

PART I.

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ASTROLOGY.

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THE INFLUENCE OF THE STARS.

ASTROLOGY.

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

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.

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).

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 configurated with each other at an equal distance from the same, or from either equinoctial point, are termed *commanding* or *obey-*

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 (φ) 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 (♉) 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 (♊) 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.

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;

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.

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 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, aniseed, 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.

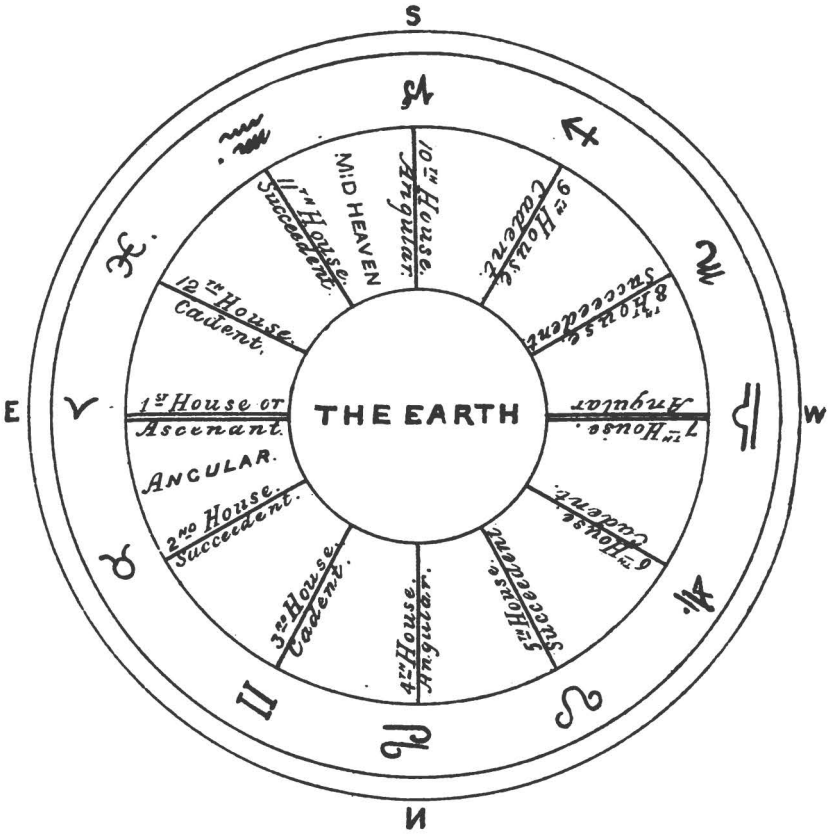
The Moon is the nearest to the earth of all the seven planets. She finishes her course through the whole twelve signs in 27 days 7 hours and 36 seconds. Her greatest north latitude is 5 degrees and about 17 minutes, her greatest south latitude, 5 degrees and 12 minutes.

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.

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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.

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;

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 (Ω), 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, Obliquè.—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.

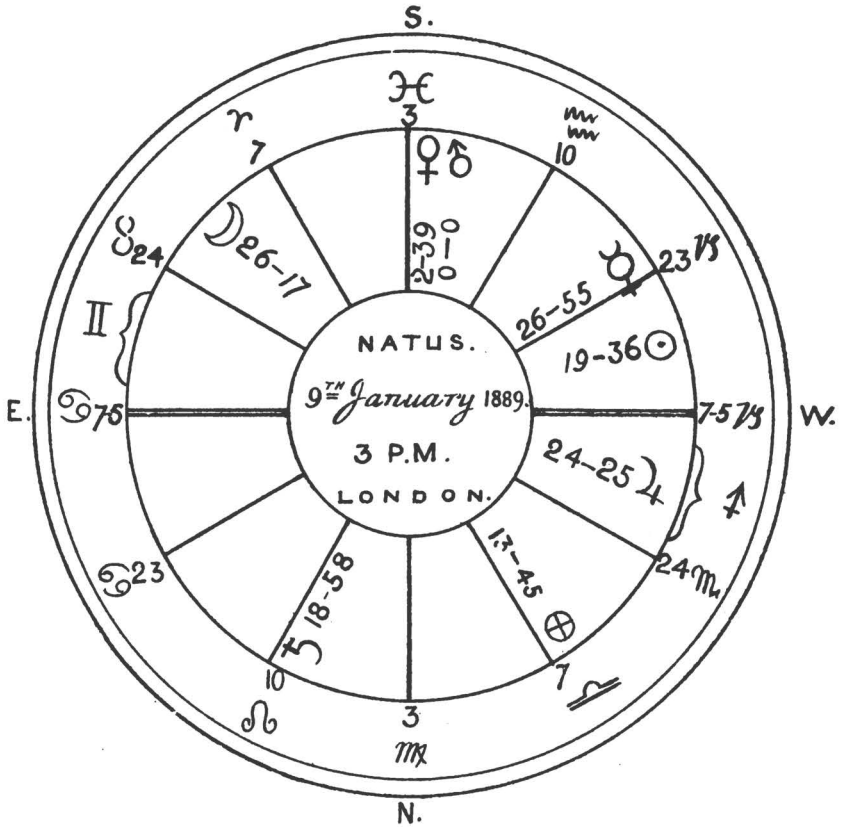
Cazimi.—A planet is said to be in *cazimi* when it is in the heart of the Sun; that is, only 17 minutes before or after the Sun. All astrologers agree that a planet is fortified by this position; whereas a planet in combustion is of an evil nature.

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

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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.

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 ♋ (Pisces), and the number 3° 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 ♈ (Aries), and the number 7° ; we, therefore, place 7° ♈ on the cusp of the 11th house, next 24° ♄ , on the 12th; then $7^\circ 5'$ ♅ on the Ascendant (or first house), $23'$ ♅ on the 2nd, and 10° ♆ 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 ♋ is ♏ ; we therefore place 3° ♏ on the cusp of the 4th house, and so on of the rest. It will, however, now be seen that the two signs ♁ and ♂ 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 $19^{\circ} 29' \text{ } \wp$, and on the 10th January at noon he is in $20^{\circ} 30' \text{ } \wp$, 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 $19^{\circ} 36' \text{ } \wp$, 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° of $\text{ } \wp$, 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

<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 Shoulder 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.

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

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.

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

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 Hylegliacial 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

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.

“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 configurated 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

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 \square or \wp 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.

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

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

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

PART II.

CHIROMANCY.

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

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.

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

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.

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 Mountain 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.

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

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

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

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 ♃ on Jupiter, ♄ 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.

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.

PART III.



PHYSIOGNOMY.

“La fisonomia è lo specchio dell' anima.”—FINETTA.

TO FACE CHAPTER XXV.



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

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

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!"

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

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 unsuspecting 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.

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.

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

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

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

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-

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.

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

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.

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

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 Psyche. 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

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.

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-

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.”

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

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 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.

ALFRIDARY FOR A DIURNAL NATIVITY.

ALFRIDARY FOR A NOCTURNAL NATIVITY.

	Years.	Days.		Years.	Days.		Years.	Days.		Years.	Days.
☉ —	1	156	♃ —	41	208	♃ —	1	104	☉ —	40	156
☉ ♀	2	313	♃ ♃	43	52	♃ ♃	2	208	☉ ♀	41	313
☉ ☿	4	104	♃ ♂	44	260	♃ ♃	3	313	☉ ☿	43	104
☉ ♃	5	260	♃ ☉	46	104	♃ ♂	5	52	☉ ♃	44	260
☉ ♀	7	52	♃ ♀	47	113	♃ ☉	6	156	☉ ♀	46	52
☉ ♃	8	208	♃ ☿	49	153	♃ ♀	7	260	☉ ♃	47	208
☉ ♂	10	—	♃ ♃	51	—	♃ ☿	9	—	☉ ♂	49	—
♀ —	11	52	♃ —	52	260	♃ —	10	208	♀ —	50	52
♀ ☿	12	104	♃ ♂	54	156	♃ ♃	12	52	♀ ☿	51	104
♀ ♃	13	156	♃ ☉	55	52	♃ ♂	13	260	♀ ♃	52	156
♀ ♀	14	208	♃ ♀	57	313	♃ ☉	15	104	♀ ♀	53	208
♀ ♃	15	260	♃ ☿	59	208	♃ ♀	16	313	♀ ♃	54	260
♀ ♂	16	313	♃ ♃	61	104	♃ ☿	18	156	♀ ♂	55	313
♀ ☉	18	—	♃ ♃	63	—	♃ ♃	20	—	♀ ☉	57	—
☿ —	19	313	♃ ♃	64	—	♃ —	21	260	☿ —	58	313
☿ ♃	21	260	♃ ☉	65	—	♃ ♂	23	156	☿ ♃	60	260
☿ ♀	23	208	♃ ♀	66	—	♃ ☉	25	52	☿ ♀	62	208
☿ ♃	25	156	♃ ☿	67	—	♃ ♀	26	313	☿ ♃	64	156
☿ ♂	27	104	♃ ♃	68	—	♃ ☿	28	208	☿ ♂	66	104
☿ ☉	29	52	♃ ♃	69	—	♃ ♃	30	104	☿ ☉	68	52
☿ ♀	31	—	♃ ♃	70	—	♃ ♃	32	—	☿ ♀	70	—
♃ —	32	104	♃ —	73	—	♃ —	33	—	♃ —	73	—
♃ ♃	33	208	♃ —	75	—	♃ ☉	34	—	♃ —	74	—
♃ ♃	34	313	☉ —	76	156	♃ ♀	35	—	♃ —	76	104
♃ ♂	36	52	☉ ♀	77	313	♃ ☿	36	—	♃ ♃	77	208
♃ ☉	37	156	☉ ☿	79	104	♃ ♃	37	—	♃ ♃	78	313
♃ ♀	38	26	☉ ♃	80	260	♃ ♃	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 Alfridary 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 Alfridary 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 sortilege 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

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
	268

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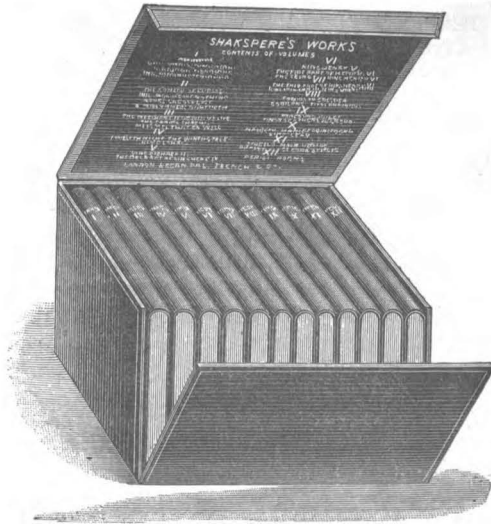
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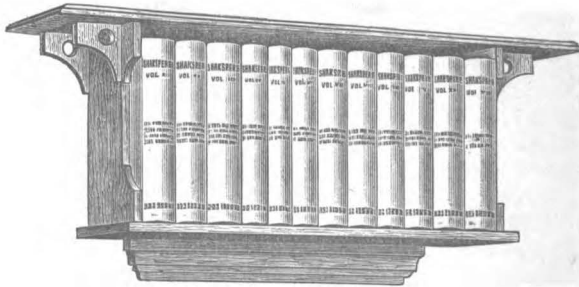
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