloriousness. The total absence of the mount means a thoroughly material existence; absence of all taste for art—a life without colour, a day without sunlight.

The Mount of Mercury is found at the base of the fourth finger, and, when well-defined, indicates intelligence, success in science, and in occult studies; the love of work, activity,



both of mind and body, and eloquence; in excess it gives impudence, theft, and falsehood; absence of the mount indicates no aptitude for science, no intellectuality, a negative existence. Of course, should the Mount of the Sun be well-defined, the last quality would be overridden by the success which that indicates.

The Mount of Mars is at the side of the hand, opposite the thumb, just below the Mount of Mercury and when well-developed, indicates courage, ardour, and resolution; in excess it gives cruelty, anger, revenge and tyranny; the absence of the mount gives cowardice and want of self-command.

The Mount of the Moon is found immediately below that of Mars and when well-developed, gives imagination of the dreamy, sentimental order, gentle melancholy, and love of solitude; in excess it gives morbid melancholy, caprice, and fantastic imagination; the absence of the mount indicates want of poetry in the nature, positivism.

The Mount of Venus, which is formed by the root of the thumb, indicates, when fairly developed, love of the beautiful, melody in music, the desire of pleasing and sensuous tenderness; in excess it gives love of material pleasures, coquetry, inconstancy and (when other signs, afterwards to be explained, are also seen in the hand) extreme sensuality.

Each planet has a special influence over certain parts of the body. Jupiter governs the head and lungs; Saturn, the spleen and ears; the Sun, heart, eyes, and arms; Mercury, the liver and legs; Mars, the head and throat; the Moon and Venus, the lower parts of the body. Any excess in the length or size of the fingers or mounts argues a tendency to disease in the organs represented by that finger or mount. When a mount is—instead of being high—broad and full, it gives the same indications as if it were high; if much covered with lines it shows an over-abundance of the quality of the mount, and is equal to an excess of height. *One* deep perpendicular line upon a mount is a fortunate sign; *two* show danger of too great force of the











quality ; and *three* give misfortune arising from excess of the qualities of the mount. Crossway lines on the mount always denote obstacles. Some old Italian writers affirm that fine cross lines on a mount signify wounds to that part of the body over which the mount on which they are seen has influence.

The mounts are often irregularly placed. If one should lean towards the other, it absorbs some of the qualities of the mount which it invades.

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## CHAPTER XVII.

### THE LINE OF LIFE.

THE ancient Chiromancists divided the Line of Life into ten compartments (see plate), each representing ten years of life, and thus they were enabled to prognosticate at what date in the life the illnesses or dangers indicated by the form or colour of the line would be likely to happen. This plate is copied from one in the *Sieur de Peruchio's* interesting work, "*La Chiromance*," published in Paris in 1657.

It will be noticed that the mounts are here indicated by the astrological symbols of the various planets they represent, Mars being placed on the Plain of Mars, gaining the Mount of Mars, which, as we have already seen, lies immediately below the Mount of Mercury. It will also be seen that the signs of the Zodiac are also represented on the hand : Aries (March), which begins the astrological year, is placed at the base of the hand, close to the Mount of Venus ; Taurus (April) is on the Mount of Venus ; Gemini (May) is at the base of the Mount of Jupiter. These represent the spring-tide of the year, and also of life : therefore



they are placed on and near Venus, which planets represent happiness and enjoyment. The signs Cancer (June), Leo (July), and Virgo (August), represent the second age, which is given to the accumulation of riches and honours : so these signs appear on the finger of Jupiter. In the third age a person is supposed to enter upon the enjoyment of dignities, therefore Libra (September), Scorpio (October), and Sagittarius (November), are on the third finger, that of the Sun, which is supposed to accord position and reputation. The last months of the astrological year are thus placed : Capricornus (December) is beneath the Mount of the Sun ; Aquarius (January) is on the upper part of the Mount of the Moon ; and Pisces (February) will be seen at the base of the Mount.

When the Line of Life is long, well-formed, slightly coloured and goes all round the thumb, it indicates a long life and free from serious illness ; but when the line is wide and pale in colour, it indicates bad health ; when it is short, it means early death.

If the Line of Life is broken on one hand, but is marked in a continuous line on the other, these signs indicate an illness of a very serious nature ; but if the broken line should appear in *both* hands, it means death at the epoch corresponding with the place on the line where the break occurs. When the Line of Life is not clearly defined, but is formed by a sort of chain of small lines, it indicates continuous small illnesses.

When the Line of Life, instead of starting from the side of the hand, takes its rise in the Mount of Jupiter, which is sometimes, but rarely, the case, it is supposed to indicate a life of successful ambition, honours, and celebrity—qualities given by the influence of Jupiter.

If the Line of Life joins the Line of the Heart, or the Line of the Head, it indicates grave misfortune or violent death, by which the ancients probably meant to infer that when either the heart or the head is dominated by merely vital instincts, the life is menaced by misfortune ; but, when



the Line of Life is *very far* from the Line of Head, it indicates a life that accomplishes its course without much intelligence; so also, if the Line of Life is very far from the Line of Heart, it indicates a life without love.

When the Line of Life is bi-forked at its termination, near the wrist, it means a total change in the way of life towards its close, and should one of the branches tend towards the Mount of the Moon, it indicates madness towards the end of existence. A double Line of Life is sometimes, but rarely, seen: this indicates excess of health and long life, and also success in a military career. This line is sometimes called the Line of Mars. To a woman it indicates success in love. Three stars inside the line, but close to it as to be almost on it, show that the subject will be much loved of men or women as the sex will determine, but that these lines will bring distress.

A circle on the Line of Life shows loss of an eye or disease of the eye at the period which it appears on the line. If two circles appear the person will become blind. If the Line of Life terminates with many small lines it means slight illnesses towards the close of life.

A woman having two crosses on the upper part of the Line of Life is sensuous and immodest. A line going from the Line of Life and terminating with an island on the Mount of Jupiter shows lung disease or pleurisy at the time where such line starts. If at the end of the Line of Life, towards the wrist, there is a small triangle, it denotes loquacity and falsehood; but with a good Line of Head and Heart, tact and eloquence.

When the Line of Life throws branches upwards towards the Plain of Mars it means that, after long struggles, riches and honours will be acquired in old age. A line upwards from the Line of Life to the Mount of Jupiter shows success by the subject's own merits. This often makes its appearance quite suddenly.

A black spot on the Line of Life indicates an illness or a



wound at the period indicated by its position on the line. If the spot is bluish in tint it is a nervous illness attacking heart or head, in which case there is generally a corresponding spot on the Lines of either Heart or Head which determines the nature of the illness. A cross on the Line of Life is always misfortune, which affects the health. Lines going from the base of the thumb across the Mount of Venus and cutting the Line of Life denote illness from money worries if they stop at the Line of Head; and from heart troubles if they go direct to the Line of Heart. A line going from the Line of Life straight to the Mount of Saturn indicates accident from a four-footed beast. A line going from the Mount of Venus to the Line of Heart and terminating with a fork shows separation soon after marriage. When this is seen in conjunction with an island on the Line of Fate, it has a worse indication—that of adultery and divorce. *One* deep line going from the joint of the thumb across the Mount of Venus and just cutting the Line of Life indicates a deep heart sorrow from the death or faithlessness of some one much loved.

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## CHAPTER XVIII.

### THE LINE OF HEART AND LINE OF HEAD.

THE Line of Heart is placed immediately beneath the mounts at the root of each finger. This line, when clear, straight, and well-coloured, rising in the Mount of Jupiter and extending to the outer edge of the hand, signifies that its possessor has a good heart capable of strong affection. If, instead of commencing on the Mount of Jupiter, it does not take its rise till the Mount of Saturn, then the love will, in that nature, be rather of a sensual character.



The Line of Heart sometimes stretches across the whole of the hand; such a line announces a too great amount of tenderness—a passionate and blind devotion in affection.

When the Line of Heart is broken in several places, it means inconstancy, both in love and friendship. Should the breaks be seen immediately beneath the Mount of Saturn it indicates a tragic end to the love; if beneath the Mount of the Sun, by pride\*; but if between the Mounts of Saturn and the Sun, the heart-break will be occasioned by folly; if between the Mounts of Apollo and Mercury, by cupidity—the desire to make a better marriage in a worldly point of view; if the break occurs immediately beneath the Mount of Mercury, the evil issue of the love will be from caprice.

When the Line of the Heart appears in the form of the links of a chain instead of in one clear line, it indicates inconstancy and indecision—a tendency towards a series of *amourettes* rather than to a high and serious affection. If it goes round to the percussion of the hand it indicates jealousy.

The Line of Heart of a deep-red colour indicates a power of love ardent even to violence; but when, on the contrary, the Line of Heart is pale and wide, it is an indication of coldness of temperament.

When, at its starting-point, the Line of Heart is seen to turn round the base of the Mount of Jupiter somewhat in the form of a circle, it is what the ancient Chiromancists called “Solomon’s Ring,” and indicates an aptitude for the occult sciences. If the Line of Heart joins the Line of Life between the thumb and forefinger, it is a sign (if the mark is in *both* hands) of a violent death; if only in one, of a serious, but not fatal, illness connected with the heart.

\* If the Sun is one of the dominant planets, the Line of Heart broken under the Mount of the Sun shows serious physical affection of the heart; if this sign is on both hands it is fatal.



If the Line of Heart droops towards the Line of Head and touches it, it is a sign of coldness and calculation in the affections; the instincts of the heart are dominated by worldly considerations.

If the Line of Heart is intersected by other lines, it is supposed to indicate as many troubles in the affections as there are crossings to be discerned. *Red* punctures on the Line of Heart mean as many wounds as there are punctures;\* but *white* spots on the line indicate as many conquests in love as there are white spots on the line. From the position of these white spots on the Line of Heart, the mental and physical qualities of the lovers can be described. If the spot should appear on the extreme end of the Line of Heart, the character and appearance of the person would be that given by the planet Venus; if immediately under the Mount of Jupiter, he or she would have the mental and physical qualities given by that planet; if under Saturn, those of a Saturnian; if under the Mount of the Sun, those given by the Sun; if under the Mount of Mercury, those of the Mercurians; if nearer the side of the hand, the lover would present the attributes of those born under Mars; and if quite at the percussion of the hand, the qualities given by the Moon would denote the person.

If, on starting, the Line of the Heart is bi-forked, and one branch of the fork rises towards the Mount of Jupiter, it indicates great happiness of a glorious nature; but if the other branch stops between the finger of Jupiter and that of Saturn, it is merely negative happiness—a life passed without great misfortunes. When a hand (but this is rare) is entirely without the Line of Heart, it would indicate an iron will, wickedness, and cruelty.

The Line of the Head rises between the Line of Life and

\* If the puncture is beneath the finger of Saturn, the evil will come from a practical person; if under the Sun, from an artist; if under Mercury, from a lawyer or doctor.



the Mount of Jupiter, and when it is long and clear it denotes a sound judgment, good memory, and masterly intellect; but it must not extend across the hand in a *straight line*, as that signifies a disposition to avarice, or at any rate to extreme economy, because unless corrected by a rich Line of Heart, it would indicate an excess of calculation in the character.

If the Line of Head is long, but droops towards the Mount of the Moon, it signifies ideality in excess. Life and its numerous duties and cares will be considered from an artistic and unreal point of view, for the Mount of the Moon, it will be remembered, represents imagination in excess, romanticism, and superstition; and if the Line of the Head droops very low to the Mount of the Moon, it indicates more than superstition—it is then mysticism.

If, instead of drooping towards the Mount of the Moon, the Line of Head rises towards the mounts at its close, the intellect will partake of the qualities of that mount towards which it rises: thus, if it rises beneath the Mount of Mercury, the intellect will be employed successfully in affairs or on the stage; if towards the Sun, in art and literature.

The Line of the Head pale-coloured and wide indicates a want of intelligence; so also does a very short line, only extending half-way across the hand. This is often seen in persons of medium intellect.

The Line of the Head broken in two immediately under the Mount of Saturn means, where the sign is on both hands, death on the scaffold, or at least, a fatal wound on the head. When this sign appears in only one hand (no matter which), it indicates a probability of madness from an unfortunate passion, or a broken limb, or a blow, but not fatal, on the head.

If the Line of the Head is long, thin, and not deeply marked, it shows infidelity and treachery. If, towards its close, it mounts suddenly to the Line of the Heart, it signifies early death. When this line is cut by a number



of small hair lines, it indicates continuous nervous headaches; a cross in the middle of the line is a sign of approaching death, or of a mortal wound.

When the Line of the Head is not joined to the Line of Life at its starting-point, it indicates self-confidence and impulsiveness, jealousy, and that sort of untruth which springs from exaggeration of facts, from over-impressionability. With the planets of Mars and Jupiter in excess, the Line of Head separate from the Line of Life gives audacity and enthusiasm, and, therefore, success.

If large, round, red spots are seen on the Line of Head, they indicate so many wounds on the head; whilst white spots on the Line of the Head indicate as many successes in literature as there are spots to be seen.

A star on the Line of Head means a wound on the head, or madness if the line droops much to the Mount of the Moon, and the star appears at its termination.

A sister (or double line) of Head is rarely seen; but if it appears, it is a sure sign of fortune by inheritance.

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## CHAPTER XIX.

### THE SATURNIAN LINE.

THE Saturnian Line, or Line of Fate, overrides the Mount of Saturn, and generally penetrates to the root of the second finger. This line has, in different hands, a different point of departure. Sometimes it rises in the Line of Life, in which case its indications participate in those of the Line of Life in the same hand; sometimes it takes its rise in the Plain of Mars, in which case it announces a troubled life, and still more so when it penetrates beyond the root of the finger of Saturn, and reaches the first joint. When it starts from



the Mount of the Moon it signifies happiness, which is the result of a strong affection; if, however, the Saturnian Line, rising in the Mount of the Moon, stops short at the Line of the Heart, it is happiness crushed by an unfortunate attachment or physical disease of the heart. When the Saturnian Line starts from the wrist, exactly below the finger of Saturn, and goes in a direct line to it, cutting through the mount, but stopping at the root of the finger, it is a sign of a life of extreme happiness. If the line goes towards the Mount of Jupiter, this happiness is the result of a marriage bringing both riches and love. If the Saturnian Line stops short at the Line of Head, it is misfortune in affairs through a false calculation; or, taken in conjunction with a troubled Line of Life, it would mean a physical brain affection.

If the Saturnian Line is straight and well-coloured at its termination,—that is, as it nears the finger of Saturn,—it indicates happiness and riches in old age, however troubled the life may have been before. If this line only starts from the Line of Head, it denotes poverty and stupidity.

The Age, on the Saturnian Line, is counted from the wrist upwards; from the wrist to the Line of Head chiromancists count thirty-five years; from the Line of Head to the Line of Heart fifteen years; and from the Line of Heart to the root of the finger are the remaining years of Life.

If the Saturnian Line is broken and irregular, it means trouble and worry in life; and according to whether these breaks occur on the Line of Head or on the Line of Heart, so will the troubles be of the head or heart,—troubles arising from affairs or from the affections. If the Line of Life be irregular, denoting uncertain health, these troubles may be physical evils to the heart or head.

Short Lines crossing the Saturnian show vexations in either the affairs or in love matters. A downward branch from the Saturnian going towards the Moon shows sorrow



from the death or treachery of a woman. This is the same whether it be on a man's or a woman's hand.

A triangle between the Saturnian Line and the Line of Life, but touching the Saturnian in the plain of Mars, indicates combats, duels, and success in arms at the time of life where the triangle touches the Saturnian Line. A cross on the Line of Saturn at its termination shows a violent death in old age. A star at the close of the Saturnian Line shows (if there is also a star at the termination of the Line of Life) death by paralysis in old age ; in a bad hand, death on the scaffold.

A line leading upwards from the Saturnian Line almost parallel with it, moving in the direction of the Heart, indicates marriage at the period where it starts from the Line.

Short upward lines going in the same direction indicate loves which do not lead to marriage. An upward branch going towards Mercury or the Sun shows a success in the career ; if towards the Sun, in art or literature ; if towards Mercury, in affairs or on the stage.

The Saturnian Line does not always go direct to the finger of Saturn ; it is often seen mounting to the finger of Mercury, when it indicates success in commerce, science, or oratory. If its course goes towards Jupiter, it signifies happiness obtained through satisfied pride and ambition ; if to the Sun, success in art, celebrity, and riches.

If the Saturnian line is twisted in a sort of spiral at the starting-point, but yet the upper part of it goes in a clear, direct line to the Mount of Saturn, and cuts through it to the root of the finger without penetrating beyond, it indicates a troubled and anxious youth, followed by riches and good fortune in middle age. If the twisted line continues, and crosses the Line of the Head and the Line of the Heart, the troubles will continue until old age, and the good fortune be only quite at the close of life. A triangle, or small island at the commencement of the line, shows death of the father or mother in early childhood.



If the Mount of Saturn is much wrinkled, and the Saturnian Line cuts through it, and is of a deep-red colour, and mounts as high as the third joint of the finger of Saturn, it indicates a violent and disgraceful end,—death on the gallows. Upward lines from the Saturnian line mean events of happy omen either in the affections or affairs at the age shown on the line; downward lines have the reverse signification.

There are some hands in which the Saturnian Line is very faintly indicated, and when this is the case it signifies an uneventful, insignificant existence. The Esquimaux, for example, who live in a wretched climate, and live hard, unlovely lives, have absolutely, some of them, *no* Saturnian Line in their hands; and M. Serres, a famous French anthropologist, asserts that this line (which he calls the Caucasian Line) is only to be found in the hands of the white races: whilst M. Desbarrolles, another French writer on this subject, goes farther, and affirms that, among persons condemned to a dry, unintellectual, vegetative life, even among the white races, the Saturnian Line is often found entirely wanting.

The Saturnian Line is one of great importance, for it corrects and modifies the significations both of the lines and of the mounts.

A double Saturnian Line, which is sometimes, but very rarely, seen, indicates great moral corruption and physical infirmities, brought about by the abuse of material pleasures. A cross upon the line shows a change of position or a crisis in the affections at the age indicated by its position on the line.

Downward lines from the Line of Heart towards the Fate Line show heart sorrows at the period when they cross the line. Widowhood is indicated in this way if the Line of Fate breaks, and shows a total change in the way of life immediately afterwards.



## CHAPTER XX.

## THE LINES OF THE SUN AND LINE OF HEALTH.

THE Line of the Sun takes its rise either in the Line of Life or from the Mount of the Moon, and, ascending, it traces a furrow in the Mount of the Sun, but stops at the root of the finger; it signifies, when straight and well-defined, and taking the course we have described, celebrity in literature or art, whether in poetry, painting, sculpture, or music. The mounts decide in some measure which branch of art is preferred. With Venus large it would probably be music or painting; with the Moon much developed, poetry—or at any rate literature of an elevated kind. Those having the Line of Sun thus traced, even who are not artists by profession, and whom destiny has placed in quite inartistic careers, will always have artistic tastes, eye for colour, ear for music, or a perception of beauty in form or in language. Where the line only begins in the Line of Heart the artistic feeling is only appreciative, not productive, but when it rises as low as the Mount of the Moon, it signifies *creative* power.

If the Line of the Sun sub-divides, in traversing the Mount of the Sun, into several lines, it indicates a tendency to cultivate several branches of art, which prevents the success which generally crowns excess of artistic feeling when confined in its expression to one especial art; it also indicates too great a struggle after effect in art; it is more significative of the dilettante, or patron of art generally, than the artist *pur et simple*. When the Line of the Sun, in its upward course, is barred by several transverse lines, there are obstacles in the career of art; but if the line continues, and marks a single deep furrow in the mount till it reaches the root of the finger, these obstacles will, in the



end, be conquered, and success, riches, honours, and celebrity will be attained. In a hand where the Sun Line begins above the Head Line, the hand or deep line at its close only means riches after fifty.

The Line of Health, or, as it is sometimes called, the Line of the Liver, takes its rise at the wrist, near the Line of Life, and mounts in the direction of the Mount of Mercury. If it is well-coloured and the line is not broken, it denotes good health, great power of memory, and success in business pursuits; if the line becomes broken, or is forked at its close, before it reaches the mount, it indicates severe illness in old age. If this line starts from the Line of Life it is a sure sign of weakness of the heart's action. If the line is unequally coloured, and gets redder as it crosses the Line of Head, it indicates a predisposition to apoplexy; if it stops suddenly on the Line of the Heart, a serious physical heart affection is likely.

The Line of Health sometimes takes a curved form on *one* hand—forming a sort of half-circle, from the Mount of the Moon to the Mount of Mercury. In this case it is called the Line of Presentiment, and indicates vivid intuition, especially if Mercury is strong in his influence. When the Line of Health on *both* hands takes this form it indicates mediumistic powers, and powerful second sight. If both the Moon and Mercury are in a long island at the starting point, that is, near the Mount of the Moon of the Line of Presentiment, it indicates somnambulism.

When the Line of Health forms a large and distinct cross with the Line of Head, it shows a disposition for the study of occult science, but this is not the mystical cross which will be described farther on. An island on this line shows some internal illness at the date on which it appears on the line,—that is, if before it reaches the Head Line, it would be *before* 35; if after and between the Lines of Head and Heart, it would be between 35 and 50; if later, during the remaining years of life. A twisted liver line is a sign of



biliousness and indigestion ; if it is of a red colour (as it frequently is where Mars is one of the ruling planets) it shows a tendency to feverish complaints.

The Line of Health is sometimes, but rarely, accompanied by another line called the Milky Way ; when this line commences side by side with the Line of Health, and mounts with it in an unbroken line towards the finger of Mercury, it signifies a long life of uninterrupted happiness. This line, which is sometimes called the Via Lasciva, gives ardour in love, because a superabundance of health gives force to passion.

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## CHAPTER XXI.

ON THE RING OF VENUS, THE WRIST LINES, AND THE LETTER M  
TO BE SEEN IN MOST HANDS.

THE Ring of Venus seems to enclose, as in an island, the Mounts of Saturn and the Sun ; this line is not seen in many hands, and, when fully developed, signifies unbridled passion and debauchery of all kinds when, in conjunction with it, the Mount of Venus is strongly developed and marked with crossway lines.

If, with the signs mentioned above, the Ring of Venus is strongly marked, yet *broken* at its centre in *both* hands, it is a sign of eccentric and depraved passion ; still, there are always modifications of these bad signs, and a very good Line of Head would, by bringing reason to bear upon passion, considerably mitigate the evil indications of the broken ring.

When the Ring of Venus is seen on a hand where both the planets Venus and the Moon are strongly indicated,



and where it is traversed by innumerable fine lines, it is a true sign of an hysterical temperament.

Sometimes the Ring of Venus will be seen to ascend and lose itself on the Mount of Mercury, leaving one end of the semicircle open, which mitigates, in some sort, the terribly strong instincts of voluptuousness indicated by this mark ; but if, on the contrary, the semicircle, after extending itself to the Mount of Mercury, closes itself at the root of the finger, such a mark in the hand would indicate a terrible and absorbing power of passion, which would not hesitate at any means to secure its end.

A line traced on the wrist is a sign of long life ; above all, if there are three of these lines, as is sometimes seen, forms the triple bracelet. These lines indicate, in Chiromancy, thirty years of life each, and the three lines form what is called the magic bracelet, indicating long life, health, and riches. If these lines are formed irregularly, like the links of a chain, and more especially if the first one—that next the hand—is so formed, it indicates a long life of labour, but acquiring ease and competency at its close. If a cross appears in the centre of the wrist, it indicates a rich heritage at the close of life. When lines start upwards from the bracelet, and ascend towards the Mount of the Moon, they denote as many travels by land as there are lines. If a line starts from the wrist, and, after traversing the Plain of Mars, goes to the Mount of the Sun, such a line presages riches and honours coming from royalty.

When these travel lines go as high as the Line of Head and Heart, they denote journeys during which some person is met who influences either the fortunes or the affections, according to whether the line stops at the Line of Head or Heart.

Lines lengthways on the Mount of the Moon mean sea-voyages ; if these lines terminate with a star, it denotes shipwreck ; if on both hands, death by drowning.

The letter M, formed more or less regularly in every



hand by the Line of Life, the Line of Head, and the Line of Heart, represents the three worlds—the material, the natural, and the divine.

The first, the Line of Life, surrounds Love and Generation, as represented by the thumb, which is, as we have seen, sacred to Venus—the material world, or world of sense—but the Mount of Venus may either degenerate love to vice, or perfectionate it to tenderness. With high instincts the Mount of Venus is a good quality, since, *without it*, all the other passions are hard and selfish.

The second line—the Line of the Head—stretches across the natural world ; it traverses the Plain and the Mount of Mars, which represent the struggle of Love and Reason in existence—the natural world, life as it presents itself to most persons. There is in the hand the Plain of Mars and the Mount of Mars ; both mean a struggle ; the mount is the struggle of resistance ; the Plain of Mars (which is between the Lines of Head and Heart) is the struggle of aggression.

The third line, that of the Heart, encloses the divine world, for it surrounds the mounts which represent Religion, Jupiter ; Fate, Saturn ; Art, the Sun ; Science, Mercury ; all of which are especially influenced by the astral light, or fluid, emanating from the planets.

According to the proportions—the relative proportions—which these three lines bear to one another, so the life is influenced by the three different worlds represented. Thus we have a hand in which material (sensual) pleasure dominates : the line of the material world enclosing a space greatly superior to that of the two others. It is needless to give further examples of these differences, for, after all, this matter is but a *résumé* of what has been said before about the power of correction which one line has over the others. Given a wide range to sensual pleasure in the hand, but a good and extensive Line of the Head, the former will be corrected by it, as reason dominates passion ; or given the



strong powers of sensuality, with a wide range to the divine world by the space occupied between the Line of Heart and the mounts, and again, religion, love of art and science, will correct and keep under extreme sensuality. In reading the hand, each line must be judged with reference to the others, and the hand must be considered in all its bearings, before an opinion on the tendencies it indicates can be arrived at with any degree of correctness.

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## CHAPTER XXII.

### CONCERNING THE FINGERS AND THUMB AND NAILS.

As the shapes and relative proportions of the fingers to the palm modify the indications given by the lines and mounts, it is necessary to consider them very attentively before giving a judgment in Chiromancy.

Fingers longer than the palm and with pointed tips show idealism ; they are the expression of the Moon's influence when she is well-dignified at a birth. The Mount of the Moon in these hands would always be large. People with these fingers see everything in the golden light of imagination, and find happiness in dreams of intangible beauty ; poetical expression (ethereal, not passionate) is their natural language. They always incline to the marvellous—the sublime, the spiritualistic side of all things! theirs the belief in omens, in occult literature, in the supernatural. Without, perhaps, attaching themselves to any fixed creed, they are, by nature, worshippers ; and the mysterious moan of the sea, the song of the brook, the roar of the torrent, and the sighing of the wind, are to them but as so many revelations of the Deity ! They are loyal to old associations, and are never in advance of their age. They are



easily moved to tears, and are graceful in all their gestures. They can, in exalted moments, do without the necessities of life, and yet, from their intuitive worship of the beautiful, they are lovers of the luxurious superfluities which make up an elegant and refined existence. People with these fingers do not age much ; their hearts are eternally young, for they live a life of perpetual illusion, and though often, alas ! necessarily disappointed in both men and things, they never entirely lose faith in the poetry of existence.

Fingers the same length as the palm, and with slightly pointed tips, show refinement, correct taste, and love of art,—these are the fingers of those born under the dominant influence of the Sun.

Fingers the same length as the palm, but fleshy at their base and square at the tips, show practicality, family affection, love of animals, good judgment, respect for the world's opinion, and much appreciation of material comfort. These fingers show the strong influence of Jupiter.

Long fingers, knotty at the joints and with square tips, show reasoning power and taste for science. Persons with these fingers are always in harmony with progress, and have little or no veneration, and are therefore never stirred by associations ; with the antiquity of Catholicism, its mystical and somewhat sensuous worship, its celibate priesthood, and golden aureole of saints and martyrs, persons having these fingers have no sympathy. If they belong to any fixed creed (and their logical powers are rather against this) they prefer Protestantism—or its offshoot, Dissent—where their real deity, Reason, is permitted full sway. These people love—with all the force of their nature—the study of history, jurisprudence, mathematics, and the exact sciences. They are naturally clever at calculation, and have much sense of order. Such fingers show the influence of Saturn, but not when most dignified ; Saturn when most exalted gives mysticism, but then the fingers are not knotted at the joints and the tips are always spatulated.



Fingers that are shorter than the palm, and with spatulated tips, show sensuality in love and materialism in all things, energy, love of field sports, and indomitable courage. Such fingers indicate the influence of Mars at birth.

Fingers shorter than the palm, but with very pointed tips and thick at the base, show self-indulgence and love of luxury. Persons with such fingers are very sensuous, and are therefore ardent pursuers of material pleasures, but yet with a certain refinement of taste which prevents their becoming grossly sensual. Such fingers are often seen in the hands of singers of both sexes; they indicate the strong influence of Venus in the nativity.

Fingers that are slender and longer than the palm, but with spatulate tips, indicate versatility, wit, and intuitive perception. Such fingers show the dominant influence of Mercury.

In the relative lengths of the three divisions of the fingers Chiromancy also recognises the indications of three separate influences—that of the soul, that of the mind, and that of the body. Fingers that have the first division (that containing the nail) long, show high aspirations and power of veneration—soul; fingers with the second division longer than the other two indicate intellectual force—mind; whilst fingers having the lowest division longest show a love of material pleasure; people having such fingers, unless there are other modifying indications in the hand, are slaves to the body.

The first joint of the thumb (that which is nearest the nail) represents *Will*; therefore, when this is short, such a form indicates want of will—a character very impressionable, and therefore easily led; when this joint is long, it indicates great power of will, and therefore force of character. The second joint represents logic, judgment, and reason; therefore, where this joint is long these qualities exist in excess, and where it is short, they are wanting.

The third joint (that which is outside the Mount of Venus) represents the power which love—more especially the love between the sexes—will have on the character. If



long and thick, it implies the existence of strong passion ; if short and flat, a cold disposition—no attraction towards the opposite sex.

Poets have frequently the first joint of the thumb short (because want of will gives the rein to impulse and impressionability), and whilst the second—the intellectual one—is fairly long, the third is almost always large, full, and long. This combination of impressionability, intellectuality, and warmth of passion gives us the poets full of “the sweet, sad music of humanity.”

These various types of finger-tips are often seen in the same hand, which shows that several planets have much the same amount of influence, in which case the following indications should be considered :—the finger of Jupiter pointed, gives idealistic religion and sense of honour ; square, it would show reasoning power ; spatulate, energy and impulse.

The finger of Saturn is rarely pointed, but when it is so it rather mitigates the melancholy given by the planet, and shows callousness and (if Mercury is strong in the hand) frivolity. Square tipped, it indicates prudence, love of agriculture, and mechanical genius ; spatulate, which is the ordinary termination of his finger, it betokens sadness and superstition, and, when the finger is abnormally long, a tendency to suicide, especially where with it there is a small weak thumb.

The third finger—that of the Sun—pointed shows idealism and artistic tastes ; when square-tipped, realism in art and a love of wealth ; spatulate, it gives spirit of adventure, especially when it is as long as the first finger ; when the third finger is *longer* than the first and spatulate, it indicates love of gambling and of speculation.

The fourth finger—that of Mercury—pointed shows occultism, intuitive perception, eloquence, and talent for languages ; square at the tip it denotes logic, facility of expression, science, and love of research ; spatulate, it gives



movement, vivacity, and, where the rest of the hand is bad, knavery in business and theft; a very short little finger shows unselfishness, and, some old writers say, happiness in marriage.

A pointed thumb gives impressionability; square at its tip, decided but not obstinate will; spatulate, obstinate will. The thumb bending outwards shows generosity and impulse, and when much bent inwards towards the palm of the hand, avarice and reticence. People with short fingers are quicker, more impulsive, and have more intuition than those who possess long fingers. Those with long fingers have much love of detail—often to a worrying extent; they are inquisitive and somewhat distrustful.

As regards the nails, short strong nails show courage, combativeness, and critical faculties. White polished and filbert-shaped nails indicate sensitiveness and refinement, but no force of character. Short, weak, crooked, and black-coloured nails show deceit and slothfulness. Round nails indicate a luxurious, pleasure-loving nature. Very thin nails—especially when the tips are bent inwardly—show delicacy of constitution. Red nails with little white marks on them indicate a choleric and cruel nature.

Many lines on the first joint of a finger denote weakness in the quality given by the finger; a single line shows exaggeration of the quality.

One short line sharply traced on each joint of each finger is a sign of sudden death; cross lines are always obstacles to the proper development of the qualities of the finger. Two crosses on the second phalanx of the first finger are a sign of the friendship of distinguished persons. One star on the third phalanx is said, by many old writers, to be a sign of in chastity. A cross in the third phalanx of the second finger indicates sterility. A single line running the entire length of the third finger shows probability of great renown in literature or art. A cross on the first phalanx of the fourth finger denotes celibacy. Lines on the second



phalanx indicate research in occult science. A star on the third phalanx of this finger indicates eloquence; a line going the whole length of the four fingers shows a sense of honour.

Several lines going the entire length of the thumb indicate constancy in love and friendship. Cross lines at the side of the thumb denote riches. If on the first joint, the money comes before fifty; if on the second, late in life. A star on the top phalanx of the thumb, that is, that near the nail, shows licentiousness; two stars on the same place, a fastidious person, who is prone to take offence at trifles. A star or stars on the second phalanx show sweet and amiable manners, and ever inclining to love matters, but without exaggeration of sensuality. Such persons love sweet odours, flowers, beautiful garments, and all things delightful to the senses. Those who have on the root of the Thumb—that is, on the Mount of Venus—many cross bar lines, are sensual and prone to gross indulgence in licentiousness. They who have these marks on their hands will have in their nativity,—Venus in the 6th or 8th house (which houses rule the lower parts of the body), thus showing the entire concordance of Chiromancy with Astrology.

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## CHAPTER XXIII.

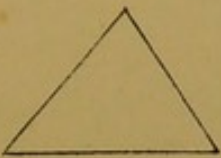
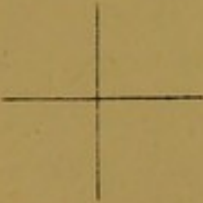
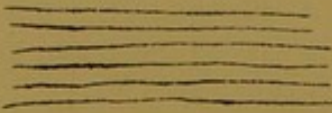
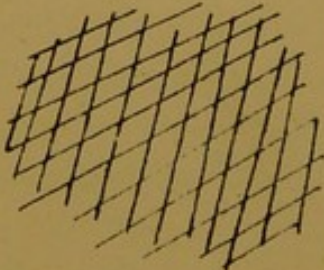
### OF THE VARIOUS MARKS TO BE SEEN ON THE HAND.

BESIDES the Lines and Mounts already described there are other signs or marks which, as they modify the qualities given by the lines and mounts, should be carefully considered in giving judgment on the hand as a whole.

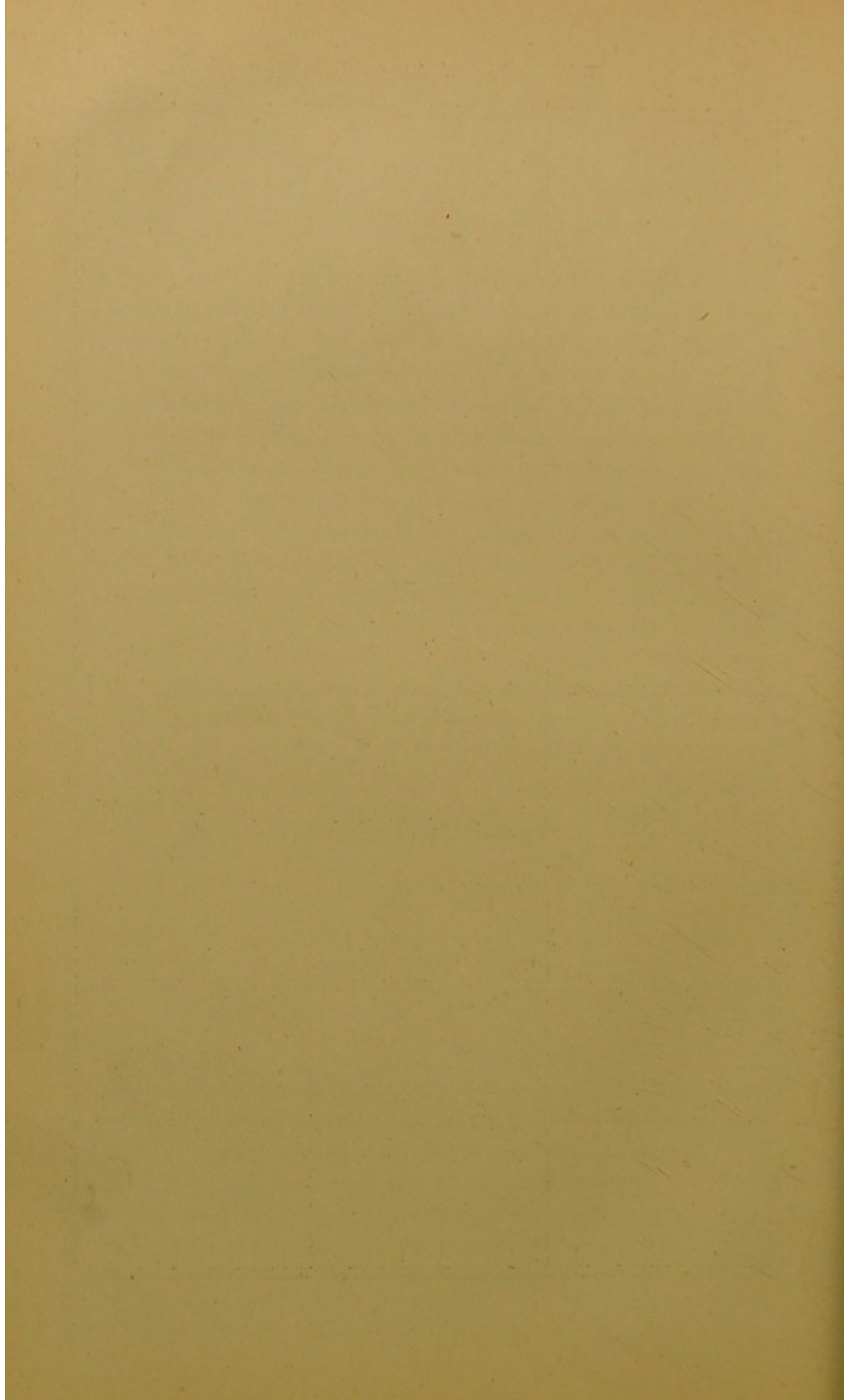
A star (fig. 1) indicates something beyond our own power of action—a fatality for good or evil over which we have, personally, no power. A star on the Mount of



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|                                                                                                     |                                                                                                    |                                                                                                       |
|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| <p>FIG. 1</p>      | <p>FIG. 2.</p>    | <p>FIG 3.</p>      |
| <p>FIG. 4 .</p>    | <p>FIG. 5 .</p>   | <p>FIG 6.</p>     |
| <p>FIG. 7.</p>   | <p>FIG 8.</p>   | <p>FIG 9</p>     |
| <p>FIG 10 .</p>  | <p>FIG 11.</p>  | <p>FIG 12 .</p>  |







Jupiter indicates honours, and distinction in marriage and great and unexpected glory, for Jupiter is always a favourable planet.

A star on the Mount of Saturn means assassination or death on the scaffold; or, in an otherwise good hand, death by paralysis.

A star on the Mount of the Sun, with no Line of the Sun, indicates fatal riches,—fortune which brings with it unhappiness.

A star on the Mount of Mercury indicates dishonour,—a proneness to theft; a star on the Mount of Mars, death in battle; a star on the plain of Mars, honours and military glory.

A star on the Mount of the Moon on a voyage-line means danger of drowning (the Moon has power over the sea); when not on a voyage-line an illness connected with water, such as dropsy, or water on the brain.

A star in the centre of the hand shows that some person of the opposite sex will much influence the life, and generally in an unhappy manner.

A star on Venus means unhappiness caused by love.

Two stars on the top joint of middle finger indicate a shameful death.

A square (fig. 2) announces power and energy of the mount on which it is found, except upon Venus, when it infers imprisonment; it also announces preservation from accident, when seen in the palm of the hand or near any indication of accident.

A circle (fig. 3) on any of the mounts, but above all on the Mount of the Sun, signifies success in the qualities given by the mount on which it appears; but a circle on the lines of the hand has always a bad signification. A circle on the Line of Life means loss of one eye, and two circles would indicate total blindness.

An island (fig. 4) is again always a bad sign; on the Line of Heart it signifies adultery; on the Line of Life,



illness, corresponding in time to its position on the Line; on the Line of Head, ruin arising from false speculations or brain illness; on the Line of Health, disorders of the liver and the digestion; on the Saturnian Line, an island indicates happiness from an adulterous liaison; but if the island is broken in shape, it indicates poignant grief arising from an illicit affection. The duration of these affections is shown by the size of the island. An island at the commencement of the Saturnian Line indicates an event of an unfortunate nature, probably death of father or mother, in childhood or very early youth. The lines which are found going lengthways round the side of the hand between the Line of Heart and the root of the finger of Mercury, denote the number of serious attachments; a horizontal line barring these, or a black spot upon them, indicates widowhood; if the lines take the form of islands, the loves will be for cousins or very near relatives.

A triangle (fig. 5) announces aptitudes, and has almost always a favourable signification; on the Mount of Jupiter it signifies diplomatic distinction; on Saturn a man given to the study of mystic science and distinguished in his acquirements of it; on the Mount of the Sun it indicates success in art or literature; on Mars, military glory; on the Mount of the Moon, mysticism; on the Mount of Venus, prudence in love; on Mercury, great aptitude and distinction in science, or in one of the learned professions. On the Mount of the Moon it indicates danger from the water.

A branch (fig. 6) on any of the mounts or lines, shows excess of the qualities indicated by the mount or line on which it appears; but it is generally seen on the lines: on the Line of Heart it means warmth of affection and excess of devotion, extreme unselfishness; on the Line of Head, great intelligence; on the Line of Life, or on the Line of Health—in either case, exuberance of health and long life; on the Saturnian Line, great happiness.

A cross (fig. 7) is generally an unfavourable sign; but



on the Mount of Jupiter it means marriage, and two crosses two marriages.

A cross in the centre of the hand, under the Mount of Saturn, or between the Line of Head and the Line of Heart, indicates love of occult science and mysticism.

A cross on the Mount of Saturn is fatality, and announces the vehement influence of this melancholy planet.

A cross on the Mount of the Sun indicates a serious check in the career of art.

A cross on the Mount of Mercury means perjury and deceit, and (like the star) a predisposition to theft.

A cross on the Plain of Mars indicates a combative nature; on the Mount of Mars, homicide.

A cross in the base of the triangle formed by the Plain of Mars and the Mounts of Venus and the Moon indicates an event of great importance, generally fortunate, late in life, which will change the whole tenour of existence.

A cross on the Mount of the Moon indicates a man so untrue, that he will lie even to himself.

A cross on the Mount of Venus indicates a single but fatal attachment, unless, on the same hand, the cross is seen on the Mount of Jupiter, indicating marriage, when it only deepens the force of the happy omen, showing the marriage to be one of strong affection.

Chains (fig. 8) always mean obstacles and worries which prevent the free action of the good effects of the lines on which they appear; they must not, however, be confused with islands, which have much the same form, but are much larger, and always appear singly. Chains are most generally seen on the Saturnian Line, when they mean pecuniary worries, more especially, unless they appear just as the line is crossing the Line of Heart, when they would indicate anxiety and sorrow through the affections.

A spot (fig. 9) is sometimes favourable and sometimes the reverse. Red spots on the Line of Heart mean physical ills of the heart. White spots mean, as we have seen, as many



love conquests as there are spots. On the Line of Head, if *red*, they mean physical accidents to the head ; but if white, they indicate, if under the Mount of Mercury, scientific discoveries ; if under the Sun, success in literature ; if under Saturn, success in pecuniary matters through intelligent speculation.

Curved and broken lines (see fig. 10) mean disasters wherever they are seen ; on the Line of Head madness, more especially if the line droops toward the Mount of the Moon.

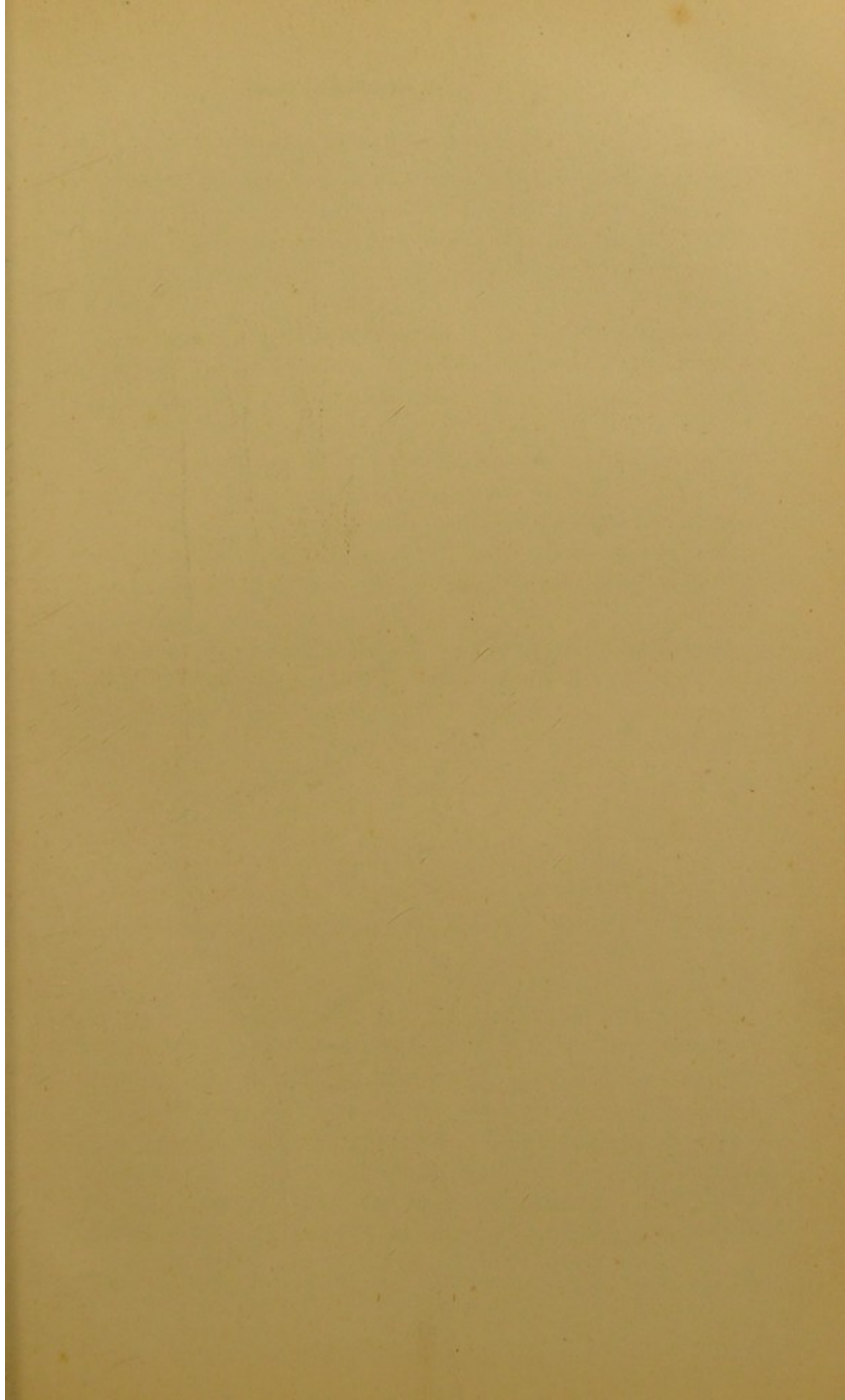
Hair-lines (fig. 11) show an excess of the quality of the line, but their very excess sometimes leads to failure. The people who have these lines on their hands frequently, in acts of kindness, overstep the mark. Talleyrand must have had such people in his mind when he said, "*Surtout point de zèle.*"

Cross-bars (fig. 12) are always obstacles, but on different parts of the hand they have different significations. On the mounts they give excess of the qualities. For instance, on the Mount of Jupiter religion degenerates into superstition, and self-respect into dominating self-assertion and tyranny ; on the Mount of Saturn the cross-bars give excess of misfortune ; on the Mount of the Sun, folly, vanity, and error ; on the Mount of Mercury, cunning, deceit, and theft ; on the Mount of Mars, violent death ; on the Mount of the Moon, inquietude, discontent, and morbid imagination, which always sees the sad side of everything.

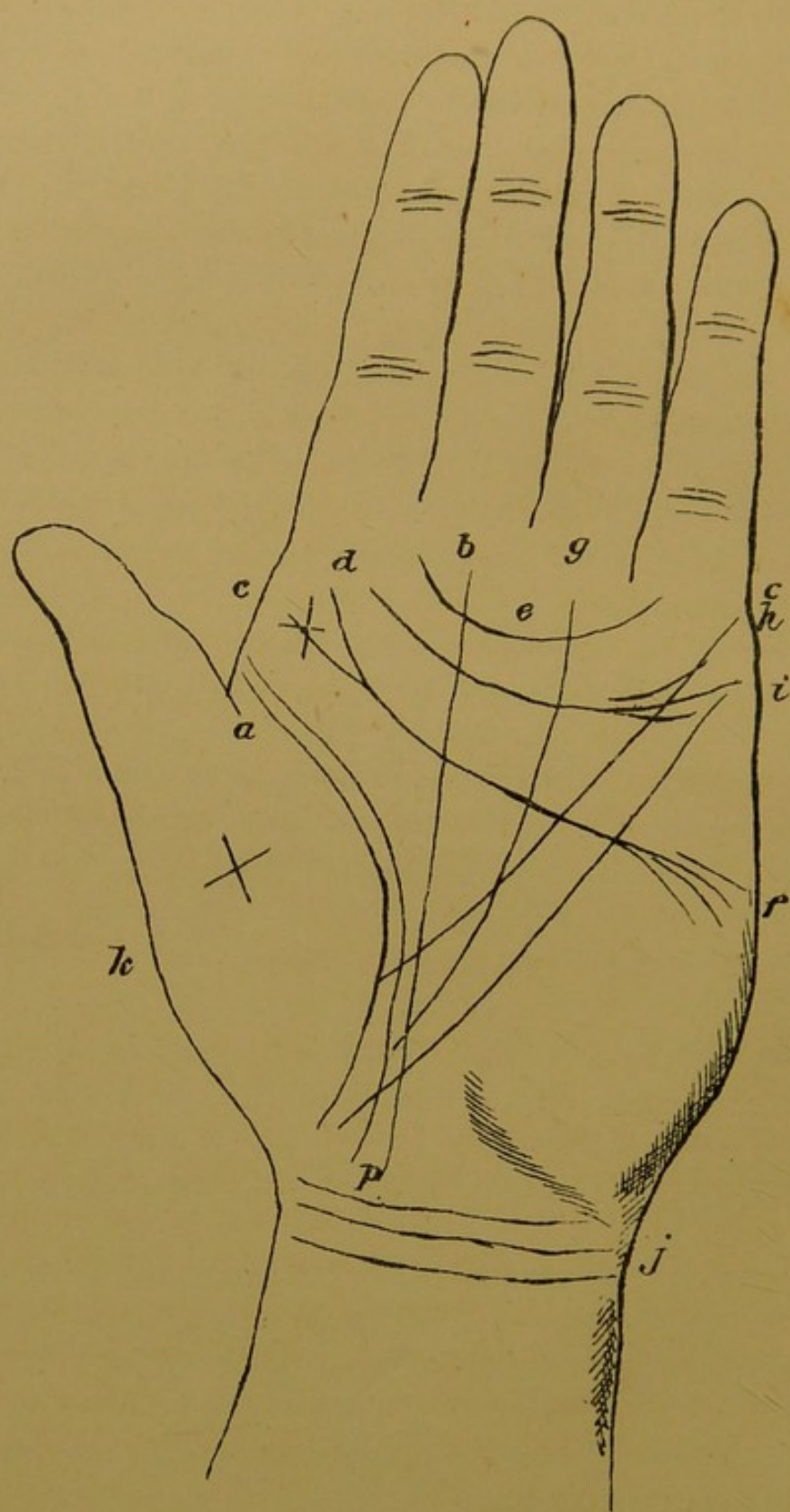
Cross-bars on the Mount of Venus mean lasciviousness and obscenity, unless the Lines of Head and Heart are both good.

Besides these marks we sometimes see (but these instances are rare) the sign of a planet traced on a Mount, in which case the quality given by the Mount is affected by that of the planet whose symbol it bears. Thus the sign of Jupiter on the Mount of Mercury would mean honours and riches by science ; on the Sun, success in art ; on Venus, in











love matters ; on the Moon, celebrity in literature ; on Mars, military renown ; on Saturn, celebrity in occultism. Again, a Mount sometimes (but this is also rare) has its own sign traced upon it as  $\Upsilon$  on Jupiter,  $\text{♄}$  on Saturn, &c. Such marks of course intensify the qualities of the Mounts.

Two lines going from the Mount of Venus to that of Mars denote the pursuit of two love affairs at the same time, and a star joined to these lines shows that the matter has ended or will end in disaster.

A long island, extending from the Mount of Venus to that of Saturn, shows, on a woman's hand, seduction at the age when the sign crosses the Line of Life. Should a square appear on the line, she escapes the temptation.

A Line extending from a star on the Mount of Venus, and terminating with a fork on the Mount of Saturn, shows an unhappy marriage.

A Line going from a star on the Mount of Venus straight to the Mount of the Sun, foretells a great inheritance from the death of a near relation.

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## CHAPTER XXIV.

### THE TRIANGLE, THE QUADRANGLE, AND THE HAPPY HAND.

THE Triangle is the name given to the space enclosed between the Line of Life, the Line of Head, and the Line of Health. If the angle is an equal one and the lines well coloured, it signifies a good disposition both as regards mind and body, and also much health, courage, good reputation, and a long and happy life. When the angles of the Triangle are not well defined, it signifies a dull and mean person, who will not rise above mediocrity. When the Triangle is wide as well as clearly defined, it indicates



liberality and nobility of mind. When it is narrow, it signifies avarice, cowardice, and poverty. If the Triangle is altogether wanting in a hand; it portends much evil, a short life, and much illness. A cross in the Triangle shows a quarrelsome disposition, and a crescent in this place indicates inconstancy, whilst a star denotes riches.

The Quadrangle is the square space contained between the Lines of Heart and Head. When it is broad and well-proportioned, it signifies a liberal and courageous person who may attain the highest dignities; and when the lines which form it are well coloured, that is, not too red or too pale, they represent a person who is just and loyal. Those that have the Quadrangle small and narrow are timid, covetous, cruel, and deceitful. A star in the middle of the Quadrangle shows likelihood of honours and dignities. A cross in the same place shows mysticism.\* A line from the Quadrangle to the Mount of Mercury shows the protection of great men.

In the plate at the beginning of this chapter we have a sketch of a hand with all the lines and marks of a happy destiny, which is called in chiromancy "the Happy Hand."

### *Explanations.*

A. Double Line of Life.—Perfect health and a long life.

B. The Saturnian Line, straight and well-defined.—Happiness and good fortune.

C. Branches at the end and beginning of the Line of Heart.—Excess of tenderness.

D. Cross on the Mount of Jupiter.—Love and marriage.

E. Ring of Venus.—Force of passion, but well-directed in consequence of the other good lines in the hand; in which case the Ring of Venus is not a danger, but makes the organisation richer, because fuller of capacity for pleasure.

\* This is the "Mystic Cross" which gives great occult powers.



F. Genius.—The Line of Head, long, with branches at each end, and drooping towards the Mount of the Moon, which gives imagination.

G. Direct Line of the Sun.—Success in art and celebrity.

H. Union of Venus with Mercury.—Love and fortune.

I. Line of Health.—Good.

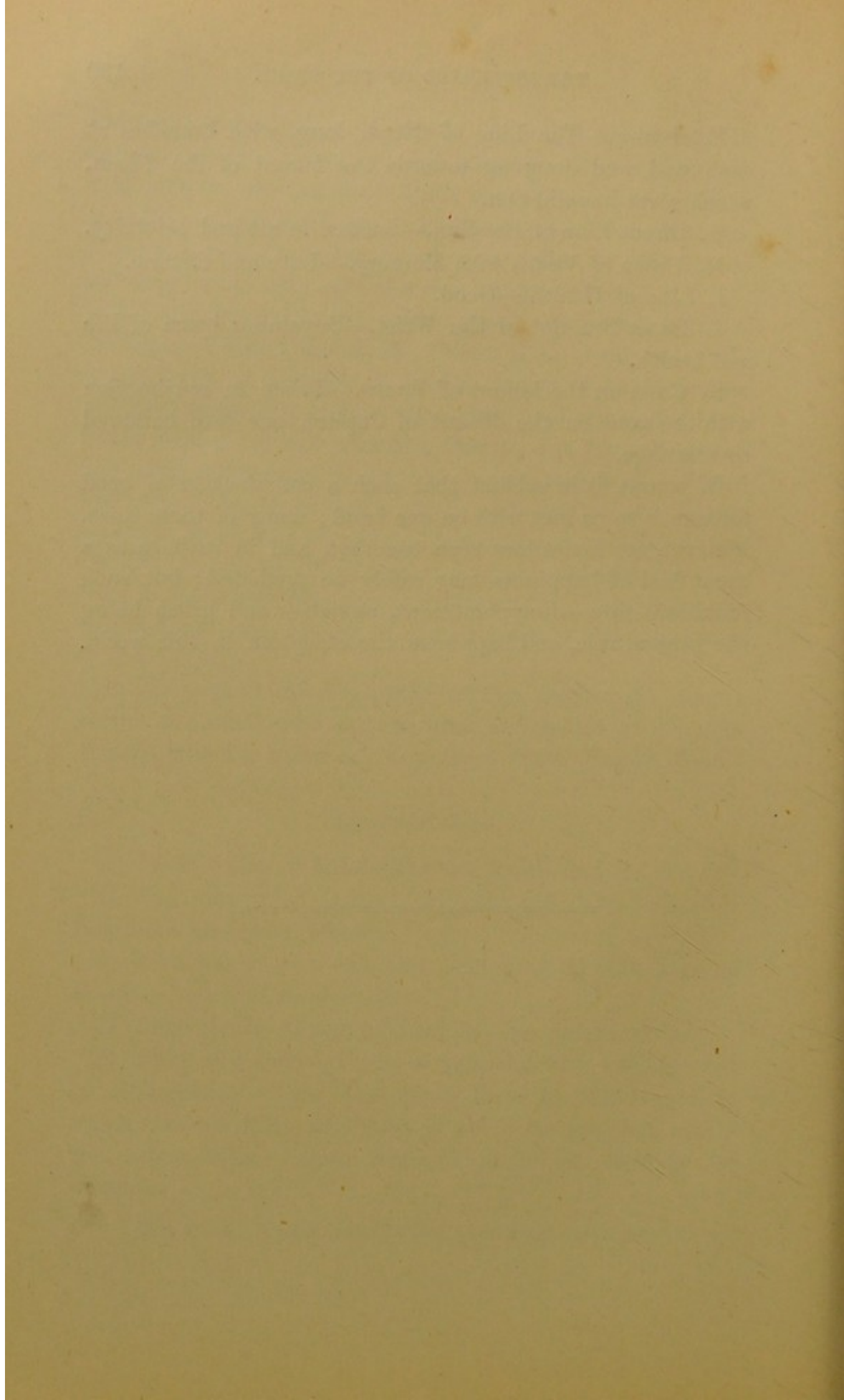
J. Triple Bracelet of the Wrist.—Superabundance of life and health.

K. Cross on the Mount of Venus.—Taken in conjunction with the same on the Mount of Jupiter, one love hallowed by marriage.

Of course, it is seldom that such a combination of good fortune is to be met with on one hand ; many of these lines, however, are sometimes seen together, and in such cases a great deal of happiness may safely be predicted ; but such hands are rare—disappointment, anxieties and griefs being the general rule, and happiness the exception in this world.

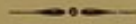
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PART III.



PHYSIOGNOMY.

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“La fisionomia è lo specchio dell’ anima.”—FINETTA.

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TO FACE CHAPTER XXV.



THE PLANETS' PLACES ON THE FACE  
FACSIMILE FROM AN OLD WOODCUT, DATE 1657.



## CHAPTER XXV.

## PHYSIOGNOMY.

“THE face is the mirror of the soul,” says Finetta, a mediæval Italian writer on the subject of physiognomy, and, to those who take the trouble to study the matter, the intelligence, the sentiments and the instincts of a person are all clearly manifested by the form of the head and features and their relative proportions, by the colouring of the skin, eyes, and hair, by the fugitive expressions which, to an attentive observer, are seen to pass over even the most impassable faces, and “last, but certainly not least,” by the lines left by the habitual passage of the expression of strong feeling, which, to the physiognomist, are visible even when the face is in repose.

We are in the habit of applying the term physiognomy to the *face* only; but the word has really a much wider signification. All things, animate and inanimate, have their physiognomy, and, when judging of the character by the form of the features of the face, it would be impossible to ignore that given by the shape of the head, for, without altogether believing that the brain is mapped out in the manner described by phrenologists, there is no doubt that a good development of the front of the head shows intelligence, whilst a head which is inordinately protuberant at the back indicates the dominance of animal instincts in the organisation. The advantage of this sort of “outline phrenology” is that it may be exercised by the eye without any necessity for feeling for the so-called “bumps” of the cranium. Thus we may be sure, when we see a broad, full, but yet not necessarily high, forehead, that the intellectual faculties are strong; that if the top of the head is



raised from the brow to the centre there is benevolence and the power of veneration,—by veneration we do not mean alone religious belief, but also the quality taken in its wider, though not, perhaps, higher sense; all hero-worship is the result of the faculty of veneration, combined with imagination and ardour, which give enthusiasm. If the head is much raised just before it turns, it gives the same indication as the first joint of the thumb long—a *dominant* will; if the back of the head is fairly but not over-developed, it gives power of affection: this is the same sign as that given by the Mount of Venus, full but without lines on it. If the back of the head projects far beyond the nape of the neck it indicates a sensuous nature; thus having the same signification as that given by the Mount of Venus inordinately large, with cross bars upon it, and the ring of Venus strongly developed. If the back of the head is quite flat, it indicates coldness—want of passion in the nature. A head which is large just above the ears, shows a tendency to anger, and, if the signs of benevolence on the brow and lips are entirely wanting, it would be mean cruelty; but in physiognomy the signs on both the head and face must be considered as a *whole*, and the qualities shown by *both* weighed one against another, before any right judgment can be arrived at. In this study, as in that of graphology and chiromancy, a deductive power of mind is required. Among twenty persons who may be sufficiently interested in the science to study it, there will be scarcely more than one who will become a good physiognomist. One among the countless objections which have been urged against physiognomy is that many physiognomists make erroneous judgments; but, granted that they do so, it is their want of discernment, or more probably their want of deductivity,—not the science,—which fails. To decry physiognomy, because physiognomists are sometimes wrong in their judgments, is as foolish as to conclude that there is no reason because there is so much *false* reasoning.



There is a certain sort of *instinctive* power of judging character by the face, possessed by children and animals, which is in harmony with the theories of those who have thought and written most upon this interesting subject.

We are all of us,—women, perhaps, more than men,—daily influenced by this sort of *instinctive* physiognomy: for there are few people who do not, when they first see a stranger, form a judgment of him, in which they are, of course, only swayed by his outward appearance, although they may never have even heard the word physiognomy. Although this gift is a natural one, it can be perfected by study; and there is, in this study, an infinity of ever-varying interest,—faces seen to day are as different to those noticed yesterday as to those one shall come across to-morrow. No two faces are alike, as no two human beings are alike in character; therefore no society, however seemingly devoid of interest, is altogether so to the physiognomist; for every human being is a study, and every new discovery a delight. It is interesting to distinguish between people who have created their intelligence and those whose intelligence has created them,—that is, between people whose cleverness is the result of study, and those whose intelligence is intuitive; between those who hide, or endeavour to hide, their passions, and those who let all their feelings, good or bad, come to the surface. Anyone at all versed in the study of the human face knows that there are, in all physiognomies, the original indications and those given by circumstances. Illness and age both alter the original indications, but experience soon enables one to distinguish these causes, for though they change the face, they do not extinguish the original indications; thus the intelligent light in the eyes of a seemingly weak and impassive face will show us that the weakness is merely that of circumstance; the pleasant smile which suddenly lights up a wearied and down-drooping mouth shows that the depression of age has *tamed*, but not extinguished, the joyous



nature. Illness gives an expression to the face which is generally so easy to read, that we all at once know a person to be an invalid from the expression of his face, although we may never have seen him in health; and what we say of illness is, in a measure, true of age. Yet these things act unequally, and, although they have all the same characteristic signs, they do not show themselves quite in the same manner on all faces. Some persons are sufferers from a serious illness without its being apparent to the casual observer; but this is merely from the natural vivacity of temperament, a certain vitality, which brightens the face whilst speaking; *in repose*,—a state in which such faces are seldom to be seen,—the signs of illness would be apparent; the same thing applies to the indications of age. A woman of a bright and happy disposition often looks younger than her age by ten years whilst she is speaking, but look at the same face in repose, or more especially in the deep thought of solitude, and the signs of age will be more apparent upon it. It is the women,—and the men, too,—born under Mercury and Venus who retain their youthful appearance longest, for these planets not only give beauty, but a happy disposition. People born under them are always *young at heart*, and this, of course, affects the expression of the face.

The *temperament* has an immense amount of influence over the character, and this temperament is shown more especially by the colour and texture of the skin and hair. It is temperament which precipitates or retards the effects of illness and age, and temperament is the result of the astral influence which presided at our birth.

These temperaments have been classified under four heads,—viz., the sanguine or choleric, the lymphatic, the bilious, and the melancholic.

The first, the sanguine or choleric, is the result of the astral influence of Mars and Jupiter; the lymphatic, of the Moon and Venus, but more especially of the Moon; the



bilious (which is especially the intellectual temperament), the Sun and Mercury; and the melancholic temperament is the result of the dominance of the sad planet, Saturn. The sanguine temperament is shown by a skin with a good deal of colour in it, either of a soft pinky white with a rosy peach-like colour on the cheeks, in which case it is Jupiter which dominates in the temperament; or of a deep red colour all over the face, when the sanguine temperament is dominated by Mars, the hair being red or brown, crispy or curling. The lymphatic temperament is shown by a soft, pale skin of a thick dead white, the lips and cheeks being only slightly coloured; the hair is fine and long, but not thick, and is light, not golden, but rather colourless, or what the French call "*un blond cendré*"—that is, of an ash-coloured fairness, sometimes of a soft brown, when Venus is the dominating planet. The bilious temperament is the result of the combination of the astral influences of the Sun and Mercury, the planets which give artistic feeling and intelligence.

Those having this temperament have yellow skins of a soft, fine texture, and when the Sun is the dominant planet they have a vivid colour in the cheeks; the hair of those of the bilious temperament is golden, and is generally curly or wavy; if the melancholic temperament given by Saturn is in combination (and it is frequently so in the bilious temperament) with the yellow-tinted skin of the bilious temperament, we find also the straight, deep black hair peculiar to the Saturnian.

The melancholic temperament is that of those born under the dominant influence of Saturn. People of this temperament are of a pale or livid and, sometimes, of a greenish-tinted or earth-coloured skin, and their hair is always of a dead black. It must be remembered that though one planet may dominate at a birth, there are always present others which have also their influences, though in a secondary degree, so no person is of *one* temperament



without any admixture of the others, although one may, and often does, dominate the others. Thus no one is *exclusively* sanguine, bilious, lymphatic, or melancholic. One person could be at once bilious, melancholic, and lymphatic. We sometimes see the apparently contradictory temperaments of the melancholic and sanguine in the same person, but, generally speaking, one temperament dominates,—modified by one or more of the others. This makes one of the sources of the variety of character we see in those about us, no one person having precisely the same modification of temperament, to say nothing of the difference of intellectual gifts. Now, as the temperament produces the character, and the character the passions, it is very necessary, in order to be a good physiognomist, that we should be thoroughly expert in being able to assign to each person under judgment the exact amount of domination of each of these four temperaments; and this is only to be done by noting the colour and texture of the skin and hair. Aristotle has said that though there is a certain physiognomy of the whole person, the principal signs to guide us in a knowledge of human beings are to be found on the face; and this is perhaps because the skin of the face is somewhat differently constituted to that over the other parts of the body. It is more transparent than that of the other parts of the body, and thus more readily reflects the different colours,—the vivid flush of joy, the blush of shame, the livid hue of envy, the pallor of fear,—the different passions by which we are agitated. The face also is the seat of the eyes and the lips, both of which features (being continually in movement) make the face, as the old Italian writer has said, “the mirror of the soul.” Even those who habitually deny the power given by a knowledge of the science of physiognomy, admit that *in certain moments* they have been able to judge of what they could ask for, from the expression they saw on the face of the person with whom



they were dealing. Now, if this were so at one moment, why should it not be so always? When the soul is agitated, that agitation shows itself, at once, upon the face by the variation of its colours and by the contraction of certain muscles about the features. Both this changing of colour and this movement of the features vary according to the passions which produce the agitation, and these different expressions most people can read at a glance. No one confounds the expression of happiness with unhappiness, of love with hatred, of hope with despair, of jealousy with trustfulness, of envy with sympathy. Well, between a face powerfully agitated by any one of these passions and one in which they are (momentarily) at rest,—between the soul agitated and the soul tranquil,—there is not, really, so much difference, for those who are habitually jealous or envious, loving, hopeful, or despairing, will have so often shown this in the forcible manner, in which “he who runs may read,” that the expression will have left its trace on the face. Habitual drunkards show their vice on their faces, even when they are perfectly sober; so also do the other vices show themselves by the lines left on the face by the constant recurrence of the contraction of the features when under the immediate and violent influence of the ruling passion. But these *traces* of past—or, at any rate, slumbering—passion are not always visible to the ordinary observer. As in art, that which is perfectly beautiful in form is easily seen by all, but the refinement of treatment is only appreciated by connoisseurs; so in physiognomy, whilst the expression of strong feeling is at once seen by all at the moment it is agitating the soul, the traces of it when passed are only discernible to those who have studied the subject. By dint of continually exercising the faculty of observation they come to see expressions and lines on the face which, though perhaps quite lost upon others, give them indications of character which are sometimes startling revelations. Here, again, is another



objection which is often advanced against the study of physiognomy. Does it not, by laying bare the vices and weaknesses of human nature, induce a cynical opinion of human nature? No; for, whilst it makes us clear-sighted as to the vices, it also reveals to us many sweet and noble qualities in those by whom we are surrounded, which, perhaps, were never suspected by us. No one better understood his fellow-men, no one was ever more alive to "the sweet, sad music of humanity," than Shakespeare. His large-hearted, sympathetic nature gave him intuitive perception of character, and this, aided by his wonderful powers of observation, must have made him a physiognomist. He "looked quite through the thoughts of men," and yet, with all this wondrous knowledge of human nature, he says, "What a piece of work is a man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action, how like an angel! In apprehension, how like a God!"

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## CHAPTER XXVI.

### THE FOREHEAD AND EYEBROWS.

"ONE part of the forehead," says a Chinese proverb, "shows our faculties, the other part the use we make of them." This is, in a great measure, true; for the form and height of the brow show the degree of thought and power of intellect, whilst the skin of the forehead, its colour, lines, and tension, denote the passions and the state of mind. Though the skin of the forehead may be equally wrinkled in different faces, the forms which these lines take vary very much. The first line next the hair, which is rarely seen till past middle age, is referred to the influence of Saturn; the second to Jupiter; the third to Mars; the fourth, over



the right eyebrow, to the Sun; the fifth, over the left eyebrow, to the Moon; the sixth, between the eyebrows, to Venus, and Mercury is assigned his place on the bridge of the nose (see plate).

When the line of Saturn is long and well-defined, it indicates the prudence and sagacity which ought to come with age; when it is broken or curved in an oblique manner, it shows peevishness and avarice.

The Line of Jupiter, straight and clearly-defined, shows an honourable and just person; if broken or taking oblique curves it indicates a very voluptuous person.

If the Line of Mars should be long and clear, and stretching across the forehead in one continuous line, it denotes courage and much warlike ambition; if the line be broken, such a person will be a brawler and quarrelsome, and will experience ill-fortune in war.

The Line of the Sun being perfect, and reaching nearly to the middle of the forehead, shows ambition, good judgment, and success; being broken or oblique in its form, it shows egotism and love of money.

The Line of the Moon, clear and perfect above the left eyebrow, much imagination and also much travelling into strange places. When this line is broken or much curved, it indicates caprice and want of truth.

The Line of Venus, delicately marked and straight, shows tenderness and success in love matters; if broken and curved, the reverse.

If three lines appear in the place of Mercury across the bridge of the nose, they denote eloquence and wit; if more than three, loquacity and deceit.

So much for the *lines* on the forehead. As to the *form*, Aristotle tells us that "a very large and prominent forehead shows stupidity," and it is quite true that men of the highest intelligence have foreheads of medium height, but exceptionally broad and full over the eyebrow.

A forehead which is very full over the eyebrows, and



rather low than high, shows intuitive faculty, artistic perception and idealism; we see this form of brow in all the antique statues of Apollo. A very projecting forehead, fuller above than below, and so large as to appear to dominate the whole face, is generally the forehead of a slow if not a dull intellect. A perpendicular forehead, well rounded at the temples, rather high than low, and having straight, well-defined eyebrows, shows solid power of the understanding, love of study, and power of concentrating the attention, but it is not the forehead of the poet, painter, or musician.

Arched foreheads, somewhat low, but full at the temples, with long, sweeping, and mobile eyebrows, appear properly to be feminine, since they show sweetness and sensitiveness of nature. A woman with this sort of forehead, unless her lips were thin, could never be a shrew. This sort of brow, combined with great fulness over the eyes, is the sign of an impressionable, idealistic nature, and is seen in poets, musicians, and artists of all kinds. A forehead with sharp projecting eyebones—that is, the bone on which the eyebrows appear—shows an acute intellect and fondness for research. Yet there are many excellent heads (as far as intellect is concerned) which have not this form of the eye-bones, but then these foreheads have full and rounded temples, which indication gives the quality of intellectual power, though not of precisely the same sort.

High, narrow, and wholly unwrinkled foreheads, over which the skin seems tightly drawn, are indicative of weakness of the will-power, want of imagination, and very little susceptibility. They are the foreheads of narrow-minded, commonplace persons. Of course other features may soften these indications: intelligent eyes may give intellect, or a sweet and tender mouth feeling enough to, at any rate, diminish the unpleasant indications of this type of forehead.

Foreheads not altogether projecting, but having angular and knotty protuberances upon them, denote vigour of mind



and harsh and oppressive activity and perseverance. To be in exact proportion, the forehead should be the same length as the nose. In Greek art, however, it is generally shorter, which gives softness and elegance to the face. It should be oval at the top, or somewhat square; if the latter, it gives more force—if the former, more sensibility of character. It should be smooth in repose, yet have the power of wrinkling when in deep thought, or when in grief or anger; for foreheads over which the skin is so tightly strained as never to change under these circumstances show a dull, unsensitive, and unintellectual nature. A forehead should project more over the eyes than at the top, and there should be a small cavity in the centre, separating the brow into four divisions; but this should be so slightly accentuated as only to be seen when the forehead is in a strong light coming from above it.

Square foreheads with broad, angular temples, with fine, well-defined eyebrows, show circumspection, resolution, and constancy.

A blue vein, in the form of the letter *y*, in an open, smooth, and somewhat low forehead, shows a poetic, ardent, and sensitive nature.

Perpendicular wrinkles, those between the eyes, are natural to the forehead where they are sometimes seen in extreme youth. When much accentuated, they show application and thought, habits of concentration; we invariably knit the brows when we wish to grasp a subject. These perpendicular wrinkles on the forehead are, however, often the traces of habitual indulgence in anger; therefore, to be sure of the indication, one should have to consider the temperament. If the skin is of the colour and texture which denotes the choleric or sanguine temperament, one would probably be right in attributing the formation of the perpendicular wrinkles in such a face to the habitual indulgence of anger; but if seen in a person of the lymphatic or melancholic temperament we should be most likely correct



in attributing the lines to the habit of thought. Persons of the purely lymphatic temperament rarely have these horizontal lines; they are too indolent to indulge much in study, and too indifferent to be given to anger. In persons of the bilious temperament the lines would probably be produced from *both* causes—from the deep thought of study, and also from the indulgence of fits of anger—for the bilious temperament is especially an irritable one, though, at the same time, highly intellectual, being the result of the double influence of the Sun and Mercury. Apart from the deductions to be made from the observations of the temperament, there is another indication which sometimes serves to distinguish the perpendicular lines of anger and thought. Those caused by a habit of concentrated attention, by deep thought, are generally of unequal lengths, whilst those caused by the perpetually recurrent form of anger, are shorter, deeper, but both of *equal* lengths. We sometimes see only *one* of these perpendicular lines between the eyes—in which case there is no longer any doubt as to its indication being that of a habit of thought rather than of anger; and this *one* line shows also originality.

The eyebrows have so much to do with the indications given by the brow that it will be well to speak of them in this chapter.

When the eyebrows are far from each other at their starting point between the eyes, they denote warmth, frankness, and impulse—a generous and unsuspicious nature. A woman or man having such eyebrows would never be causelessly jealous. Eyebrows, on the contrary, which meet between the eyes in the manner so much admired by the Persians denote a temperament ardent in love, but jealous and suspicious: all Saturnians have these eyebrows.

Eyebrows somewhat higher at their starting point, and which pass in a long sweeping line over the eyes, drooping slightly downwards at their termination, show artistic feeling and great sense of beauty in form. The Empress



Eugénie's eyebrows are of this form, which gives a sweet and wistful expression to the face, and which some old writers have asserted to be the sign of a violent death.

Eyebrows lying very close to the eyes, forming one direct clear line on strongly-defined eyebones having the same form, show strength of will and extreme determination of character. This sort of eyebrow appears on the busts of Nero; but then its indications of determination are deepened with cruelty by the massive jaw and the development of the cheekbone by the ear. This form of eyebrow, in conjunction with other good indications, would mean only constancy in affection and power of carrying out a project despite all difficulties, and taste for science.

Eyebrows that are strongly marked at the commencement, and then terminate abruptly without sweeping past the eyes, show an irascible, energetic, and impatient nature.

Thick eyebrows, somewhat arched, show artistic perception of beauty in colour. Delicately marked eyebrows, slightly arched, indicate tenderness and gentle temper. But eyebrows that are so much arched as to give the idea of perpetual astonishment are an indication of a weak and silly nature completely without originality or will-power.

Eyebrows that are straight at their commencement, and are gently arched as they reach the temples, show a pleasant combination of firmness of purpose and tenderness of heart.

Straight eyebrows, that lie very close to the eyes at their termination, show mathematical ability and aptitude for figures; whilst eyebrows which are very much raised, so as to leave a great deal of space between the line of eyebrow and the eyes, show absence of this quality.

When the hair of the eyebrows is ruffled, and growing in contrary directions, it denotes an energetic, easily irritated nature, unless the hair of such eyebrows is fine and soft (a combination sometimes, but not often, seen), in which case this ruffled growth would only indicate an ardent but tender and over-sensitive disposition.



When the eyebrows are formed of short hairs, all lying closely together and leaning one way, it is a very decisive sign of a firm mind and good, unerring perceptions.

Eyebrows that bend downwards close to the eyes, so as almost to meet the eyelashes when they are raised, denote tenderness and melancholy. The beautiful statue of Antinöus has this form of eyebrow.

Angular, strong, and sharply interrupted eyebrows close to the eyes always show fire and productive activity. No profound thinker has weakly-marked eyebrows, or eyebrows placed very high on the forehead. Want of eyebrow almost always indicates a want of mental and bodily force. The nearer the eyebrows are to the eyes, the more earnest, deep, and firm the character; the more remote from the eyes, the more volatile and less resolute the nature.

Eyebrows lighter than the hair show weakness and indecision. Eyebrows much darker than the hair denote an ardent and passionate, but somewhat inconstant temperament.

Eyebrows the same colour as the hair show firmness, resolution, and constancy; but in judging of the eyebrows it must be remembered that if form and colour give different indications, the *form* (as this also means that of the brow) gives the most important indication, the colour and texture of the eyebrow being secondary to its *position* as regards the eyes and forehead.

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## CHAPTER XXVII.

## THE EYES AND EYELASHES.

THE eye has been called "the window of the soul," and not without reason, for it seems more than any other organ to be capable of expressing all its emotions. The most tumultuous passions, the most delicate feelings, the most acute sensations, the eye expresses in all their force and in all their purity, as they arise, and transmits them by variations so rapid as to give to the lookers-on the very image of that with which it is itself inspired; for the eye receives and reflects the intelligence of the thoughts as well as the warmth of the feelings.

The colours most common to the eyes are brown, grey, blue, hazel, and black, or what we *call* black—for those eyes which appear to be black will generally be found to be of a deep yellowish-brown when looked at very narrowly; it is the distance only which makes them seem to be black, because the deep yellow-brown colour is in such strong contrast to the white of the eye that it appears black. There are also eyes of so bright a hazel as to seem almost yellow; lastly, there are eyes that are positively green. Very beautiful, too, are some of the eyes of this colour when they are shaded—as is very often the case—with long, dark eyelashes; but, though beautiful, they are not indicative of a *good* disposition.

Green eyes, although their praises are often sung in Spanish ballads, show deceit and coquetry. We sometimes see eyes which appear to be a combination of yellow, orange, and blue, the latter colour generally appearing in streaks over the whole surface of the iris, while the orange and yellow are set in flakes of unequal size around and at some



little distance from the pupil of the eye. Eyes of this variety of tints show intellect, or at any rate a certain originality of character. No commonplace nature has this sort of eye.

There are eyes which are remarkable for being of, what might be said to be, no colour. The iris has only some shades of blue or pale grey, so feeble as to be almost white in some parts, and the shades of orange which intervene are so small that they can scarcely be distinguished from grey or white, notwithstanding the contrast of colours. The black of the pupil is, in these eyes, too marked, because the colour of the iris around it is not deep enough, so that in looking at them we seem to see only the pupil. These eyes are expressionless, for their glance is fixed and dead; they invariably belong to persons of the lymphatic temperament, and they indicate a listless and feeble disposition, incapable of enterprise, and a cold and indolently selfish nature.

Blue eyes are more significant of tenderness and of a yieldingness of purpose than either brown, black, or grey eyes. There are occasionally to be met strong characters with this tint of eye, but then they will be found to have other indications in the rest of their physiognomy which correct the delicacy and yieldingness of this coloured eye. Blue-eyed people are not inconstant, like those of the hazel and yellow eyes, but they yield from affection.

Angry, irritable persons have frequently eyes of a brownish tint, inclined to a greenish hue. Although the purely green eye of which I have spoken indicates deceit and coquetry, the propensity to greenish tints in the eyes is a sign of wisdom and courage. Very choleric persons, if they have blue eyes, have also certain tints of green in them, and, when under the influence of anger, a sudden red light appears in them. Such eyes as these are generally found in connection with the sanguine, or, as it is sometimes called, choleric temperament; that is, in those persons



who have been born under the double influence of Jupiter and Mars; but, when we see these red tints in the eyes, it would be a sign that, of the two planets presiding over this temperament, Mars was dominant.

Clear grey-blue eyes, with a calm steadfastness in their glance, are indicative of cheerfulness of disposition, of a serene temper, and a constant nature. These eyes are peculiar to the Northern nations; one meets with them among the Swedes, and also sometimes amongst the Scotch. The blue eyes we see among the rare blondes of the South—that is, in Italy and Spain—always have eyes in which there are some greenish tints; and such eyes, though often called light blue, have none of the qualities of serenity and constancy which belong to the light blue eyes of the North. Neither must the pleasant light blue eye, with the honest glance, be confounded with another sort of eye of a pale blue, almost steel-coloured hue, which has a continually shifting sort of motion both of the eyelids and the pupils of the eyes. People with such eyes as these are to be avoided, as they are indicative of a deceitful and selfish nature. Very dark blue eyes, with something of the tint of the violet, show great power of affection and purity of mind, but not much intellectuality.

Grey eyes, of a somewhat greenish grey, with orange as well as blue in them, and which are of ever-varying tints, like the sea, are those which denote most intellectuality. They are especially indicative of the impulsive, impressionable temperament—a mixture of the sanguine and the bilious—which produces the poetic and artistic natures. The line—

“The poet’s eye, in a fine phrenzy rolling,”

does not suggest a blue, or even a black, so much as the changeful, ever-varying tinted, grey eye; and it is a fact that in England (where there are more varieties of tints in eyes than in any other country) the poets have almost



always grey eyes. A biographer of Byron speaks of his "beautiful, changeful grey eyes, which deepened in colour when he was under the influence of tenderness and passion, and which glowed with a red light when he was angry." Shakespeare also had, we are told, grey eyes, and so had Sir Walter Scott; whilst Coleridge had eyes of a greenish grey. Among the artists, too, eyes of this colour abound.

Black eyes, or what are considered such, are indicative of passionate ardour in love. Brown eyes, when not of the yellowish tint, but pure russet brown, show an affectionate disposition; the darker the brown—that is, the more they verge on to that deepest tint of brown which is seen in eyes we are in the habit of calling black—the more ardent and passionate is the power of affection. The brown eyes which do not appear black—that is, which are not dark enough to appear so—are the eyes of sweet, gentle, and unselfish natures, without the inconstancy of the light brown or *yellow* eyes—"golden eyes," as they were called by a lady novelist—and which are very little more to be trusted than the green eyes already spoken of. The maiden in Longfellow's "Hyperion," of whom he says,

"She has two eyes so soft and brown,  
She looketh up, she looketh down;  
Beware, beware, she is fooling thee,"

must have had these *light* brown eyes.

Eyes which show no lines when in sorrow or laughter denote a passionless and unimpressionable nature. Eyes of a long almond shape, with thick-skinned eyelids which appear to cover half the pupil, are indicative of genius; if in conjunction the forehead is that which shows idealism, and has one deep perpendicular line between the eyebrows, which is indicative of originality of mind, and which is generally to be seen in the forehead of distinguished writers and artists. It is very remarkable in all the portraits of Michael Angelo. The almond-shaped eye, however, even



without this peculiar form of forehead, always means a susceptible, impressionable nature. Eyes which are large, open, and very transparent, and which sparkle with a rapid motion under well-defined eyelids, denote elegance in tastes, a somewhat susceptible temper and great interest in the opposite sex.

Eyes with weakly-marked eyebrows above them, and with thinly-growing eyelashes which are completely without any upward curve, denote a feeble constitution and a melancholy disposition. These eyelashes are often seen in people who combine the lymphatic and melancholic temperaments—that is, in persons born under the combined influence of the two melancholy planets, Saturn and the Moon. The eyes of these people are either of a pale, colourless sort of blue, or of a dull black without any sparkle in them.

Want of eyelash, like want of eyebrows, shows a general want of force, both of body and intellect.

Strong, dark, and short eyelashes show force of character, and a strong and obstinate will.

Eyes with sharply-defined angles, sinking at the corners, show subtlety of mind ; the sharper the angle, and the more it sinks, the greater the delicacy of perception it denotes ; but when very much developed it shows also craftiness amounting to deceit. Well-opened eyes with smooth eyelids and a steady and somewhat fixed glance denote sincerity. Lines running along the eyelid from side to side and passing out upon the temples denote habitual laughter—a cheerful temperament, or, at any rate, one in which the sense of humour is strong.

We sometimes see (but it is rare) persons whose eyes are of different colours.\* For instance, one eye will be of a bluish grey, whilst the other will be so flecked with orange or tawny yellow spots as to appear what might be called a brown eye. This peculiarity of having eyes of different colours is sometimes to be seen in dogs, and very often in



cats of the Persian breed, or white cats, but it is very rare in human beings. An old Italian writer says that people having eyes of different colours are likely to become mad. Having, during the whole course of my life, only known two persons having this peculiarity, I do not feel qualified to pass an opinion as regards this indication. One of these persons certainly was mad on several points ; and, when it is added that the other is the writer of this book, many of its readers may be inclined to think that the mediæval physiognomist's theory might very possibly be correct.

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## CHAPTER XXVIII.

### THE NOSE.

WE often see fine eyes in an otherwise ugly face, but rarely is a thoroughly beautiful nose found in a face which could be called ugly, for the nose is the keynote of the face, and in it lies the chief characteristic of the countenance. Beautiful eyes and beautiful lips have, it is true, more charm—it is the expression of the eyes and lips of those we love which we most remember in absence—but it is the nose which, more than any other feature, most affects the general character of the face. This will be seen if we try the experiment of drawing the head and face of any beautiful statue—say the Venus of Milo, for instance—and, while giving it all its fair proportions of brow and cheek and chin, we substitute a small turn-up nose, or, worse still, a flat or snub nose, for the noble yet softly gracious line of the nose in this most perfect head, and how much we should lower the noble type of beauty this Venus presents ! Of course no one in real life could be unattractive with such a brow and beautifully shaped eyes, to say nothing of



the perfect lips and softly rounded lines of the chin; but the nobility of the face would be entirely lost by this alteration of the lines of the nose; whilst we might alter the beautiful lines of the eyes, narrow the brow, and even take from the softly voluptuous contour of lips and chin, yet by leaving untouched the perfect form of the nose we should still retain the dignity of expression which is so characteristic of this statue.

A nose to be perfect should equal the length of the forehead; it may, when the forehead is exceptionally low, be even longer than the forehead (and in most of the beautiful antique statues it is so), but on no account should it be shorter than the brow. Viewed in front, the nose should be somewhat broader at its root—that is, where it starts from the brow—than below. The end of it should be neither hard nor fleshy; but it should be well defined, though neither very pointed nor very broad, for all extremes of forms in any of the features are bad. Viewed in profile, the distance from the line of the wing of the nose to its tip should only be one-third of the length of the nose. Thus, those noses which stand very much out from the face as they near the end of the nose, whilst they are low on the bridge and between the eyes, are out of proportion. Those having such noses are vivacious, but wanting in dignity and force of character. They are impressionable, inquisitive and inconstant.

The nostrils (from the different forms of which many indications are given) should be pointed above and rounded below. The sides of the nose at its root between the eyes should close well with the line of the eye-bone (as one sees them invariably do in the antique statues), and should be at least half an inch in width. Perhaps a better rule of proportion—as regards the whole face—is that the width of the nose between the eyes should be exactly the length of the eye.

Noses which are arched from their starting point between



the eyes show capability of command, energy, and force of character. It will be remembered that the Duke of Wellington—the Iron Duke—had this sort of nose. Of course, this form in excess (as it certainly was in his case), without the characteristics of self-control and other good points in the face, would not have the same indication. A very prominent nose, like the beak of a parrot, with a narrow brow and retreating chin, would give stupid obstinacy; but, in an otherwise good physiognomy, a prominent nose gives force, command, and productive energy.

It cannot, however, be denied that one *sometimes* comes upon noses which are rather small in proportion to the rest of the face, and which are so devoid of arch as to be almost concave in their line when seen in profile, in persons of fairly good understanding; but such noses belong rather to those who appreciate, than to those who produce, works of literature and art. The people having these noses, provided the brows show some intellectuality, will be found to enjoy the beautiful influences of works of the imagination, but they themselves possess little or no creative power.

Straight noses give indications between these two extremes; they may belong to persons of the creative, or simply appreciate, order of mind. The form of the head and brow, and the line of the eyebrows, would determine to which class they especially belong. Arched noses with broad backs denote force of character. Swift and Napoleon Bonaparte had noses of this type. This sort of nose, with an arch starting from the root, is seen in almost all the busts of the Roman emperors; it is, in fact, frequently called the "Roman nose," and is very typical of the race which was for so many ages dominant in Europe; whilst the beautiful straight nose (which we are accustomed to call Grecian, because it is seen in almost all the antique statues) is quite as indicative of the perception of beauty in art and literature and of the subtlety of mind which distinguished the Greeks. The creative force in the



antique straight nose is given by its *proportion* to the rest of the face, for it is always larger in proportion to the brow, cheeks, and jaws than the strongly-arched broad-bridged nose which we call Roman, and thus it is indicative of quite as much productive force as the arched Roman nose, with infinitely more delicacy of perception; a small straight nose shorter than the forehead, and set in a large round face, shows timidity and foolishness, and is the nose of an unintelligent person.

High noses that are not broad-backed are often seen in the faces of men of letters, but a high *thin*-backed nose, which seems to start up in a sharp ridge when seen in profile, is more indicative of penetration and acuteness than force of mind. These noses have generally fine, sharp tips, with a downward curve; this is an indication of wit. Voltaire and Sterne had such noses; they are generally seen in combination with thin and flexible lips and a somewhat pointed chin. A nose which is bent downwards is also indicative of sadness of disposition, for it is one of the signatures of the melancholy planet Saturn; but wit may exist (in fact generally does so) with a somewhat sad temperament. Voltaire's wit is almost always cynical, and cynicism grows out of a want of hope, a want of belief in one's fellow creatures; whilst in Sterne (the writer of the inimitable though now little-read work, "Tristram Shandy") there is always, even in his brightest sallies, an under-current of pathetic sadness. People with this sort of nose are sarcastic, somewhat hypochondriacal, and very often reserved and morose. If, with this form of nose, the nostrils are narrow and almost closed, and the wings of the nose pinched, the indications are still more those given by the melancholy planet Saturn; the more elastic and freely-moving the nostril with this form of nose, the more bright and the less sardonic the wit. A person with a broad Roman nose, having this violent downward curve over the mouth, is one to be avoided, for this combination denotes a secretly



voluptuous temperament—a man or woman of strong passions hidden beneath a cold and reserved manner. Broad-backed fleshy noses, round and full at the tips, with intellectually good brows, show a genial temperament and a sense of humour. Without the good indications of the brow they would only show love of good cheer and a certain good-humoured carelessness.

Snub-noses—that is, noses short in proportion to the brow and with round fleshy tips—are indicative of commonplace, somewhat coarse natures, especially if the nostrils are round and the bridge of the nose very low between the eyes.

What is called a turned-up nose shows vivacity of temperament, jealousy, talkativeness, impudence (growing out of a certain amount of self-esteem), and petulance.

There is a sort of delicately turned-up nose which we often see in pretty women, and which, though it shows wilfulness and coquetry—things not uncommon in pretty women, since the song tells us—

“For oh! these charming women,  
They all have wills of their own—”

is significant of delicate perceptions and a certain intuitive cleverness which is thoroughly feminine, and therefore very attractive to men. These noses—which are especially the noses of charming women—are well raised at the root; in fact, have all the delicacy of line of a straight nose, except that the extreme tip has an upward curve. It must have been of one of these delicate and thoroughly feminine noses that Tennyson must have been thinking when he describes one of his heroines as having a nose—

“Tip-tilted like a flower.”

Flexible nostrils, which quiver under excitement, show an ardent, poetic, and sensitive temperament.

Very open and flexible nostrils show ardour in love, and if seen in conjunction with large, full, and slowly-moving



eyes and a full under-lip, indicate a voluptuous and passionate nature.

Closed nostrils show melancholy, timidity, and absence of hopefulness—a person who habitually sees everybody and everything *en noir*.

Round nostrils show animal instincts and a somewhat low type of individuality; they are generally seen in snub-noses, which of themselves give the same indication.

Noses which have on both sides many wrinkles, which become visible on the slightest motion, and never entirely disappear, even in a state of complete rest, show cunning and sarcasm.

When the line (which, after extreme youth, is always more or less seen from the nose to the mouth) is very strongly marked, and descends at a great distance from the corners of the mouth to the chin, it evidences an anxious and melancholic nature.

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## CHAPTER XXIX.

### THE MOUTH, TEETH, JAW, AND CHIN.

A MOUTH to be beautiful should be in harmony as regards proportion with the rest of the features of the face; that is, it should be neither remarkably large nor remarkably small. Neither the upper nor the lower lip should project beyond the other when the mouth is closed. The lips should shut easily over the teeth, and in doing so should fall into a flowing line of curves without compression. The more the lips are endowed with motion, and the more richly they are coloured, the finer and more delicate are the human passions they indicate.

An excess of even good form is bad; thus if the full rich lines of a generous mouth are exaggerated, we have the



indication of sensuality, whilst the finer susceptibilities shown by delicately moulded lips may, by a little excess towards thinness, give fastidiousness and even avarice.

The middle-sized mouth, which combines strength with warmth of feeling, whilst it steers clear of coarseness, is what gives the best indications. Such a mouth shows courage, generosity, and affection.

A mild, somewhat overhanging upper lip generally signifies goodness, or rather kindness of disposition; but if very much overhung it shows weakness of purpose and an irresolute, vacillating character, and, where the under lip is small as well as retreating, and the chin also small, it is an indication of imbecility.

A mouth in which the lower lip projects shows prudence amounting to distrust and melancholy. We often see this form of mouth with the down-drooping nose; both are indications of the dominating influence of Saturn at the birth of the person possessing such a combination of features. If the under lip should be very full as well as projecting, and droops in a flaccid manner without closing over the teeth when the lips are in repose, it is a sign of a sensual nature. Of course an intellectual brow and a firm and energetic form of nose would lessen the evil of such an indication, but there is always a tendency towards the grosser pleasures of the senses in a person with such a form of lips.

A mouth with lips habitually apart denotes eloquence, if the rest of the face gives intellectual indications; but if none of the signs of mental power are there it would only signify a chattering person wanting in decision and promptness of action.

A firmly-closed mouth shows courage, fortitude, and determination; even an habitually open mouth will be seen to close with a sort of forced compression when endurance is necessary. Every one closes the mouth after saying, "I am resolved."



A somewhat long mouth, with an upward curve at the corners, and with thin and very flexible lips, indicates wit. Voltaire had this sort of mouth.

Full, flexible lips, with a hollow in the centre of the lower lip, and with the corners turning upwards, denote humour, good-nature, and good spirits.

A mouth with full lips, but in which one side of the lower lip is larger and fuller than the other, was said by the old writers to denote ardour in love and general sensuousness. It is one of the signatures of Venus.

A wart just above the upper lip shows a coarse and cruel nature ; a mole in the same place, love of the opposite sex.

Of course, the shape and placing of the teeth are not without significance in the character given by the mouth. When the upper gum shows above the teeth directly the lips are open, it is a sign of a selfish and phlegmatic nature.

Short, small teeth are held by the old physiognomists to denote weakness and short life, whilst rather long teeth, if evenly set in the head, denote long life.

The more the teeth, in point of size, shape, and arrangement, approach to those of the carnivorous animals, the more violent are the animal instincts in the person ; whilst the more the human teeth in shape and position approach to those of the graminivorous animals, the more placid is the character.

White, medium-sized and evenly-set teeth, which are seen as soon as the mouth is open, but which are never exposed—that is, which do not at any time show the gums—are a sign of good and honest natures.

Projecting teeth show rapacity ; small, retreating teeth, such as are rarely seen unless in laughter, show weakness and want of physical and moral courage. The lower teeth projecting and closing over the upper range are indicative of a harsh nature.

In most faces the mouth or the nose is the more



prominent. Where the nose is the dominant feature, energy, command, and force of will-power, combined (unless the mouth and eyes show great kindness) with selfishness, show themselves in the character. Where the mouth, jaw, and chin are more prominent, the appetites and passions are strong.

Broad jaws, with a broad forehead, mean both force of intellect and force of animal passion. Byron had this combination of brow and jaw; but the lips, which were full and flexible, and with upward-curving corners, redeemed the sensuality given by the jaws, and the intellectual qualities shown by the form of the brow were in excess of the indications of voluptuousness given by the lower part of the face.

A person who has the jaw much broader than the brow and head has strong passions and a weak intellect—the very worst possible combination.

When the jaws are massive and yet the head and brow are more so, we have a powerful character, who can exert all his intellectual powers on one subject—one who has the very valuable faculty of concentration.

Where the jaws are much narrower than the head, we have a character where the sensual instincts are feeble, and where intellect is of a subtle and refined order. Wit is shown by this form of face, especially if the nose is delicately outlined, the tip pointed and somewhat drooping over the mouth.

When the lips retreat on each side of the mouth and open into an oval form with a jawbone which comes to a point at the chin, it denotes a subtle intelligence, tact, and refinement of nature.

A sharp indentation immediately above the chin, between it and the lower lip, shows good understanding.

A pointed chin is a sign of craftiness, wisdom, and discretion and intuitive perception.

A soft, fat, double chin shows epicurism and love of



sensual pleasures of all sorts; it also indicates an indolent temperament. We never see such chins in persons of an energetic, restless nature. Charles James Fox, who was excessively indolent, had this chin even in youth.

A flat chin shows avarice and a cold, hard nature; a small chin indicates weakness, want of will-power, and cowardice.

A retreating chin is a sign of silliness, and, if the brow is shallow, of imbecility.

Where the space between the nose and the red part of the lip is short and very sharply cut, it indicates refinement and delicacy of perception, but not much power—no *force* of intellect; where this space is unusually short, it denotes silliness and weakness of purpose. A rather long but not flat upper lip, especially where the serpentine line of the middle of the mouth is much defined and the middle of the lip droops to the lower lip and is very flexible, denotes an eloquent person. We see this form of upper lip in the bust of Demosthenes, the greatest of Grecian orators; in Cicero, whose eloquence was unsurpassed in his age; in Fox, whose powers of oratory were great; in the demagogue Wilkes, in Edmund Burke, in Lord Palmerston, and numerous other orators.

A very long upper lip, which is flat and which belongs to a straight and formless or too thick-lipped mouth, is a sign of a low and vicious type of character. Almost all the faces of great criminals have this defect, combined with massive jaws and high cheek-bones, which last defect is, both Lavater and Perneti (a great French writer on the subject of physiognomy) tell us, a sign of rapacity and egotism.

A round chin, with a dimple in it, denotes kindliness and benevolence, a tender and unselfish nature. In a very massive double chin the dimple increases the quality of love of sensual pleasures. A square and massive chin shows strong perseverance and determined will.



An old Italian writer says that "women with brown, hairy moles on the chin, especially if these excrescences are on the under part of the chin, are industrious, active, and are good housewives"; they are also, he says, "very sanguine and given to love follies. They talk much, and whilst they are easily excited to return a love which is offered them, they are not so readily prevailed upon to become indifferent. For this reason," he goes on, evidently speaking feelingly, and probably, therefore, with personal experience of the matter, "they should be treated with circumspect, calm friendship, and kept at a distance by a mildly cold dignity of demeanour." He gives no directions as to how this effective "demeanour" is to be arrived at, but at once passes on to another remark on the subject of moles, and tells us that "a mole upon the upper lip, especially if it is bristly, will be found in no person who is not defective in something essential." This is rather a wide way of putting the matter. Are people with this blemish morally, mentally, or physically deficient? Wanting in kissableness such a mouth might be, and this, perhaps, where lips are concerned, *is* "something essential."

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## CHAPTER XXX.

### THE HAIR AND THE EARS.

BLACK hair which is perfectly without any wave or curl, and which lies in lank, lifeless masses, shows a melancholic disposition; a black beard which grows sparsely gives also the same indication. Black hair which is wavy or curling, and very thick, shows force of affection, and a certain ardour in love matters; and so also does a thick and crisp-textured black beard and moustache. The lank, thin, and



uncurling black hair is one of the signatures of Saturn alone; the crisp, curling, and thickly-growing black hair is the combination of Venus and Saturn. The united influence of these two planets on a life gives force of character, for the warmth and impulse given by Venus is tempered by the distrust of Saturn into prudence; thus people with the crisp dark hair get the ardour, combined with prudence, which produces success in life.

Chestnut hair of a soft and silky texture, and not very thick, gives romance of character. This is not the sort of hair which is ever seen on very common-place realistic persons. This tint of hair, crisp or curling, and growing thickly on the head, indicates a warm and affectionate nature. Men with this sort of hair, and with a thickly-growing beard, also crisp or wavy of texture, are jovial and hospitable, and both women and men of this colouring are fond of society, have a good deal of "go" in them, and an immense amount of confidence in themselves. It is essentially one of the signatures of Jupiter; it indicates pride and generosity of character. Avaricious people never have hair of this colour and texture. With full lips and a round chin with a dimple in it, this sort of colouring would give sensuousness almost amounting to sensuality.

Golden hair of a soft, pale gold without undulation, shows gentleness and tenderness, but no force of character. Men having this sort of hair are somewhat effeminate in their tastes, and are wanting in energy and decision. Both men and women having it are incapable of strong affection; they are attracted by the opposite sex, but they are more given to having a series of small interests than one strong love. If this hair is found in combination with the golden-coloured eyes it is indicative of coquetry in the nature; if with pale blue-grey eyes we have languor and caprice—a sentimental but inconsistent person.

Bright golden hair of a rich, deep colour and of a crisp and waving texture growing thickly on the head and some-



what low on the brow, shows an ardent, poetic, and artistic temperament. It is the signature of the sun. Such people are generally fond of music, painting, or poetry. Both men and women having this sort of hair are intuitive in their judgments ; they do not reason about things, they feel them ; they are a little quick of temper, that is, easily ruffled, but they are quickly appeased ; they are gay, and interest themselves in art, even if they are not artists themselves.

Persons with red hair are ardent and vivacious, especially if, with it, they have hazel eyes, in which case they have a bright and quick intelligence, for reddish hair and bright brown eyes are the signature of Mercury. They have a great deal of natural facility for study, and good memories. Red hair, with blue eyes, shows the same warmth of character, but not so much intelligence, and if, with blue eyes and red hair, the eyebrows and eyelashes are white—as is often the case—it is an indication of a weak and capricious nature.

People with red-brown hair, which is very thick and redder over the ears and at the temples and on the beard than on the head, are courageous and hot-tempered. This coloured hair is the signature of the fiery planet Mars, and (unless the other indications in the face are widely different) shows activity and energy in all things. It augments the indications of force and power given by other features, and, in art, gives sense of colour in painters,—force of language and eloquence in poets,—and power in musical composition.

Hair of that colourless, fair colour which French writers call *blond cendré*, or ash-coloured, denotes persons of an indolent and dreamy temperament. It is the indication given by the dominant influence of the Moon at birth. Persons with this sort of hair, in combination with large blue-grey eyes, with fair, long, but straight eyelashes, and very slightly-defined eyebrows of the same blonde colour,



and white, soft skin, are capricious, languid, imaginative, and somewhat melancholic. The imaginative and excessively indolent Théophile Gautier, the French novelist, was of this type in combination with Venus, giving a sensuousness amounting to sensuality.

Women having this sort of colouring of skin and hair are romantic and devoted in a resigned, but not active spirit—that is, they are more generous in words than deeds, for they are incapable of exertion and still less of perseverance.

Persons with soft, wavy brown hair are affectionate, gentle, and loving. Their first instincts are always good and kind. They like society, and are gracious in manners, and, though they are not quite as indolent as those having the soft ash-coloured hair—indicative of the Moon's influence—they are still lovers of repose and elegant comfort.

People with this soft brown hair (which is one of the signatures of the planet Venus) are very open to the impressions of beauty, and they abhor noise, discords, and quarrels; men with this sort of hair, like those with *pale* golden hair, are somewhat effeminate, and are easily moved to tears.

Large, fleshy ears (especially those which have the lobes of the ears red) show coarseness of nature and sensuality.

If the ears stand forward so as to show their entire form when the face is seen from the front, it denotes rapacity and cruelty.

Long-shaped but small ears indicate refinement; a very small ear, close to the head, shows delicacy of perception, refinement, but also timidity.

The ears should be so placed as not to be higher than the eyebrow, or lower than the tip of the nose; if set in too sloping a direction they show timidity; if too upright, animal instincts, courage, amounting to cruelty, especially if they obtrude from the head.

A thin ear shows delicacy and poetry of feeling; a thick ear, the reverse.



A wide space between the wing of the nose and the ear-hole shows coarseness of nature ; too little space, meanness and coldness of temperament.

Ears of a deep red colour show animal instincts ; perfectly colourless ears denote timidity and want of warmth of temperament.

An ear to be perfect should be rather small than not ; in height it should not be higher than the eyebrow and not lower than the nose ; in colour it should be of a very delicate pink, and a little, but a very little, deeper in shade at the lobes.

Middle-sized ears, rather close to the head, are the signature of Jupiter ; large ears of Saturn ; delicate, long-shaped ears of the Sun, and also of Mercury, only those bearing the signature of Mercury are more coloured, whilst those of the Sun are pale. Very upright ears, standing forward, are the signature of Mars ; small, round ears, delicately tinted pink, and close to the head, show the influence of Venus ; whilst middle-sized round ears, of a very pale colour, are indicative of persons born under the influence of the Moon.

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## CHAPTER XXXI.

### THE COMPLEXION.

THE complexion (that is, the colouring of the skin, hair, eyebrows, eyelashes, and beard) is what shows the temperament. The old Italian writers, as well as Holler, Zimmerman, Obereit, and a multitude of others, from Huart to the old mystic Jacob Boëhme, and from him to Lavater, have written at length on this part of physiognomy, all more or



less cleverly, none quite satisfactorily ; some, like Jacob Boëhme, admitting the power of astral influence ; others, like Lavater, completely denying it. The classifications of the temperaments given by these various writers are somewhat different ; but, without entering into these differences, I shall pass on to my own theories on the subject, which are, it is needless to say, based on a belief in astral influence.

The temperaments are four in number—the choleric, the melancholic, the nervous, and the lymphatic.

The choleric is the result of the dominant influence of Jupiter or Mars, or both. People born under this influence, when Jupiter is dominant, have a fresh-coloured skin, hair of a reddish and crisp or curly brown, eyebrows and eyelashes and beard of the same colour ; they early become bald, but the baldness is more at the top of the head than over the brow ; they are gay and affectionate, but quick-tempered. Those of the choleric temperament in which Mars is the dominant planet have red hair and beard crisply waving or curly ; their eyebrows are of the same colour, and grow low—that is, close to the eyes ; their eyelashes are short, thick, and curly upwards ; and their skin is of a red-brown tint. They are hot-tempered, jealous, courageous, petulant, and very domineering. In fact, those born under the fiery planet Mars have the choleric or hot temperament more fiercely accentuated than those born under Jupiter.

The melancholic temperament is the result of the influence of the planet Saturn alone. Those of this complexion or temperament have pale or greenish-tinted, or sometimes earth-coloured skins ; their hair, eyebrows, and beard are black, thick, and absolutely without undulation of any sort. The eyebrows of persons of the melancholic temperament are generally set close together, very often meeting over the eyes, and are somewhat raised at their commencement, but droop closely over the eyes at their termination. Persons of this temperament, unmitigated by other influences, are



morose, melancholy, inclined to avarice, cautious to excess, and generally jealous. They have neither hope nor enthusiasm but they are constant in their affections, patient and persevering. They have an instinctive love of occult science, and are superstitious, whilst at the same time they are often doubters of revealed religion.

The nervous temperament is that given by the influence of the Sun or Mercury, and is the temperament which is more especially that of writers, artists, and musicians. When the Sun is the dominant planet the hair, beard, and eyebrows are of a bright golden colour, which sometimes shows a little red tinge here and there, especially about the beard. The eyelashes are of the same colour, and are always long and curved, and the skin is bright-coloured, but of a yellowish hue. People of this temperament are imaginative, bright, gay, and affectionate, yet not constant; they are generally fond of poetry and all the arts, and are very open to the influences of beauty. Those of the nervous temperament who are under the dominant influence of Mercury have bright brown or auburn hair inclined to curl; their eyebrows, long and delicately marked and slightly arched, are of the same colour; their skin is soft and fine, not very bright-coloured, and of a pale yellowish tint. Those of the nervous temperament especially influenced by Mercury are eloquent and vivacious, and if not writers they are interested in literature or art, and given to the study of the occult sciences.

The lymphatic temperament is that given by the influence of the Moon, or of the Moon in combination with Venus. Those born under the especial influence of the Moon are of a pale complexion; their skin is soft, and their hair long, thin, and quite devoid of curl; their faces are round, and the nose is small in proportion to the size of the cheeks; their eyes are round and of a pale, colourless bluish green, or very light grey-blue colour; their eyebrows are very fair; their chins fleshy and somewhat retreating. People of



this temperament are indolent to excess, rather capricious, imaginative, and very dreamy. They love art of the fantastic order, and literature which treats of out-of-the-way subjects. Those of the lymphatic temperament, where Venus is the dominant planet, have hair of a deeper brown, sometimes almost black, and the skin, though inclined to be white, is tinged with colour in the cheeks; the face is still round, but not so large in proportion to the nose and brow as in persons of the lymphatic temperament given by the sole influence of the Moon; the eyes are generally brown, but have the same languid movements as those of persons born solely under the Moon's influence; they, too, are gentle, but gayer, and of course warmer in their loves than those born under the influence of the Moon, but, like them, they are a little inconstant.

Of course, it is rarely, if ever, that a person is of one of these four temperaments without some admixture from one or more of the three others.

Persons whose temperaments are both choleric and melancholic are rare, because these temperaments are somewhat contradictory; but they do exist.

Such persons might have the long features and lank black hair given by the melancholic temperament, with the red complexion which belongs to the choleric temperament, in which case the character would be less gay and more gentle, the quickness of temper would be softened, and, on the other hand, the taciturnity and moroseness of the melancholy temperament would be mitigated by the animation of the more choleric nature.

A union of the melancholic temperament with the nervous or artistic temperament gives nobility to the beauty of the latter. The hair might then be chestnut instead of gold, the eyes of a deep dark grey, and the complexion pale. Persons with such a combination of temperaments are eminently poetic; in fact, it is this union of temperaments (above all when Mercury is the dominant planet) which produces genius.



The union of the lymphatic temperament with the choleric produces a person of fair, delicately-coloured complexion, with soft brown hair and brownish grey eyes, which move more rapidly than those of the purely lymphatic type. Such persons are fitfully energetic, fond of society, but somewhat capricious in their friendships.

The union of the melancholic with the lymphatic temperament gives a person with a soft olive complexion, black hair, a round but not large face, straight but not aquiline features, and very beautiful dark eyes, so dark as to look almost black, or large clear grey eyes with very dark lashes. This union produces a very dreamy nature, yet possessing much reticence (given by Saturn) and the gentleness peculiar to the influence of Venus and the Moon. The evil influence of Saturn is mitigated by this union, and the prudence and logical power belonging to those born under Saturn give force to the weakness and indolence of the lymphatic temperament.

The union of the nervous with the lymphatic temperament gives a pale creamy skin, pale brown hair of a yellowish tinge, large light hazel eyes, delicate, lightly marked eyebrows, and a round face. Persons having this combination of temperament are eloquent, subject to fits of depression, but of pleasing manners. This combination gives science in musical composition, love of beauty in all things, power of affection, but yet no great constancy, for this is especially the impressionable temperament. The old mystic, Jacob Boëhme, at the close of his curiously interesting and quaint little book, "A Consolatory Treatise on the Four Complexions," gives the following sound advice:—

"The melancholy complexion should not perplex his soul with the reading of many books, but rather adhere solely to the Scriptures, in which he shall find durable and steady comfort. The melancholy complexion should also, with great care, avoid drunkenness, that the soul be not overladen and pressed down by the power of the earth."



He goes on to tell the man that is of the choleric complexion that he "must above all things exercise himself in humility, for this complexion has a native lustre of its own, but is commonly void of mildness unless it have Venus in the ascendant"—that is, unless the choleric temperament is softened by the admixture of the lymphatic.

Of the nervous complexion he says, "Thou must live orderly to this noble complexion, but let not hypocrisy take place in it. By the largeness of thy comprehension thou art capable of great inventions; take heed thou bring not stubble and straw to thy habitation. A sober, temperate life is good for thee; keep thyself carefully from drunkenness, else thou castest thyself, wilfully, into thine enemies' arms. Thou art much inclined to love; place it upon the right object, and love not unchastity and pride." Could there be better advice to any one of this artistic temperament?

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## CHAPTER XXXII.

### CONGENIAL FACES.

By "congenial faces" physiognomists mean such faces as show some dominating quality with few, if any, contradictory indications. Now, as very few people are born under one entirely dominating astral influence (and it is this influence which gives the temperament), such faces are very rare; but as a physiognomical description of these "congenial faces" would be useful to the students of the science, this chapter will give the indication of special qualities on every feature of the face.

Gentleness and calm, the special qualities of the lymphatic temperament, are shown by a round, smooth forehead,



in which the two arches are not much marked, and of which the skin is soft and almost without wrinkles—certainly without the two *short* perpendicular wrinkles between the eyes, which denote the quick and choleric temperament. One may sometimes see the long, upright wrinkles between the eyes, which show thought; but, generally speaking, the foreheads of gentle and calm natures are quite unwrinkled, except, of course, in old age; the eyebrows are delicately marked and somewhat arched, and never of a darker colour than the hair. The white of the eyes is clear and liquid, and the eyes are generally blue or of a bluish grey, with well-defined but not heavy eyelids; the lines of the eye, both above and below, cut the pupil of the eye; that is, the *whole* circle of the pupil is not seen either above or below. The eyelashes of calm and gentle natures are rarely curved upwards, but are very straight, silky, and never of a darker colour than the hair, which is also fine, soft, and straight, or, if at all waved, it has loose, large undulations. The nose is invariably without a rise upon it, and is generally small in proportion to the face; the nostrils are long and narrow, and not very flexible or open; the tip of the nose is never pointed, but softly rounded, and never either turned up or down, for the upturned nose shows petulance, and the downward bent nose melancholy. The mouth of very calm persons is medium size, with moderately full lips closing evenly; the jaw is not large; the chin is round, rather small, and somewhat retreating; and the ears are placed in a sloping position, and lie close to the head, which is generally round in shape. The skin is fine, soft, and generally pale, or tinged only with faint colours. Blue veins showing at the temples are a sign of refinement and gentleness of nature.

A congenial face, showing energy and quickness of temper, is one in which the forehead is somewhat square, and with the two short horizontal wrinkles between the



brow very much developed; the skin of the brow is never very white or very smooth; the eyebrows are short and thickly marked, or they are sharply defined in a long line close to the eyes and nearly meeting over the nose; they are generally darker than the hair, which is of a reddish brown, crisp or curly, and of a coarse, strong texture. The eyes are brown or of a blue-grey, with greenish tints in them, and move quickly, yet fix themselves with a fierce, steady gaze on the person addressed; the eyelids go far back, and show the whole of the pupil of the eye at all times; the nose is always large in proportion to the face, and has a very decided beak-like rise upon it, and the nostrils are large and open; the mouth is small in proportion to the jaw (which is large), and the lips are never full; the teeth are large, long, and pointed; the cheek bones are generally prominent, but the face thin rather than fat; the ears are long-shaped, placed high in an upright direction, and stand out somewhat from the face: this sort of ear is never seen in a gentle or timid nature; the chin is large, pointed, and advancing; the skin is hard and somewhat high coloured.

The congenial melancholic face is long, thin, and pale-coloured, and, after extreme youth, the skin in these faces becomes very much wrinkled, not only across the brow in straight lines, but a multitude of oblique wrinkles also appear, as well as the two perpendicular wrinkles between the eyes, which indicate thought. The hair is long, straight, dark, and never very thick, except in extreme youth. The brow is high and narrow, the head a long oval; the eyes are either sunken or with heavy lids which half cover the pupils. They are generally black, or what we call black, and the white of the eye has a yellowish tinge; the eyes move slowly, and in repose are always bent to the ground; the eyebrows of the melancholic face are black, higher at their commencement over the nose, and very close to one another, and then drooping in a long line near to the eyes



at their termination; the cheeks are thin, and appear hollow from the largeness of the jaw, the under part of which is generally projecting: The mouth is large, but the lips are thin, and droop very much at the corners; the lower lip generally appears to project, from the form of the jaw; the teeth of persons of the purely melancholic temperament are generally of a yellowish white, and are long shaped and even; their ears are large, and set in a sloping position, and rather low in the head; the nose is straight, and long in proportion to the rest of the features, thin and very pointed at the tip, which is much bent over the lips; the nostrils are long, closed, and not at all flexible; the line from the wing of the nose to the mouth is very much marked in all melancholic faces; the chin is long, and somewhat heavy, on account of the large form of the under-jaw.

A congenial face which shows *cheerfulness* is round, fresh-coloured, with a smooth brow, a short, straight nose, slightly turned up at its tip; blue or brown well-opened eyes, with curly eyelashes and arched eyebrows lying somewhat high above the eyes; the hair is bright-coloured, and generally crisp and not very fine in texture; the mouth is somewhat large; the lips red, with flexible curves, and very much turned up at the corners; the cheeks are fleshy and dimpled, and the chin round.

*Avarice* is shown by a head which is very flat at the back, and a forehead which is perpendicular and narrow and very much covered with oblique wrinkles; the nose is very thin and pinched, and leaning slightly to one side; the mouth is long, but the lips are thin and very compressed; the eyes are small, generally of a dull grey colour, and the eyelids are thin and very wrinkled; the jaws are very large, and the cheeks are thin and wrinkled; the chin is pointed and has no superfluous flesh upon it, and, above all, no indentation under the lower lip.

*Tenderness* in a perfectly congenial face would be shown



by a low round forehead, long sweeping eyebrows, with a downward bend in the middle, and stretching across blue-veined temples. The eyes are large, long-shaped, with rather full lids, and are of a blue or blue-grey or soft brown colour; the lashes are long and rather straight, and of a soft and silky texture. The hair of very tender persons is either auburn or brown, and it is always fine and straight, never crisp or curly; the nose is straight and delicate, with flexible, oval-shaped nostrils; the lips full, and of a delicate pink-red, closing softly over small, straight, and white teeth; the jaw is delicate, and not much accentuated; the chin round, fleshy, and adorned by a dimple, but there is none of the superabundant fleshiness known as a "double chin" beneath it. The complexion—that given by Venus—is a soft roseate tinge on a blue-white skin.

*Generosity* in a congenial face would be shown by a full, almost square yet low brow; eyebrows richly marked, and sweeping across the forehead in grand and generous lines, not much raised or much drooping to the eyes; the eyes are large, with decided lines in the eyelids, and are generally a clear blue or honest brown colour; the eyelashes are brown, and have an upward curve; the nose is short, fleshy, and with a rise upon it; the lips very full; the mouth somewhat large with fine flexible curves; the cheeks are rounded, the complexion well coloured, the chin round, fleshy, and with a strong indentation under the lower lip.

*Ardour* in a thoroughly congenial face would be shown by a medium forehead, with the short horizontal wrinkles between the eyes, a straight, thin, long nose, with very flexible nostrils; large, long, almond-shaped eyes, very liquid in their light, but wide open and quick in their movements; the eyebrows long, near the eye, though very flexible, and very well defined, but delicate, a little ruffled, but not meeting at the starting point over the eyes. The lips well defined, the upper lip rather short, and, when



closed, showing a fine line in three curves ; the chin rather angular (from the oval-shaped jaw), and quite devoid of dimple or any superabundant fleshiness.

*Sensuality.*—A thoroughly sensual face, that is, one in which every feature gives indications of this quality, is one in which the forehead is low and flat, with the hair growing thickly upon the temples and low down upon the forehead, so as to leave but little space between it and the eyebrows. At the same time excessive baldness at an age when it is not to be expected, in conjunction with a face in which all the other indications of sensuality are present, would, to the physiognomist, suggest the same reading as the superabundance of hair.

The eye-bones of the sensual face are not strongly defined, but the eyebrows are thick, arched rather than straight, and not at all close to the eyes. The nose is thick and fleshy, either very much sinking between the eyes, flat, and spreading over the face, and with a round and fleshy tip, or it is prominently arched from the root, though still fleshy, and the tip of it bends very much over the lips. The eyes of such a face are large, black, with heavy lids, and very slow in their movement.

The cheeks are fleshy, and there is a wide space from the wing of the nose to the ear, which is large, and of a deep colour, especially about the lobes, which might almost be called red. The space from the nose to the upper lip, in sensual faces, is always long and flat—that is, the cutting between the nose and lip not sharply defined ; the lips are very large and deep coloured, the lower one projecting and hanging. The chin is heavy, and has that superabundance of flesh beneath it called a “double chin.” A brown wart or mole on the chin, or on the neck immediately beneath the chin, from which spring some harsh and curling hairs, is a sign of extreme sensuality. The form of the head is somewhat flat, with not much elevation above the ears, and with a very great protuberance at the back,



and a broad and fleshy throat. The hair, both of the head and beard, is black or dark red bronze—sometimes of a fiery red.

*Purity.*—A face suggestive of this quality has a somewhat high brow (that is, the brow, if anything, longer than the nose, certainly not shorter), of which the flesh is soft, and what few lines there are on it are only occasionally discernible. The two arches of the forehead are equally, but not much, developed, the line of the eyebrow is well defined, and the eyebrows—long, sweeping, and delicately though clearly marked—are straight and somewhat close to the eyes. The nose is without any rise upon it, taking the pure, straight line from the forehead which we see in the Greek statues of Pysche. It is delicately cut at the wings, and the nostrils are oval and flexible, but not very open. The eyes are medium size, of a clear blue or bluish-grey colour; the iris flecked with white specks, which give to the eye the pure radiance of a star; the eyelids go well back from the eyes, which have a gentle yet fixed glance. The eyelashes are of a soft light brown, and neither they nor the eyebrows are darker than the hair, which is of the same tint or of a pale gold, in which case the eyelashes and eyebrows are also very light. The space between the nose and the mouth is short and sharply chiselled; the upper lip is well defined, but not thick, and meets the lower lip in a curved and somewhat compressed line; the mouth is well defined at the corners, which are raised. The chin is pointed rather than round, making the face of a severely oval form. The head, too, is oval and the back of it but very slightly projecting; the ears are small, especially the lobes, rather long-shaped, without colour, and close to the head. The skin is clear, firm, though not hard of texture, and delicately pale.

*Firmness* is shown by a face in which the brow is broad and square, with very low-lying, strongly-marked eyebrows; the eyes, of a light grey, are not large, but have a



clear and unflinching glance ; the eyelashes are short, thick, and very dark ; the hair dark also, and strong, crisp, or curling. The nose is thick and broad-backed, with a decided rise upon it. The lips are somewhat thin, or if thick are very much compressed, the cheek-bones are prominent, the jaw large and strongly defined, the chin square and somewhat bony. The head is large rather than small, and rising at the top ; the ears are medium size, slightly coloured, and set somewhat straight on the head.

*Deceit* is shown by a flat perpendicular brow, in which there are a quantity of oblique wrinkles ; the eyebrows are very flexible, somewhat bushy, and often descend so as to hide the eyes, which are small and sunken, and have a quick and shifting movement, never fixing themselves for any length of time on the person addressed. The lines of the eyes are not arched in the centre, and the corners are oblique ; the eyes are set very close together, and are black or of a greenish-blue. The nose is long, thin, and irregular in form, and has many lines on both sides of it, which become visible on the slightest motion, and never entirely disappear even in a state of complete rest. The mouth is thin and very flexible ; the upper lip has an uneasy, twitching movement, and when the mouth closes (although it does so in a straight compressed line) the lower lip projects. The chin is angular and fleshless, the head narrow and flat at the back, the complexion pale, the hair of that colourless fair tint which is one of the indications of the Moon's influence, for the bad aspects of the Moon give deceit.

*Stupidity* is shown by a very disproportionately large brow, in which the upper arch is very much more projecting than the lower one (that over the eyes), and with a perfectly flat, unwrinkled space between the eyes, which are large and very far apart, of a dull light-blue or yellow-grey colour, with the pupil of the eye very small in proportion to the white, and in which the lines of the eyes both above and below do not touch the pupil. The eyebrows are only faintly



drawn, and the eye-bones very little defined. The nose is small in proportion to the face, which is generally large, very flat, and fleshy. There is no rise upon the nose, which is flat to the face, broad, and fleshy at the tip, with round nostrils. A *very high* nose, of an exaggerated form, like that of Punch, set in an otherwise stupid face, is quite as suggestive of dulness as the snub or broad, flat nose, only this combination is not so frequent as the other. The lower part of the face in stupid people is always large in proportion to the upper; the space between the nose and mouth is long and flat, and three curved lines go directly from the wings of the nose to the corners of the lips, and are distinctly visible even when the face is in repose, although they become still more accentuated in laughter.

A *timid and vacillating nature* is shown by a long, narrow forehead, intersected by faint and confused lines in all directions, very faintly marked, almost white eyebrows and eyelashes. The eyes are large, somewhat projecting, and have a glance which is continually shifting, or they are small, with an uncomfortable twitching motion in them; the eyelids are thin; and covered with small lines, the nose is invariably long, and lies close to the cheeks without any rise upon it; the wings of the nose are angular, not rounded, and droop somewhat; the nostrils are small, long, and closed; the mouth, which is small, with the upper lip very much advanced and the corners drooping, is never quite closed for any length of time; for after the compression of the lips for a few seconds they part again, the lower lip hanging loosely down; the chin is small and very retreating; the hair is colourless; the ears, small, close to the head, set in a very sloping position, and low down in the head; the skin is soft, and the colour of it continually varying. It should be observed that in all timid people the nose is whiter than the brow.

A face in which every trait is expressive of *Indolence* is one in which the forehead is low, flat, and fleshy, the head



is round and with not much elevation above the ears, whilst at the top it is almost flat, and begins to sink after the centre instead of rising, as a firm and energetic head does, before the turn. The eye-bones are never well defined in the congenially indolent face, and the eyebrows (which are placed very high on the forehead) are arched rather than straight, and both they and the eyelashes are generally lighter than the hair, which is of an undecided colourless brown, fine of texture, but thin in its growth and without any crispness or curl in it. The eyes of an indolent person are never brilliant, and are of a grey, greenish-blue, and have a slow movement beneath heavy lids, which invariably in indolent natures are so drooping as to cover quite one-third of the pupil of the eye; the nose of an indolent person is very low at the starting-point between the eyes, and is short and small in proportion to the rest of the face; it is also completely without any indication of a rise upon it; indeed (when seen in profile), the nose of an indolent person generally appears to sink where the energetic nose rises; the tip of the nose is always round and fleshy; persistent indolence is impossible to persons with long, sharply-defined, and very pointed noses. If the chins of such persons are round and very fleshy underneath, they may have their *fits* of indolence (after that over-indulgence in the pleasures of the senses which such a form of chin denotes); but, with a high and pointed nose, the restlessness of the nature belonging to such noses will soon reassert itself; but although physiognomy presents us with many and often very puzzling contradictory indications in the same face, it is rarely that the full and fleshy double chin appears in conjunction with the pointed nose. To return to the "congenial" indolent face. The cheeks are large, very fleshy, and meet beneath the chin in that hanging form called a "double chin." The mouth especially denoting indolence of nature is not very large, but is full-lipped and pale coloured, and is rarely quite closed. The skin is soft, somewhat flabby in texture, and without



vivid colours of any sort ; the ears are somewhat large, but set in a sloping direction, like those of the gentle natures, and lie very close to the head.

A person of thoroughly *envious* nature has a thin, long face and head ; the forehead is high (or appears to be so from its excessive narrowness), and is covered with complicated lines or wrinkles in all directions. The eye-bones are very strongly defined, but, instead of taking the slightly arched form belonging to good and generous natures, they are quite straight and appear to overhang the eyes, which are sunken, small, and of a dull, greenish-yellow colour ; the eyebrows are long and narrow, but strongly marked, a little raised, but very close at their starting-point, and often meeting over the nose. Between the eyes of envious persons there are four faint perpendicular wrinkles (the result of the continual knitting of the brows in discontented anger at another's success), but they are not so strongly marked as the two short wrinkles, which have been already described as denoting the habitually choleric nature, nor are they as deep and long as the two perpendicular wrinkles which indicate thought, a capacity for concentration, and therefore good intelligence.

The perpendicular wrinkles of the envious face are quite different to these : they are four in number, and they are as finely traced as the many complex wrinkles which cross the brow in all directions, making it appear to be covered with a network of oblique lines. The nose is long and thin, with very large wings and long thin nostrils, and, as the nose in an envious face has the same downward bend as that of the melancholic face, the nostrils appear to turn up at the outer end ; from the wing of the nose to the corners of the mouth there are many fine long lines, intersected again by still finer ones crossing the cheeks in all directions. The cheeks are thin and hollow ; no thoroughly envious nature is ever fat. Shakespeare, that wonderful reader of human



nature in all its aspects, makes Cæsar, after speaking of the “*spare* Cassius,” say,—

“Such men as he be never at hearts’ ease  
Whiles they behold a greater than themselves.”

The mouth in an envious face is long and thin, with very little of the lips showing, and closes in a compressed line, of which one side droops more than the other. The chin is long, pointed, and bony, and there is no line or indentation of any kind between the lower lip and the chin, for this is an indication of selfishness, and all envious people are so. The gums of envious people are pale coloured, and the teeth long and of a yellowish white; their smile is forced, hard, and disagreeable, the many lines about the mouth and cheeks becoming then more apparent. The hair, eyes, and eyebrows of envious people are generally dark, the skin harsh and dry, and of a pale yellow colour, with greenish tints under the eyes.

*Imagination* (poetic nature) is shown by a head which with the face, makes a perfect oval. The brow is low, but very broad and full; the lower arch,—that of intuitive perception,—being more fully developed than the upper arch, which gives reflection; but this, of course, is not wanting, only it is not quite so accentuated as the other qualities given by the fulness over the eyes. The brow is especially full at the temples, just above the line of the eyebrows, giving ideality,—creative power. The eyebrows are long, very flexible, raised at their commencement, well defined, and sweeping over the eyes, until they finish in a delicate drooping line on the temples. The brow is clear from lines, with the exception of three almost straight and equidistant horizontal lines immediately above the one deep perpendicular line between the eyes, already described as indicating marked abilities. This perpendicular line has sometimes the two others indicating power of concentration on each side of it. The eyes are large, almond-shaped, and of a



blue-grey tint flecked with orange, very varying in colour, and very liquid; the lashes are long, rather straight than curling, and both they and the eyebrows are darker than the hair, which is of a golden brown, or rich chestnut, slightly waving, and of a fine and silky texture. The nose is long and apparently straight, but (when seen in profile) a slight and very delicately-defined rise is apparent upon it. The wings of the nose are also very delicately articulated; the nostrils are long, pointed towards the tip of the nose, and rounded towards the wings; they are very flexible, and inside of a rosy pink colour. The upper lip is well cut, neither very long nor very short, but, like the eyebrows, very flexible, moving with every passing emotion, for, as Dr. Carus, in his "*Symbolik der Menschlichen Gestalt*," says: "The upper lip is the organ of sensibility, whilst the under lip, being only for the reception of food, is less suited to reproduce the movements of the soul." In the mouth, especially that of the poet, the under lip is full, giving warmth and sensuousness, but it closes well with the upper lip, and is not at all protuberant or hanging; a small dimple is at times apparent, when the person is speaking, at the corner of the left side of the mouth. This is rare, but as it is given by Venus, it is a sign of a sensitive and poetic nature. The chin is round, medium-sized, but not fleshy, forming a soft oval with the cheeks. The ears are small, long-shaped, set in a gentle slope, rather close to the head, and delicately coloured. The complexion is ordinarily pale, but flushing easily with a deep and vivid yet quickly-fading colour. In imaginative people the blue veins on the temple are very apparent, and there is frequently a blue vein, shaped like the letter v, apparent in the middle of the forehead.



## CHAPTER XXXIII.

## THE SIGNATURES OF THE PLANETS ON THE FACE.

THOSE born under Jupiter have fresh complexions, large, smiling, blue or grey eyes, with thick, well-formed eyelids; their eyelashes are long and fine; their hair—which is chestnut, or, if tending towards black, is a brown, not *blue-black*—is curly and supple, and they generally have well-marked and somewhat arched eyebrows; their noses are straight and well-formed, but somewhat fleshy; the mouth large, but with generous, curved and full lips, the upper lip projecting over the lower one; their teeth are large, and the two front ones are generally longer than the rest; their cheeks are fleshy and firm; the cheek-bones are well-defined, without being prominent; the chin is large, with a dimple in the centre of it; their ears are of medium size, and lie somewhat close to the head. The men born under Jupiter have thick curly beards, but get bald early in life.

Those born under Saturn have thick, but straight blue-black hair; they have long-shaped heads, thin, almost hollow cheeks, large jaws and very high cheek-bones. Their eyebrows are very dark, generally meeting between the eyes, raised at their commencement over the nose, then drooping in a long melancholy line towards the eye at their termination on the temples. Their eyes are sunken, very dark and melancholy, and the white of the eye is of a yellowish tinge; their ears are large, but lying close to the head; their noses are long, thin and pointed, bending down over the lips, and the nostrils are closed and inflexible; their mouths are large, the lips thin, and the lower one somewhat projecting; their teeth are long and white in youth, but they lose them early; the chin is long and rather large, without being fleshy; the jaw is massive, with the under jaw somewhat



projecting. Those born under the dominant influence of Saturn never have any colour in their cheeks, and their skin is dark, of a yellow or leaden tint, and wrinkles easily. Of course it is seldom that anyone is born under the *sole* influence of one planet; the ugliness of the Saturnian type is much mitigated by the influence of Jupiter, and the union of Venus with Saturn often produces positive beauty of a serious and melancholic sort. Many of the very strikingly beautiful Spanish faces show the combined influence of Saturn and Venus.

Those born under the dominant influence of the Sun have regular features, and a soft skin of a pale yellow tint, but with colour in the cheeks and lips. Their hair is long, soft, and fine, of a golden fairness, not flaxen, but of a *red-gold* tint; their eyebrows are long and rather sweeping; their foreheads are rounded and prominent, without being high. Their eyes are of a bright golden-brown or greenish-grey, and they are brilliant and well-shaped, the white of them being pure and limpid. The eyelashes are a little darker than their hair, rather long, and curve slightly upwards; their eyebrows are also a shade darker than their hair, and are traced in a long, delicate, slightly arched and sweeping line over the eyes, extending to the temples. Their cheeks are well covered, without being plump; their jaws are a long oval, and neither the cheek-bones nor the jaws are at all prominent. Their teeth are even, but of rather a yellowish-white; their mouths are neither large nor small, but well-formed, with the lips meeting evenly, that is, neither the upper nor the lower lip projecting. Their ears are medium-sized, rather long in shape, lying close to the head, and the lobes of them are fleshy and slightly coloured of a pinkish hue. The chin is rather prominent, round and well-shaped, like those of the antique statues, but not fleshy. Those born under the influence of the Sun have frequently weak sight, especially if their birth has taken place during an eclipse.

Those born under the influence of Mercury have long



faces, and delicate, mobile features. Their skin is fine, soft and honey-coloured, but changes in tint with every passing emotion, for those born under Mercury are of a nervous, impressionable temperament. Their hair is of a reddish, not golden, brown (what is called auburn), very fine and supple. Their foreheads are high and prominent; and their eyebrows, which are long and delicately traced, lie very low over the eyes and are very mobile, moving up and down with every emotion. The eyes of those born under this planet are somewhat sunken, of a hazel or dark-grey colour; they move quickly and have a restless expression; the white of the eye is (like that of those born under Saturn) of a yellowish tint; and the lids of the eyes are thin, and do not droop at all over the eyes. Their noses are straight and long, with delicate nostrils; the tip of the nose is round rather than pointed, and frequently has a small cleft or dimple, which is, however, only faintly perceptible in certain lights, at the extreme tip. They have delicate mouths which droop a little at the corners, and the lips of which are thin, mobile and often a little apart; the upper lip is thicker and more projecting than the lower lip; the teeth are small and even. The chin is long, pointed, and a little projecting at the tip. The head is oval-shaped, and full at the sides.

Those born under the planet Mars have short, square-shaped, but small heads, with high foreheads on which the hair grows far back, leaving the forehead much exposed. Their faces are round, sometimes square at the lower part; and their skin is hard and dry, and of a red colour, especially about the ears, which are long-shaped, set straight, and rather high on the head, and slightly projecting from it. Their eyebrows are short, sometimes stopping midway over the eyes, very bushy, and lying close to the eyes. Between the eyebrows are several short upright wrinkles. The hair is of a red or sandy colour, coarse, and very curly. The beards of men born under Mars are thick, short, and of the



same fiery colour as the hair. Their eyes are grey or red-brown, and are large, round, very wide open, and have a fierce and fixed glance; the white of the eye in those born under this fiery planet is often bloodshot. Their mouths are large, but the upper lip is thin and compressed; the lower lip is somewhat thicker than the upper lip. Their noses are short and aquiline, with dilated nostrils. Their chins are projecting and somewhat massive, for the jaw is strongly developed; the cheeks are somewhat hollow, and the cheek-bones very marked.

Those born under the influence of the Moon have round-shaped heads, broad at the temples (showing ideality—the Moon gives imagination). The forehead is full over the eyebrows, but retreats at the top; it is broad and low. The complexion is pale, almost colourless, and the skin is soft. Their hair is fine, soft, of a colourless fairness, no golden tint in it, and it is never very thick. The faces of those born under the dominant influence of the Moon are large and round; the nose is (in proportion to the face) small and short, its tip is rather round than pointed. Their eyes are large, projecting, of a pale blue or grey colour, and have thick, white, and drooping eyelids, fringed with long, straight, pale-brown eyelashes. The eyebrows are of the same colour as the hair, very lightly marked, but joining over the nose. Their mouths are small; but their lips, which are of a pale colour, are full and pouting, and are rarely quite closed. Their teeth are large, and often irregular. Their chins are round, fleshy, and retreating. Their ears are also round, medium size, pale coloured, set in a very sloping direction, and lying close to the head. If born during an eclipse of the Moon, they are sometimes blind.

People born under the influence of Venus have a great resemblance to those born under Jupiter, only their beauty is more feminine. They have the white and delicately tinted skin of the Jupiterians, but it is still softer, finer, and more transparent. They have round faces, the cheek-



bones and the jaw-bones are not at all apparent ; their cheeks are softly rounded, and generally ornamented with dimples ; their foreheads are a delicate oval, and rather low, and have delicate azure veins at the temples. The eyebrows of persons born under the influence of this beautiful planet are dark, and beautifully marked in long sweeping but very delicate lines, but not meeting over the nose. Their hair is long, thick, soft, undulating, and of a light brown colour. Their noses, which are broad at the root between the eyes, are straight and delicate, not at all pointed, but rather rounded at the tip ; \* the nostrils are round, but dilated and very flexible. Their eyes are large, clear, humid, and somewhat projecting ; the pupils are large in proportion to the white of the eye, which is limpid and of a clear transparent bluish white ; their eyelids are well-formed, and blue veined. Their mouths are small and of a beautiful red colour ; the lips are full, and especially the lower one, the right side of which is slightly larger than the left. This is a particular Signature of Venus, as is also a small dimple near the corner of the mouth. The teeth are white, small, and evenly set in coral-tinted gums, and the chin is soft and round, and has, like the chin of Jupiterians, a dimple under in it.

Although the signs just described are those given by each planet, as it rarely happens that anyone is born under the influence of one planet only, but generally of two or more, it is rarely that we see a face which gives the pure type of any one planet without admixture. It is for the physiognomist to examine and ascertain which is the dominant planet.

The union of Saturn and Jupiter gives a pale skin without freshness, chestnut hair, and eyes almost black ; if the features show the type of Saturn rather than those of Jupiter, then Saturn will be the dominant planet.

The union of Saturn with the Sun would give soft yellow skin, chestnut-coloured hair with a golden tinge in it, and

\* The noses of those born under Venus are frequently slightly upturned at the tip ; they are never bent downwards over the lips.



medium-sized dark eyes ; again, the form of features would decide which planet dominated.

Saturn with Mercury would give a pale dark skin, rather long face, quick-moving black eyes ; the form of the head, features, and jaw would decide which planet was dominant ; the under-hung jaw is peculiarly Saturnian, and always shows the potent influence of that melancholy planet. The union of Mercury and Saturn (where the former is dominant) gives genius ; for Mercury gives bright intelligence, and Saturn concentrative power.

The union of Saturn with Mars gives dark hair with a reddish tint in it, dark eyes and a brown skin with red in the cheeks ; if the nose is short, and there are the short wrinkles between the eyebrows, Mars would be dominant.

The union of Saturn and Venus gives a pale complexion, dark hair, a round face if Venus dominates, and the most beautiful eyes in the world, of dark blue with dark eyelashes, of a soft melancholy brown ; the nose is long, but not pinched and pointed, as when Saturn is dominant ; the lips, too, are generally beautiful, following the type of Venus. Of course, if Saturn dominates, then Venus only appears in the eyes and tint of the skin.

Saturn with the Moon gives a very dull, colourless skin, beautiful dark eyebrows, and either large dark eyes or light eyes with very dark eyelashes. This combination gives an imaginative and superstitious person. If the Moon is dominant, the face is round and the nose small.

The union of Jupiter with the Sun takes a little of the whiteness from the skin of the Jupiterian, and gives a clear brown skin with colour in the lips and cheeks ; the hair of a golden brown. This conjunction is supposed to give what is called a cast in the eye ; in which case the Sun is the dominant planet, and the eyes would then be of a golden hazel.

The union of Jupiter and Mercury gives a rather dark skin, the face a round oval, and dark grey eyes.



The union of Jupiter and Mars gives a red-coloured skin and large eyes of a blue or grey colour. If Jupiter dominates, the nose will be straight; if Mars, it will be a short aquiline. The union of Venus and Mars is much the same, but the complexion fairer.

The union of Jupiter with the Moon gives a white skin, with a little colour in the cheeks and lips, beautiful eyes of a blue-grey colour, but of which one will be larger and often of a different colour than the other, long brown eyelashes, and well-cut, delicately-marked brown eyebrows; the face will be round; the nose straight, and, if the Moon dominates, somewhat small,—if Jupiter, of medium size.

The union of Jupiter and Venus gives beautiful light brown hair, fine and silky rather than thick, soft brown eyes, long lashes, a beautiful mouth, and a round and dimpled chin. Should Venus be dominant, there will be dimples also either about the lips or in the cheeks.

The union of the Sun and Mercury gives a honey-coloured skin, middle-sized eyes of a light brown, with a quick and penetrating glance, straight, delicate, mobile features; and if Mercury should be the dominant planet, the forehead will be prominent, the lips parted, and the chin pointed. This union gives a bright intelligence and eloquence of speech.

The union of the Sun and the Moon is rare: it gives much beauty; straight, regular features, an oval face, light eyes, and hair of a pale gold colour, delicately-marked eyebrows, and long silken lashes, a shade darker than the hair; the skin is of a pale ivory-white, and the mouth is beautifully formed.

The union of the Moon with Mercury gives an oval face, light brown hair, and large grey eyes with brown flecks in them. The union of the Moon with Mars gives a round face, aquiline nose, and hair of a red fairness: or, in a man, the hair will be of the colourless fairness of the Moon and the beard and moustaches.



The union of Venus with the Sun gives brilliant beauty, a beautiful complexion, hair of a golden brown or rich chestnut, full, bright brown eyes with long eyelashes, delicately-formed nose, and a beautiful mouth. People born under this junction have much charm of manner, but they are not very constant; for, although they have much tenderness, they are of the ardent artistic nature, which, from its very susceptibility, cannot be expected to be as constant as those who are less impressionable; they are people of quick rather than deep feelings; they love readily, but as readily forget.

“Women born under the double influence of Venus and the Sun,” says an old Italian writer on the subject, are “loving, lovely, and beloved.”

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## CHAPTER XXXIV.

### PATHOGNOMY.

THAT branch of the science of physiognomy which is called pathognomy is the knowledge of the signs of the passions, that is, of character in motion. Character at rest is more especially shown by the form of the solid parts of the head and face, by the colouring and texture of the skin, hair, eyes, and eyebrows, and by the appearance of the movable parts when at rest. Character impassioned manifests itself by the movable parts when in motion; the former shows what persons are in general, the latter what they become at particular moments; and in this part of the study of physiognomy the observer has to combat the arts of dissimulation. There are few physiognomists but must confess that they have been occasionally deceived in their judgments of truth and untruth, honesty and dishonesty; but on most occasions these errors have their root in the fact that the physiognomist has made his observations at the wrong moment. A liar is never *less* capable of deceiv-



ing than at the first moment, before his powers of deception are set in motion: thus the detection of dishonesty of purpose is, at the same time, both difficult and easy; difficult so long as the deceiver imagines he is observed, easy when he is unaware that he is being judged. Besides, by looking at the person under judgment before awaking his powers (if he have them) of deception by accusing him, we avoid falling into the error of confusing timidity with guilt. Nervousness, and not dissimulation, may often make a person who relates a circumstance to another unable to look that other in the face, and we are thus often apt to suspect insincerity where there is only weakness; and though weakness and timidity are often the root of untruth, they are not necessarily so. Not only in the study of insincerity, but in all physiognomical observations there are certain precious moments for judgment, as for instance, the moment of unforeseen, and therefore unprepared, meeting, the moments of welcome and of farewell, the moment preceding the impetuous burst of passion, the moment of its subsiding—especially when the outburst has been interrupted by the sudden entrance of a person whose opinion is of importance, when the powers of dissimulation will be displayed,—the moments of compassion, of love, of envy, and of friendship; the moments especially of the greatest degree of tranquillity and of passion, when the man is entirely himself or entirely forgets himself,—should tell the student of physiognomy what the man is and what he is not,—what he can and what he cannot become.

The passion of *jealousy* wrinkles the forehead with many complex lines; the eyebrows sink very much, especially in the middle (this is the case in a paroxysm of jealousy, even when the eyebrows are naturally arched), and they are knitted closely together over the bridge of the nose. The eyeballs are half hidden by the lowering brows, and the light of the eye has a fierce, lurid glow. The nostrils are distended, the lines more sharply defined than when the



face is in repose, and they appear to be drawn backwards towards the cheeks, which are wrinkled in broken lines. The mouth is open in the centre, showing the teeth, but is compressed at the corners, which are much drawn downwards; and, where the paroxysm is very strong, there is a twitching, spasmodic motion of the lips. The muscles of the jaw appear to sink; the colour of the face in paroxysms of jealousy in those of the choleric temperament is inflamed; in those of the bilious or artistic temperament it is yellow; in those of the melancholic it is greenish white; whilst in those of the lymphatic temperament it is deadly pale. The lips in all temperaments under this passion are always livid.

In the passion of *anger* the eyebrows are very much raised, yet knitted together; the eyes (especially in those of the choleric temperament, where Mars is the dominant planet) become almost red in colour, the eyeball staring and sparkling with a sort of scintillating light. The horizontal lines across the forehead are deeply furrowed, and the short perpendicular wrinkles between the eyes very strongly accentuated; the nostrils are fiercely distended, and the wings of the nose have a quivering movement. The lips are pressed against one another, and the under one, rising over the upper lip, leaves the corners of the mouth a little open. The more this last indication is accentuated the more savage and cruel is the anger; the face is generally red (sometimes with Saturnians, livid), and patches of disturbed colour appear on the brow.

*Love*.—In this passion the eyebrows are drawn a little together, but yet are slightly raised, at least do not at all droop over the eyes, which are fully opened and very liquid, and rest with a soft yet fixed gaze on the person loved. The wings of the nose, and with them the nostrils,—which are palpitating,—rise upwards towards the eyes, the mouth falls into soft curves with the lips somewhat apart, and the cheeks flush and grow pale with a soft and ever-varying colour.



In *Scorn* the forehead is somewhat wrinkled, but not so fiercely so as in anger; the eyebrows are very much knitted together, and brought low next the nose, but at the other end they rise very much. The eyebrows show scorn more than any other feature: hence the word superciliousness (from super-cilium, the eyebrow). The eyelids droop somewhat over the eyes, and the eyeball is very much in the centre of the eye, which has a cold light in it; the nostrils rise, making wrinkles in the cheeks, sometimes extending from the wings of the nose to the lower eye-bones. The mouth closes in a hard way, with the under lip protruding, which causes the corners of the mouth to take a downward curve. The chin is advanced, and the head tossed back.

In *Astonishment* or *Surprise* the eyebrows are raised, the eyes very much opened, and the eyeball very much raised, so that there is a space of white left between it and the lower line of the eye; the mouth is half open.

*Admiration*.—In this passion the eyebrow rises, the eye opens a little more than usual both above and below, so that the pupil of the eye is equidistant from both the lines of the eye. The lips are generally parted with a half-smile.

*Attention*.—In this state of mind the eyebrows sink and approach the sides of the nose; the lips are slightly apart; the head a little bent forward, but remaining fixed in that position for some moments.

*Veneration*, which is the result of admiration and esteem, shows itself by a downward bending face, the eyebrows drooping also; the eyes are almost shut, and the mouth quite shut, but in softly curved lines.

*Hope* is indicated by a smooth brow; eyebrows raised; eyes more than naturally open, the eyeball, almost aflame with brightness, places itself in the middle of the eye; the nostrils expand, and have an upward movement; the mouth half opens, and the cheeks flush with sudden and vivid colour.



In *Compassion* the forehead is calm, but the eyebrows sink over the eyes as in sorrow ; compassion is sadness for another's griefs. The wings of the nose are gently raised, the nostrils somewhat expanded, and the mouth slightly open, with the upper lip raised and slightly projecting.

In *Envy* the forehead is intersected with many lines ; the eyebrows are lowering ; the eyes have a restless, uneasy motion ; the cheeks are sunken and lined ; the lips are drawn tightly over the teeth, and have a spasmodic, uneasy motion.

In *Despair* the eyebrows descend so as almost to hide the eyes, which are half-closed, with the eyeballs fixed with a strong expression, and without any light in them. The nose seems sunk down, whilst the muscles of the upper part of the cheeks are swelled and drawn down towards the jaws ; the mouth is drawn backwards, is more open at the sides than the centre ; and the lower lip is loose, flaccid, and drooping.

In *Pain* (whether mental or physical) the forehead is intersected with lines ; the eyebrows are drawn near to each other over the nose, but rise towards the middle ; a deep line is formed from the wings of the nose to the middle of the cheek ; the mouth half opens, and is drawn back towards the ears at the corners ; the colour generally leaves both cheeks and lips, which become almost livid.

In *Sorrow* the eyebrows rise at their starting-point near the nose, but droop again suddenly over the eyes ; the eyelids are swelled, and half cover the eyes, and the colouring around the eyes and eyelids is livid ; the nostrils are drawn downwards ; the mouth is half open, but the corners droop very much ; the head is bent on one side ; the face is of a leaden colour, and the lips are pale.

In *Joy* the forehead is serene ; the eyebrows are without motion, and take only their natural curves ; the eye is open, and brilliant with light ; the corners of the mouth turn up a little and a bright flush of colour suffuses the whole face.



The manner of carrying the head is very indicative of character. The head, bent forward, shows impulse, but not much will-power—one who would be swayed by the opinions of others—and, if with this manner of carrying the head the eyes are raised, it shows hopefulness and enthusiasm of character. The head very much thrown back indicates self-confidence, pride, and ambition. When the head is held perfectly straight, and is erect without being either thrown back or bent forward, it indicates a person of courage and determination, possessing much self-command and force of character. A head bent to one side shows an impressionable and sensuous person somewhat vain and affected. The head bent down—especially if the eyes are also fixed on the ground—shows a melancholy, thoughtful, and unhopeful nature.

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## CHAPTER XXXV.

### CONCERNING THE MOLES OF THE FACE AND THEIR REFERENCE TO THOSE ON THE BODY.

ALL moles are the result of the influences of the planets, or of the sign of the Zodiac rising at birth. The moles which are given by Saturn are black; those by Jupiter are of a purple-brown colour; those by the Sun, yellow; by Venus, light brown; Mercury, honey-coloured; by the Moon, of a bluish-white.

A mole on the right side of the forehead, just beneath or on the line of Saturn (see plate to chapter 25), indicates another on the right side of the breast. This mole shows to a man, if yellow, that he will have good fortune in sowing, tilling the earth, or building; if red, he will have luck all through his life, by his courage and force of char-



acter; if black, his condition will be changeable; if the mole is purple, he will be advanced to be the head of his family. In a woman a mole in this position shows fortune by inheritance or legacies; but if black in colour she will not live long.

A mole on the left side of the forehead on the Line of Saturn indicates another on the left side of the back, and shows to a man imprisonment and disaster; if honey-coloured, his trouble comes from women; if red, from quarrels with enemies; if black, he will be unfortunate all his life. To a woman it foretells that she will live out of her own country, and if black she will be a widow.

A mole in the middle of the forehead on the Line of Saturn shows another in the middle of the stomach: and foretells to a man, if it should be black, that he will suffer much ill-fortune for the sake of women; if red, he will get some pleasure out of his troubles with them, and if yellow, he will rejoice through women; if of a pale-bluish colour and raised, he will be much beloved of women. To a woman, of whatever colour it may appear, it indicates that she is of a very luxurious nature, and will suffer from her own folly as regards men.

A mole on the right side of the forehead on the Line of Jupiter shows another on the right side over the liver, and indicates, to a man, good fortune in marriage, long life, and large possessions; but if black, he will not be quite so lucky as regards marriage. To a woman it shows, whatever its colour, good fortune in all that concerns her.

A mole on the left side of the forehead on the Line of Jupiter shows another on the left side of the stomach, and indicates, to a man, love of material enjoyments, especially if it be of a purple colour; if honey-coloured, he is not so sensual. To a woman such a mole shows her to be impudent, and quite regardless of her own honour.

A mole in the middle of the Line of Jupiter shows another in the middle of the breast, and indicates that a man is of a



harsh nature; if red, he is furious in temper; if black, he is singularly unfortunate in all his undertakings; but if raised, and of a bluish colour, he is less unlucky. To a woman it indicates that she is foolish, prattling, and idle.

A mole on the right side of the Line of Mars shows another on the right arm, and indicates, if red, military distinction; if honey-coloured, good fortune with horses and other cattle; if black, danger from four-footed beasts; if much raised and somewhat red, it shows good fortune in all things relating to fire. To a woman this mole shows a rich husband, full of kindness and complacency.

A mole on the left side of the Line of Mars indicates another on the left arm, and shows a man to be of a quarrelsome nature; if black, he is treacherous, and loses much by four-footed beasts and by horse-racing; if purple or yellow, he is involved in quarrels about women. Such a mole, whatever its colour, shows a woman to be very unfortunate in her love affairs and likely to be betrayed by her female friends.

A mole in the middle of the Line of Mars indicates another on the left side of the belly; if red, the man is likely to be guilty of manslaughter, and if any other colour he is sensual. To a woman this mole shows vanity, and, if black, she is likely to be the cause of the death of some friend, but more by mischance than by design.

A mole on the right side of the forehead on the Line of the Sun indicates another on the right breast, and intimates, to a man, of whatever colour but black, riches and honours; if black, his good fortune will not be so great and will come, not from his own merits, but from the exertions of friends. To a woman it shows an affluence of the goods of fortune; but if black she will have to be very subservient to her husband.

A mole on the left side of the forehead on the Line of the Moon denotes another on the left breast and shows, to a man, that he will travel much and have good fortune in



merchandise, whatever may be its colour. To a woman it shows many travels after marriage.

A mole in the middle of the forehead between the Lines of the Sun and the Moon shows another in the middle of the belly; and indicates, to a man, that he will be a great orator, but yet given to lasciviousness of all kinds. To a woman it shows that she will be insatiable in her vanity and luxuriousness, and that she will incur much contempt thereby.

A mole in the middle of the Line of Venus, just above the bridge of the nose, indicates another on the middle of the stomach, just above the navel; and shows, to a man, of whatever colour it may be, good fortune in marriage, and the friendship of women of high position in the world. To a woman it indicates good fortune in marriage; but if black she will have but a short life.

A mole on the Line of Mercury on the root of the nose indicates another on the middle of the stomach, just below the navel, and indicates, to a man, whatever may be its colour, that he has a pleasant wit and that he will, by his ingenuity, make his fortune. To a woman it shows brilliant success in the world, long life and success in marriage, except it should appear black in colour, when she will be in much danger, by reason of the malice of pretended friends, who will advance false accusations against her.

A mole on the right side of the temples declares another on the right loin; and signifies, to a man, of whatever colour it may appear, long life, and a considerable portion of the goods of fortune. To a woman it indicates happy marriage; but if black, she will bury her first husband, yet will also live happily with the second.

A mole on the left side of the temples shows another on the left loin; and this signifies, to a man, long and perilous illness, whatever may be its colour; if black, he dies before middle age. To a woman it shows the probability of a violent death.



A mole near the right ear shows another on the right side of the belly, not low down ; and signifies, to a man, a blow on the head, some accident to that ear, whereby he may lose his hearing ; if black, these evils are the more to be apprehended. To a woman it shows the loss of those things she most values.

A mole on the left ear shows another on the left side, low down on the belly. This mole indicates to a man persecution from enemies. If it be of a red colour, that he will go near to committing murder by reason of women ; if black, or even honey-coloured, it is still of evil indication, and shows quarrels and violent death. To a woman, let it be of whatsoever colour, it shows that she will be the cause of death to some one ; let her, therefore, shun to meddle with poison. A mole on the tip of the nose shows another on the lowest part of the body, and indicates, whatever its colour, a short life by reason of indulgence in sensual practices. To a woman it has much the same unfortunate indication, and shows the chance of having her throat cut by reason of the jealousy of her lovers.

A mole on the right cheek shows another on the right hip ; and indicates to a man that he will have great charm of manner towards women, and be much beloved by them ; this, whatever its colour. To a woman also it shows happy marriage and that she will be vehemently beloved.

A mole on the left cheek shows another on the left hip ; and indicates to a man a wandering existence, and short life ; if black, he dies by violence. To a woman it threatens sharp and hard fortune, especially in love matters.

A mole on the right side or corner of the mouth shows another at the right side of the lower part of the spine ; and shows to a man that he shall much increase his wealth by reason of his own sagacity ; but if honey-coloured, his good fortune will come by women. To a woman such a mole shows she will abound in wealth, and be vehemently beloved ; if black in colour, with all these advantages,



she will yet suffer from the scandal of envious women friends.

A mole on the left side of the mouth indicates another on the left side of the base of the spine; and shows to a man that he will be entangled with a woman he cannot marry, and have illegitimate children. To a woman it shows a likelihood of the same disgrace.

A mole in the middle of the upper lip shows another on the lowest part of the body; and indicates to a man that he shall be miserable from various perils, but above all, from women. To a woman this mole shows sickness and weakness from internal diseases.

A mole beneath the middle of the under lip shows another on the knee; and indicates to a man that he will undertake long and perilous journeys, by reason of which he shall see many strange countries; if honey-coloured, he will gain wealth from strangers and marry a rich foreign wife. Such a mole shows a woman to be thoughtless and likely to marry a foreigner, and live much out of her own country.

A mole upon the middle of the chin shows another upon the right foot; and indicates to a man that he shall have good fortune through women. To a woman it shows happy marriage, but worry from her children.

A mole on the right side of the chin shows another on the right haunch; and indicates to a man that he will be of great intellectual capacity; if black, he will be a searcher in occult matters. In a woman it shows good fortune, happy marriage, and long life, whatsoever may be its colour.

A mole on the left side of the chin shows another on the left haunch; and indicates to a man inconstant fortune, much worry of mind and bodily discomfort. In a woman it shows ill-health, and if of a pale bluish colour, danger by water.



## CHAPTER XXXVI.

CONCERNING THE MOLES WHICH HAVE NO CORRESPONDING  
MOLES ON THE FACE.

A MOLE on the right side of the throat shows to a man great wit but short life, whatever may be its colour. To a woman it indicates a reasonably happy life, but danger and pain from childbirth.

A mole on the left side of the throat threatens a man with dangerous falls from horses or from high places. To a woman the same, and, should the mole be of a pale colour, danger by water.

A mole at the nape of the neck indicates to either man or woman great danger of untimely death by water.

A mole in the midst of the throat—that is on the gullet—shows to a man much danger of death by strangulation or hanging. To a woman peril in sickness; and if the mole should be black in colour, she dies.

A mole immediately under the right breast shows to a man that he will be lucky in agriculture. To a woman, that she shall receive inheritance from the dead; if black, her father is killed by accident.

A mole under the left breast shows a man to be of a malignant nature and furious of temper, but strong in love. To a woman it indicates great constancy, and suffering by reason of that constancy.

A mole on the right foot shows to a man that he will be clever in acquiring foreign languages, and that he will be a great student of occult matters. To a woman it promises a fortunate and happy long life; if black, this good fortune is somewhat chequered with troubles.



A mole on the left foot denotes a man to be rash, and of an evil and vagabond disposition. To a woman it shows much care and trouble and, if black, danger in travelling.

If the second toe in a foot should stretch out much beyond the great toe, it shows, to either man or woman, riches and a happy and prosperous life.

A mole on the knee, whether left or right, predicts, to either man or woman, long and various journeys. Such persons will marry entirely for their own fancy, probably foreigners, and will be very fortunate in their marriages.

A mole on the calf of the right leg shows to a man that by his own ingenuity and learning he shall attain a high position; if black, he will receive some sorrow from women; but if the mole should appear *raised* he marries a lovely person—has only one wife, and lives happily. To a woman it shows a fortunate, good, and rich husband, and that she will have many children and live long.

A mole on the lowest part of the body shows to a man that he is of a very luxurious nature, and that he shall be enriched by marriage. A woman having this mole is rather sensuous, but—on the whole—faithful to her husband.

A mole on the right shoulder shows a man to be fortunate in his undertakings; if red, he has a large fortune with his wife. To a woman it indicates a marriage above her expectations; but if black, she buries her first husband and marries again.

A mole on the left shoulder predicts to a man much worry in money matters. To a woman it shows a life of continual anxiety, and humiliation by reason of her own vanity. If black in colour, she suffers some serious disgrace from her own conduct.

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## CHAPTER XXXVII.

CONCERNING THE MARKS GIVEN AT BIRTH BY THE SIGNS OF  
THE ZODIAC.

By a knowledge of the signature given by the signs of the Zodiac, when rising at birth, we may sometimes ascertain the hour of nativity, or, at any rate, go near enough to it to be able to work out the horoscope after a fashion, supposing the exact date to be impossible of attainment.

A person born when the first part of the sign Aries is rising will have a small raised mole amongst the hairs of the head; if the second part of the sign happened to be rising at the birth, the mark or mole would be raised in the form of a pea or wart, and would be seen on the forehead; if the third part of the sign arose at birth, the mark would appear below the mouth, or towards the chin. Those persons having these marks of Aries on any of the parts described will generally be found to have the mark of Mars in the lowest part of the body, also in the form of a raised mole or wart.

When Taurus is rising at a birth, the native bears a mark in the front of the throat; sometimes in the form of a raspberry or red-coloured mole, which mark is always ill in its effects. Should the second part of the sign Taurus have been rising at the nativity, the person will have the mark at the side of the throat. If the third, the same mark will appear on the nape of the neck, but then it will be more raised than the two former moles.

Those born under Gemini have their marks in the arms. If the first part of the sign arose at birth, they bear its mark on the right arm, near the shoulder; if the second



on the same part of the left arm ; and if the third part of the sign arises at birth, the native bears the mark on the right arm, but below the elbow, and generally near the wrist.

When the sign Cancer is in the ascendant, the mark is on the upper part of the right breast in the form of a flower or a hare's foot, of a whitish colour, and commonly having a hair or two springing from it. In the older days this mark was supposed to be an evidence of witchcraft in a woman, any many poor creatures have lost their lives for this, Those born under the second part of the sign Cancer have the mark lower down on the breast ; and when the third part of Cancer is rising at a birth, the sign is nearly under the breast.

When Leo is in the ascendant at birth, the sign is on the left breast ; and, in the same manner, if the sign appears high up on the breast it indicates that the first part of the sign was ascending ; if near the middle, the second ; and if on one side, towards the left armpit, the third part of the sign must have been ascending at birth.

In nativities under Virgo the mark is on the upper part of the stomach, that is—between the two breasts, when the first part of the sign ascends ; those born when the second part is rising have the mark near the navel ; and those when the third part is rising quite low down on the stomach. Those that are thus marked are very inconstant. The moles given by Virgo are flat, and of a reddish colour.

When Libra is in the ascendant, the marks are raised like warts, and are small, soft, and hairy ; when the first part of the sign is rising the mark is near the loins ; when the second, towards the centre of the stomach ; and the third part of the sign throws the mark to quite the lower part of the body.

Those born under Sagittarius have the mark of the sign in the thighs ; and these moles are raised like bulbs, and are very big. When the first part of the sign is rising, the mark is on the right thigh ; when the second part is rising, on



the left thigh; and those who have the third part of Sagittarius rising at their birth are so marked on the right haunch.

Those born under Capricornus have the marks on the knees, which marks are quite flat. When the first part is rising, the mark is on the right knee; when the second, on the left; and when the third, the mole is under the knee.

It will be remembered that the sign Aquarius governs the legs; therefore those who are born with this sign ascending have the mark of it (which is a long-shaped mole) on the right leg (this mark shows extreme inconstancy); when the second part of the sign is rising at birth, the mark is on the left leg; when the third part of the sign is rising at birth, persons are marked with this oval-shaped mole in the calf or muscles of the leg.

The sign Pisces, or the Fishes, governs the feet; therefore those who have this sign in their ascendant are marked on the feet. Those born under the first part have the marks (which are ordinary flat moles) on the right foot; those under the second, on the left; and those on the third, on the soles of the feet or on the heels. These last are called the royal marks; they are large moles inclining to red, and those who are marked in those places are assured of honours and dignities.

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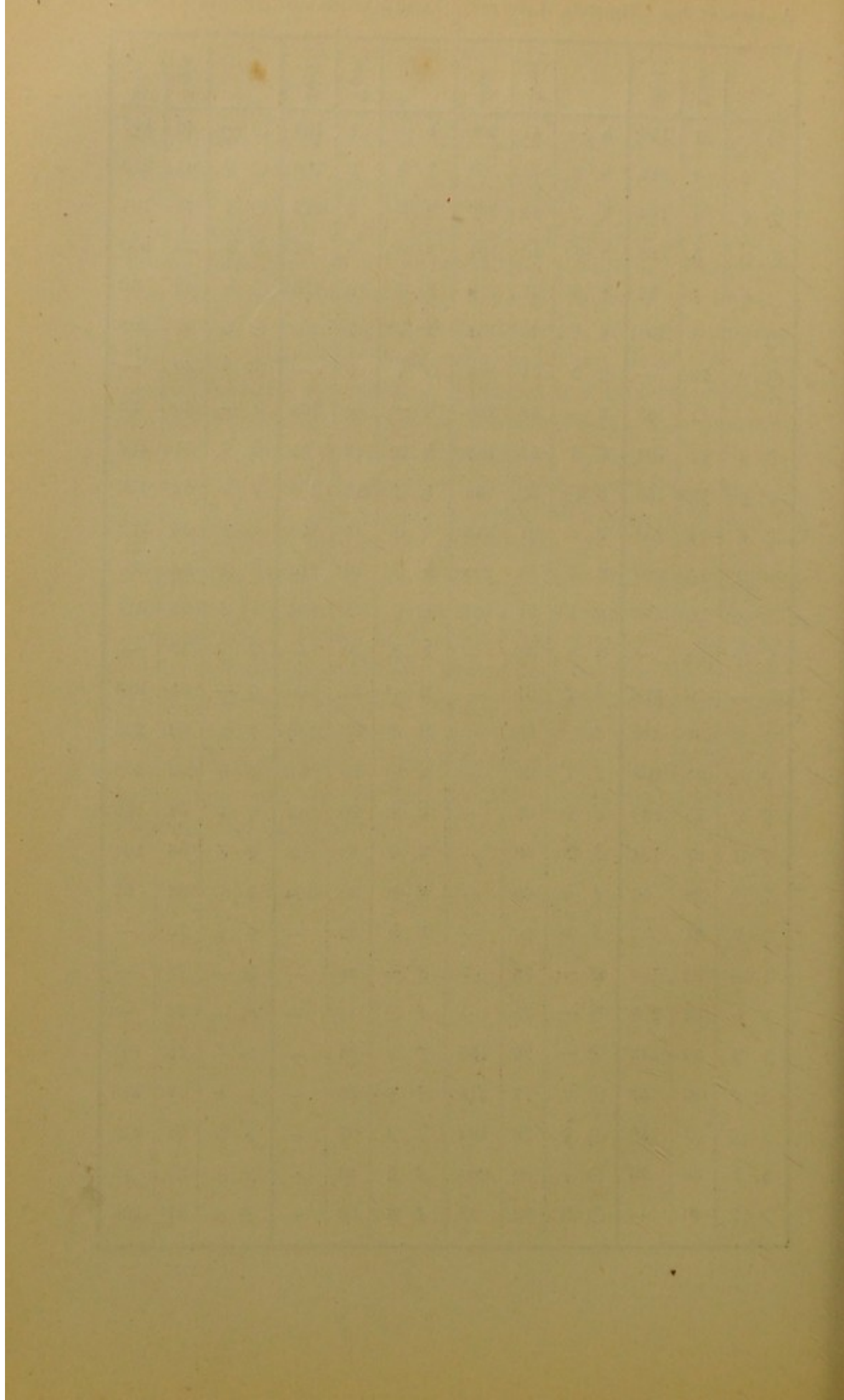
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|     | Years. | Days. |     | Years | Days. |     | Years. | Days. |     | Years. | Days |
|-----|--------|-------|-----|-------|-------|-----|--------|-------|-----|--------|------|
| ☉ — | 1      | 156   | h — | 41    | 208   | ☾ — | 1      | 104   | ☉ — | 40     | 156  |
| ☉ ♀ | 2      | 313   | h ♀ | 43    | 52    | ☾ h | 2      | 208   | ☉ ♀ | 41     | 313  |
| ☉ ☿ | 4      | 104   | h ♂ | 44    | 260   | ☾ ♀ | 3      | 313   | ☉ ☿ | 43     | 104  |
| ☉ ☾ | 5      | 260   | h ☉ | 46    | 104   | ☾ ♂ | 5      | 52    | ☉ ☾ | 44     | 260  |
| ☉ h | 7      | 52    | h ♀ | 47    | 113   | ☾ ☉ | 6      | 156   | ☉ h | 46     | 52   |
| ☉ ♀ | 8      | 208   | h ☿ | 49    | 156   | ☾ ♀ | 7      | 260   | ☉ ♀ | 47     | 208  |
| ☉ ♂ | 10     | —     | h ☾ | 51    | —     | ☾ ☿ | 9      | —     | ☉ ♂ | 49     | —    |
| ☉ — | 11     | 52    | ♀ — | 52    | 260   | h — | 10     | 208   | ♀ — | 50     | 52   |
| ☉ ☿ | 12     | 104   | ♀ ♂ | 54    | 156   | h ♀ | 12     | 52    | ♀ ☿ | 51     | 104  |
| ☉ ☾ | 13     | 156   | ♀ ☉ | 56    | 52    | h ♂ | 13     | 260   | ♀ ☾ | 52     | 156  |
| ☉ h | 14     | 208   | ♀ ♀ | 57    | 313   | h ☉ | 15     | 104   | ♀ h | 53     | 208  |
| ☉ ♀ | 15     | 260   | ♀ ☿ | 59    | 208   | h ♀ | 16     | 313   | ♀ ♀ | 54     | 260  |
| ☉ ♂ | 16     | 313   | ♀ ☾ | 61    | 104   | h ☿ | 18     | 156   | ♀ ♂ | 55     | 313  |
| ☉ — | 18     | —     | ♀ h | 63    | —     | h ☾ | 20     | —     | ♀ ☉ | 57     | —    |
| ☉ ☿ | 19     | 313   | ♂ ♀ | 64    | —     | ♀ — | 21     | 260   | ☿ — | 58     | 313  |
| ☉ ☾ | 21     | 260   | ♂ ☉ | 65    | —     | ♀ ♂ | 23     | 156   | ☿ ☾ | 60     | 260  |
| ☉ h | 23     | 208   | ♂ ♀ | 66    | —     | ♀ ☉ | 25     | 52    | ☿ h | 62     | 208  |
| ☉ ♀ | 25     | 156   | ♂ ☿ | 67    | —     | ♀ ♀ | 26     | 313   | ☿ ♀ | 64     | 156  |
| ☉ ♂ | 27     | 104   | ♂ ☾ | 68    | —     | ♀ ☿ | 28     | 208   | ☿ ♂ | 66     | 104  |
| ☉ — | 29     | 52    | ♂ h | 69    | —     | ♀ ☾ | 30     | 104   | ☿ ☉ | 68     | 52   |
| ☉ ☿ | 31     | —     | ♂ ♀ | 70    | —     | ♀ h | 32     | —     | ☿ ♀ | 70     | —    |
| ☉ ☾ | 32     | 104   | ♂ ☉ | 73    | —     | ♂ — | 33     | —     | ☿ ☾ | 73     | —    |
| ☉ h | 33     | 208   | ♂ ♀ | 75    | —     | ♂ ☉ | 34     | —     | ☿ h | 74     | —    |
| ☉ ♀ | 34     | 313   | ☉ — | 76    | 156   | ♂ ♀ | 35     | —     | ☉ — | 76     | 104  |
| ☉ ♂ | 36     | 52    | ☉ ☿ | 77    | 313   | ♂ ☿ | 36     | —     | ☉ h | 77     | 208  |
| ☉ — | 37     | 156   | ☉ ☾ | 79    | 104   | ♂ ☾ | 37     | —     | ☉ ♀ | 78     | 313  |
| ☉ ☿ | 38     | 26    | ☉ h | 80    | 260   | ♂ h | 38     | —     | ☉ ♂ | 80     | 25   |
| ☉ ☾ | 40     | —     | ☉ ♀ | 82    | 52    | ♂ ♀ | 39     | —     | ☉ ☉ | 81     | 260  |







## CHAPTER XXXVIII.

## CONCERNING ALFRIDARIES.

THIS word is taken from the Greek, and refers to the certain time or number of years of the several planets which in those years dispense their benevolence or malignity according to their natures.

It will be observed from the plate at the beginning of this chapter, that each of the planets has his Alfridary, one after the other,—and in this table will be seen the number of years in which each planet more particularly governs the life.

In all diurnal nativities the Sun begins the first Alfridary, and has ten years of government; Venus succeeds, having eight years of Alfridary; then Mercury, who has seven years of government. After him the Moon rules the existence for seven years; then Saturn for the same number; Jupiter succeeds him for seven years; afterwards Mars dominates the existence for another seven years.

Those that are born in the night have their first Alfridarie years from the Moon, which are nine, followed by those of Saturn, who has seven years; after him Mars is dominant for seven years; then the Sun for the same number of years; succeeded by Venus and Mercury, each only seven years.

The years of an Alfridary are seventy-five—namely, the Sun, ten; the Moon, nine; Saturn, eleven; Jupiter, twelve; Mars, seven; Venus, eight; Mercury, thirteen; the Dragon's Head, three; the Dragon's Tail, two. These two last have their Alfridarie years separate from the others, and they are those which exceed the seventy years of life, which are weak and feeble. For these signs are not (as we have seen) planets, but only symbols of a place in the Zodiac representing the Moon's north and south nodes.

It will be noticed in these tables that, after the years



of seventy-five, the Sun in a diurnal nativity, and the Moon in a nocturnal nativity, take up again their government, as at the beginning of the life. These tables are interesting as shadowing forth the dates and the nature of the events *likely* to occur during the life of the native. Thus, in a diurnal nativity, we see Venus ruling with Jupiter at fifteen, and with the Sun at eighteen. This signifies love and marriage as likely to come into the life at somewhere about those years; whilst, in a nocturnal nativity, the strongest marriage influences (that of Jupiter and Venus) do not appear till about twenty-six.\* It will be remembered that those born under the Sun marry early, whilst those in whose nativity the Moon is powerful generally marry rather late than early. In either nativity, when Saturn comes up, sorrows by death, sickness, and loss of money may be expected; whilst, when Mars is powerful, evils of a strong and sudden nature appear, such as accidents, sudden deaths, quarrels, and contentions of a vexatious character.

Those born under the Moon have very often serious and passionate loves quite late in life; this is accounted for in some measure by the fact that Venus has seven years of government in a nocturnal nativity from the age of fifty to fifty-seven. The age of forty-four, in a diurnal nativity, would be likely to bring about some misfortune during that year of the native's life; *both the infortunes*, Saturn and Mars, being then powerful. The same thing occurs in a nocturnal nativity at the age of thirteen, from which age up to twenty there is not much good fortune; it will be remembered that the latter part of the life of a person born at night is generally much happier and altogether more fortunate than the earlier years of existence.

\* It is true that, in a nocturnal alfridary, we see Venus ruling at 16, but *only in conjunction with Saturn*, so the love would not be fortunate, and it is remarkable that the early loves of persons born under the dominant influence of the Moon are rarely happy.



## CHAPTER XXXIX.

CONCERNING THE MYSTICAL WHEEL OF PYTHAGORAS AND THE  
METHODS OF WORKING IT.

THIS mystical figure is copied from a work in old French on Chiromancy and Geomancy, compiled by the Sieur de Peruchio, and published at Paris in 1657.

Arithmancy, or divination by numbers, on which the working of this figure depends, was much practised in various ways during the middle ages ; and much confidence appears to have been placed in this wheel of Pythagoras, which resolves questions by a species of sortilegy by numbers, in which the result depends upon the unfettered agency of the mind and will, or the serious intent to know any difficult thing. The wheel is said by the old-world writers to be able "to resolve all questions on all matters upon the result of which the querent desires information, whether of the past, present, or future."

Concerning the method of working it, the Sieur de Peruchio gives the following explanations :—

The wheel, it will be perceived, is divided into four equal parts, the upper part of which contains the numbers which are *fortunate*, and the lower half those which are *unfortunate*. Around the wheel are seen the letters of the Alphabet, above which are placed certain corresponding numbers, which are required in the calculations. The numbers in the right half of the wheel represent *long time*, that is—that the event about which the question is asked will be some time before it comes to pass ; whilst those in the left half of the wheel signify *short time*, that is—that the event about which the querent is anxious will be soon accomplished."

The following table of the mystical numbers representing the planets, and also those belonging to the days



of the week which each planet governs, is of much importance in working the wheel :—

| PLANETS. |             |     |     | DAYS OF THE WEEK. |     |     |  |
|----------|-------------|-----|-----|-------------------|-----|-----|--|
| ♄        | Saturn ...  | ... | 55  | Saturday ...      | ... | 45  |  |
| ♃        | Jupiter ... | ... | 78  | Thursday ...      | ... | 31  |  |
| ♂        | Mars ...    | ... | 39  | Tuesday ...       | ... | 52  |  |
| ☉        | Sun ...     | ... | 34  | Sunday ...        | ... | 106 |  |
| ♀        | Venus ...   | ... | 45  | Friday ...        | ... | 68  |  |
| ☿        | Mercury ... | ... | 114 | Wednesday ...     | ... | 102 |  |
| ☾        | Moon ...    | ... | 45  | Monday ...        | ... | 52  |  |

These several numbers attributed to the days of the week, as well as those of the planet ruling the day, are of very ancient origin, and are, probably, as well as the wheel itself, a relic of former *traditional* foreknowledge by lots and numbers.

The following table gives the numbers to be chosen by chance (as will be explained further on) in working the questions :—

|    |    |    |    |    |
|----|----|----|----|----|
| 1  | 11 | 22 | 28 | 29 |
| 6  | 2  | 12 | 23 | 30 |
| 15 | 7  | 3  | 13 | 24 |
| 19 | 16 | 8  | 4  | 14 |
| 25 | 20 | 17 | 9  | 5  |
| 27 | 26 | 21 | 18 | 10 |

The inquirer, whilst thinking *earnestly* upon the matter he wishes resolved by the wheel, must choose a number out of the above Table. This is better done with the eyes closed, and the number pricked out with a pin, so that



there may be no premeditation in the choice. To this number, thus chosen, the inquirer must add the number answering to the first letter of his first name, which number is seen in the wheel itself where the numbers are above the letters of the alphabet. To this number must be added the number of the day of the week on which the question is asked, and of the planet ruling that day. Then add all these numbers together, and divide the sum by 30 as often as it can be done. Then look for that number which is the remainder in the inner circle of the wheel, observing in what part of the wheel it falls. Should there happen to be no remainder, then the number 30 must be looked for. If the question propounded is whether anything about to be undertaken will succeed or not, if the number falls in the upper part of the wheel the thing will succeed; if, on the contrary, it appears in the *lower* half, then the matter will have an evil issue. In any question where time is concerned, as how long or how short shall be the matter in hand before being accomplished, observe that one-half of the wheel which represents short and long time, as before explained, and so, whether for good or evil, shall the business quickly or slowly come to pass.

All questions are thus to be asked but *one*, and that is, whether a sick person shall recover or die; in which case, after proceeding to add the numbers of the Christian name, the day of the week, and the planet, the number representing the Moon's age on the day the question is asked must also be added; for example, if a person whose name is Salome asks on a Wednesday, 20th day of the Moon, if a sick friend should live or die, and chooses from the Table the number of 23, the matter would be worked thus:—

|                                                  |     |
|--------------------------------------------------|-----|
| Number chosen . . . . .                          | 23  |
| Number answering to the letter S . . . . .       | 9   |
| Number answering to Wednesday . . . . .          | 102 |
| Number answering to the planet Mercury . . . . . | 114 |
| Number of the age of the Moon . . . . .          | 20  |



This, divided by 30, leaves 28 remainder, which will be found to fall in the unfortunate half on the wheel, and denotes long sickness and death.

There are certain days, however, which are evil days, on which no question should be asked of the wheel of Pythagoras. These days are as follow:—

Of January, the 3rd, 4th, 5th, 9th, and 11th.

Of February, the 7th, 13th, 17th, and 19th.

Of March, the 13th, 15th, and 16th.

Of April, the 5th and 14th.

Of May, the 8th and 14th.

June has but one ill day, which is the 6th.

July has two, the 16th and the 19th.

August has also only two, the 8th and 16th.

September has three, the 1st, 15th, and 16th.

October has only one ill day, which is the 16th.

November has two, the 15th and 16th.

December has three, the 6th, 7th, and 11th.

The above is a very old tradition, and in mediæval ages these days were universally shunned as “ruled by evil influences.” In conclusion, those consulting the wheel of Pythagoras are advised not to ask more than one question on the same day, and to refrain from all gibing, sporting, or jesting, and—above all—from all unbelief whilst making use of this mystical wheel in order to know the truth.

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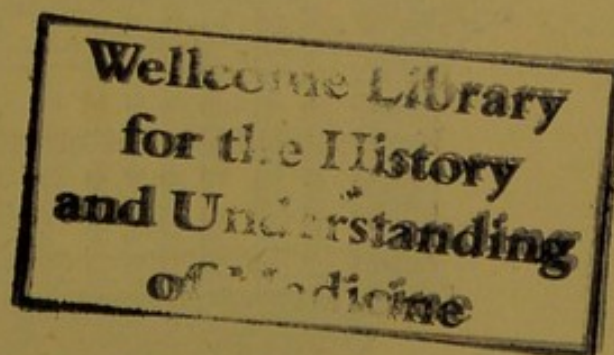
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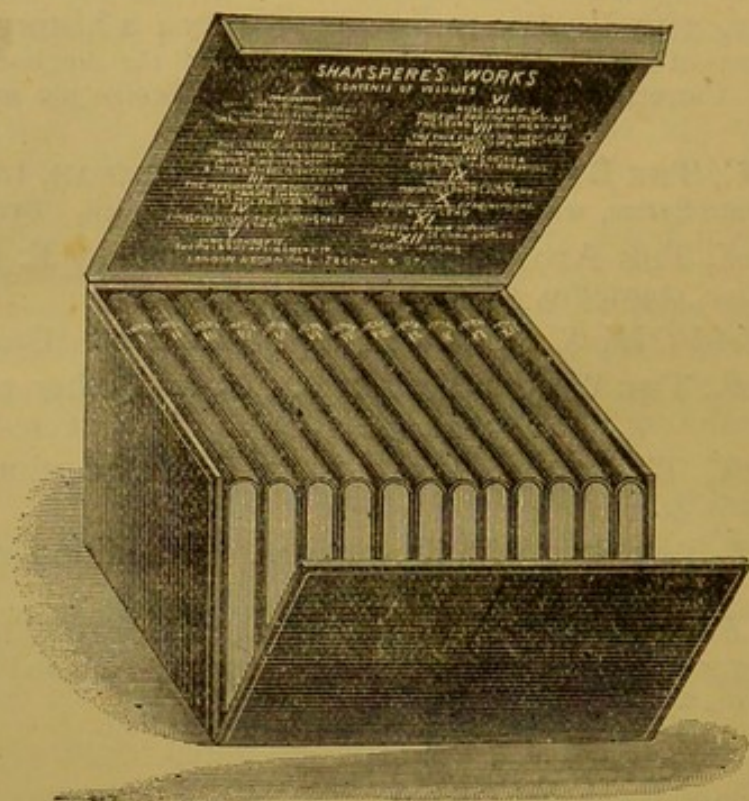
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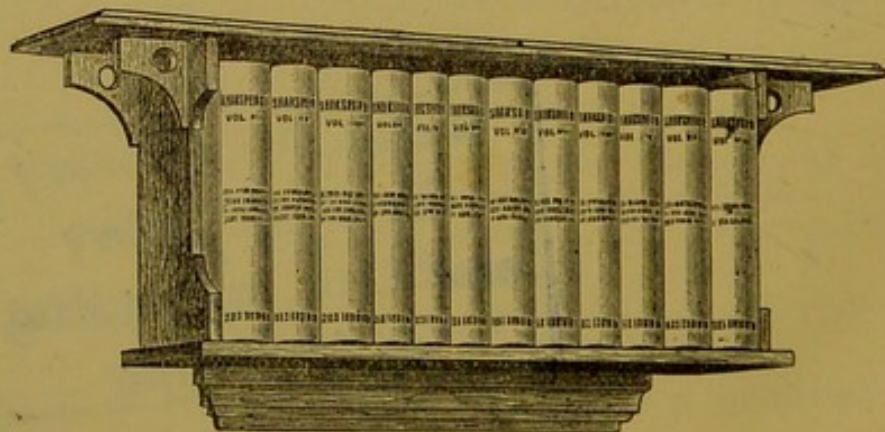
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