

THE PHYSIOGNOMY OF THE TEMPERAMENTS

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We only need to open a book on psychology or psychiatry of little more than a hundred years ago to find a discussion of the four temperaments treated as a serious aspect of knowledge. Take, for instance, the book of "Medical Psychology" (*Lehrbuch der aertzlichen Seelenkunde*) by Feuchtersleben which appeared in 1845. The author was a famous professor of medicine at the University of Vienna who has also published that excellent work *Zur Diaetetik der Seele* (Dietetics of the Soul) which is topical even in our days, and has been translated into all European languages.

The expression "temperaments" has its origin in antiquity, and according to Empedocles the term was used to explain the differences in human qualities by the tempering of the "Elements" in man. They knew of four elements, namely Earth, Water, Air and Fire, and to them belonged the four temperaments, the Melancholic, Phlegmatic, Sanguine and Choleric.

Although many modern psychologists have spoken about the temperaments, a true renewal of their knowledge rests with Rudolf Steiner. He has clearly pointed out the importance of the human temperaments for medicine, education, and even diet, and it is particularly to his credit that he revealed the true connection which exists between the temperaments and the so-called "Elements" of olden times. He was able to show that the elements in Greek philosophy had a very deep meaning and that from this it was justified to relate the four temperaments to Earth, Water, Air and Fire. In the following article we shall therefore make full use of Rudolf Steiner's teaching on this subject.

We shall start with a description of the physiognomy of the more melancholic man. Very often we can recognize this temperament as soon as we observe the eyes. The melancholic person is not so interested in his surroundings, and therefore looks with less intensity at the world. This frequently shows in the half-closed eyelids, for, as a person, he does not take very much notice of the objects beyond his range of vision. So he becomes too lazy to lift his lids more than absolutely necessary. As well as this, there is a lack of brilliancy in the eye itself which is most noticeable. A certain dullness of the eye, which in the ordinary way is usually found at the later hours of the day when people are tired, is present in the melancholic nearly all the time. This symptom has great significance from a physiognomic point of view because it reveals that the individuality is not able to penetrate his body very strongly. What this means, we can explain in the following way: think, for example, that someone decides to remove a chair from the door to the window. To achieve it, "I", my individuality, must be able to penetrate into the muscles of the body (we shall not mention all the physiological details),

so that I perform with my limbs what my "I" intended to do: to move the chair. But at every moment, for as long as I am awake, my individual being has to live in my body. The strength with which this is done is reflected in our eyes. The melancholic is handicapped by the fact that for him it is more difficult to enter the body with his individuality than it is for another temperament. According to this "motif", his whole physique is shaped. The bones of his head are usually delicate, not thickened, as can be seen from the forehead. On the other hand, the limbs are, and in particular the legs and feet can be, particularly heavy. This also leads to the heaviness of the gait. He walks slowly and the feet, which are often flat, do not lift the soles very high from the ground. In extreme cases the feet shuffle along. The nose is generally thin and angular, but longish. The nostrils are often narrow and far more oval than round. The tip of the nose is pointing to the ground as if it is attracted by the earth's gravity. The melancholic is a very introverted person; as he walks, occupied with himself, his head hangs down, and thus his nose then makes a vertical angle to the ground which gradually helps to form it as has been described.

The features of the mouth also strongly reflect the melancholic character. The upper lip is usually thin, the lower may be fuller but shows the tendency to hang down. The angles of the mouth also tend to point downwards, as they would in a person who is just about to burst into tears.

It would be easier to illustrate these examples by pictures rather than in words, but as we are limited for space I have tried to take the most characteristic examples. For this temperament I have chosen a portrait of Chopin (Fig. 1). It is not the usual picture of him, but one by a Polish painter. The artist has expressed to a very high degree all the melancholic signs in the face and figure of the musician. The sadness of the eyes, the mouth, the bending of the head to the side (something very characteristic for many melancholics!), the narrowed chest and the beautiful hands with long fingers—all this can be considered as a sign of the pains with which the soul is affected by life. How much, too, do we feel the sorrow in Chopin's music! The climax of that heaviness is achieved in the wonderful Funeral March of his famous Sonata op. 35 in B flat minor.

Now we may ask: from what is the melancholic person really suffering, and in what way more than another person? For him, it is the solid part of his body which is prevalent and has a much greater influence on him. It requires, as previously explained, a much stronger effort on the part of the soul to penetrate—consciously or unconsciously—into the organism. The solid matter, especially when not formed in a refined way, always offers a certain resistance to our soul. It is this resistance which is more strongly felt by the melancholic character and which in turn is the cause of pain. In the usual pathological conditions we find that aching and pains are worse, almost becoming like a kind of torture, if the illness is connected with something which offers a greater resistance to the entry of our soul powers.



FIG. 1



FIG. 3



FIG. 2

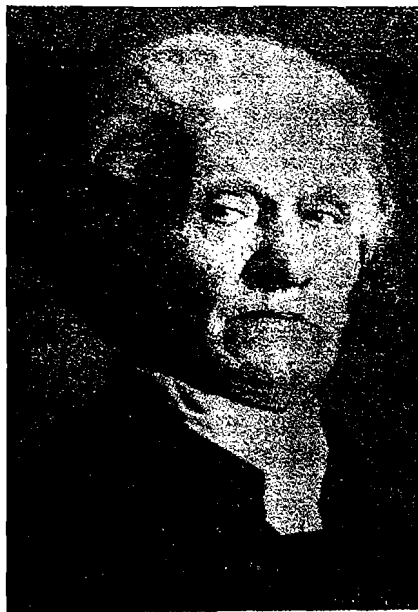


FIG. 4

A few examples will perhaps be able to clarify what is meant. A simple example can be the development of an abscess. It is most painful, nearly unbearable, as long as it is hard. From the moment when it liquefies and forms "good" pus, the pain becomes less. (The writer has, of course, as an experienced medical practitioner, the knowledge of the ordinary conditions of inflammation and its pathology as taught at any medical school!) However complicated the situation may be—the pain usually increases if the resistance to the soul's activity, as mentioned before, gets stronger. Even a simple cramp, for example, shows that in a special place, in a muscle, in a bloodvessel, a densification of the appropriate matter takes place and it is there we feel the pain. How strong it can become, for instance, if there is a calculus in the kidneys or a stone in the gallbladder! The main point is, of course, that we find on the one side the hard matter—a stone—and on the other the whole process which tries to attack the foreign body. The attack has to be considered as just that part of the work of the soul which wants to overcome the hindrance. It is this battle which causes the pain. We can understand why the pain is so very bad in all illnesses closely connected with the bones. We only need to enumerate conditions from an acute lumbago up to arthritis, or the terribly painful secondary growths in a part of the bone system, to see that this is so. But an ordinary toothache, the pain of which we sometimes think will drive us completely mad, can illustrate the fact we are trying to explain quite clearly, simply because it is just the tooth which belongs to the most solid and hardest matter in the body.

The melancholic, through his constitution, feels an aching in his soul nearly all the time because there is so much solid substance in him, even though this may be the case in a very subtle way only.

In old age, as we know, the body becomes denser. There is already a remarkable difference between the dried residue of a new-born child of 25 per cent. and that of an adult of 33 per cent., which increases, of course, gradually from year to year. No wonder that the old person has the tendency to become more and more melancholic in mood. The old man or woman does not tire of telling again and again the complaints which are caused by the body which is gradually becoming less penetrable for the soul. And how often do we find that old people have, in many things in life, a kind of pessimistic outlook. They consider the times are worse than in their youth, nothing seems to be as beautiful as it was in childhood. And if something different happens from the usual routine, the old person will think that it is certainly something bad which has occurred. We, as doctors, can study this very thoroughly in our time which has nearly become the century of old age! Many of those features which have been described as characteristic for a melancholic person can often be observed very clearly in old people. We only need to look at that beautiful sketch which Dürer drew of his mother when she was 63 years old to experience this.

Looking back at the physiognomy of the melancholic temperament in this way, we begin to understand what was meant by the term "Earth" in the times of Empedocles. "Earth" was everything that was weighty, which was of solid matter like the rocks, and the endowed with heaviness. Wherever matter existed it belonged to the visible "Earth". The melancholic has the peculiarity in his constitution that he is more tied to the physical in him than is another temperament. This is shown by the signs, characteristic of his temperament, which are inscribed into his face and the forms of his body. Of course, if somebody becomes so one-sided that he is overwhelmed by this kind of temperament working in him, he falls ill and may suffer from the specific illness of melancholia. In that condition all the signs described for the melancholic are exaggerated.

In the course of this article we shall have to stress more and more that it is the main task of man as far as possible to rule or overcome his prevalent temperament with his true personality. An excellent example of this happening can be seen in the case of Chopin, and can be clearly experienced in the way in which the famous funeral march in his great sonata has been worked out. The music has all the signs of a soul which is influenced by the heaviness of the earth. It tells us of the sadness of the world and how this fills the soul with pain. We feel weighed down and so closely are we attached to the physical earth that the menace of death threatens to overwhelm us and separate us from the sweetness that life contains; for the melancholic, in spite of the indwelling pain—or rather because of it—from his temperament, is sensitive to the subtle joys which steal upon the soul through the very anguish of the pain.

Yet, though we are taken into the full sorrow of the music, and share in the agony of death, a wonderful surprise awaits us. There is a last movement, the Finale-Presto. It comes like a breath of wind from heaven, lifting the soul joyfully into the realm of light. The composer's mind has risen above the darkness and has left it behind. The individual human soul has conquered its melancholic temperament.

If we look for a moment at the medical side of the melancholic temperament, which leads more easily than any other into hypochondria and depression, then we have to realize what our task must be: to call on the forces which live in the human mind, and to alleviate the weight to which the person is so strongly exposed. It can help psychologically, for instance, to make depressed people listen to sad music—that is, if they are willing to listen at all. Hearing the *marche funèbre*, they will perceive that their own suffering is understood here by someone; but as the next step they have to hear the lightness which follows. That can make them freer. But we can greatly influence the constitution, if it is like Chopin's, by giving *Phosphorus* in a lower and *Iron* in a middle potency. Another helpful way for counteracting the melancholic temperament is to keep a careful eye on the diet. This can be especially successful in children; but it also holds good for

adults. Heavy and too bulky food like potatoes, dark meat, or cake made from white flour should be avoided. All dishes made from oats can be recommended, among the vegetables those with more leaf- and blossom-character, as well as honey, cream, dates, figs. In addition plenty of raw salads and herb teas from blossoms such as lime, chamomile are helpful as well as condiments like curry, paprica, and in small amounts even pepper and mustard, but little salt. (Dr. R. Hauschka, in his book *Ernährungslehre*, gives very helpful indications for the treatment of the temperaments through diet.)

From these short therapeutic outlines we can see that our main approach to treatment must be to remove from the melancholic the overpowering influence which the solid matter of the physical body has upon his soul.

The well-fed and healthy baby gives a very characteristic picture of the phlegmatic temperament. It usually appears content unless it is hungry or thirsty. Its life consists of sleeping and taking its mother's milk or an appropriate food from a bottle. Why is it so? The child, especially in the early stages, has to build up its organs with great intensity. It can do so because there is a strong dynamic power in it which contains the exact plan of each organ. This is something which is at first invisible, but is nevertheless a reality. It becomes more understandable if we remember that any life only becomes possible in the organism if there is some supply of blood. Out of the blood comes the force which is able to organize the true development for each part of the body. We cannot expect to find in the realm of the visible, or by such things as an electronic microscope, etc., the real plan for the form of each organ and of the body. It is a dynamic organization which gives form to the substances of the body and which needs the fluid element to work these forms into physical existence. Think, for instance, of a dry seed. One can keep it, as has been discovered from Egyptian graves, for thousands of years and it remains unaltered. But the minute one gives it a few drops of water—it is not even necessary to put it into the soil—a new plant will grow. It will have its roots and green leaves and stem, of which we cannot discover any visible trace by dissecting the seed, or examining it by means of enlargement through optic instruments. These hidden forming forces which are connected with any living being, Rudolf Steiner called the Life or etheric forces. They cannot be experienced by our sense organs. Each human body has to be built up by its special etheric organization. In it lives the plan of our physical forms. To a certain extent we can even say the renewal is better when we are asleep than awake, and let our "builder" in us build undisturbed by our consciousness. So far as our feelings are concerned, we usually feel very well when we are given up to the working of all those processes in which our nutrition is involved. For we are not always asleep when metabolism takes place.

In the baby one can study the pleasure it has in taking its milk. The phlegmatic temperament shows that the human being lives very strongly in

the stream of his nutrition. He enjoys this more than anyone with another temperament. It could be compared with the melancholic in a more picturesque way as follows: in the latter we can imagine man as an individual, sitting inside and always being afraid of all the solid stuff the physical body offers him, and seems so painful to overcome. But with the phlegmatic, a person is sitting who is looking at the living stream of fluids out of which his body is being renewed, and this view is very pleasant to him. And so he will, of course, be much more interested in what is going on within him rather than in the world beyond him. But he remains good-humoured as long as one lets him live in his humours, in his fluid parts, the *humores* of the old medicine!

From the physiognomy of the phlegmatic we see that roundness is the prevalent form. This is usually connected with the fact that he collects much fat. The cheeks become round, the nose can be short and broad, and in the elderly phlegmatic the lower third of the face gathers an expression of heaviness and often the angle below the jaws and the top of the neck disappear in soft, fleshy skin. As far as the eyes are concerned, they are not very radiant, but they have something of the cheerful look of a character with humour. The gait is heavy but not as heavy as in the melancholic person. In their mood they are cheerful and happy, especially if they are allowed to have enough food and drink, so that they can live in the process of digestion. The most famous phlegmatic is—to my mind—Sir John Falstaff. How we enjoy it when he describes himself, how he suffers when he does not get the right quality of food, or the drink for which he is longing. Shakespeare gives this in such a lively way that we are quite sorry for Sir John whenever he gets hungry or thirsty. But the truth is that the phlegmatic really wants to indulge in the stream of his fluidic life, out of which he can build and rebuild his body according to the rules of the forces of his life form. I remember a fat little boy of seven who was mentally so lazy that he was dreaming through all his lessons at school. But as soon as break started he became lively, because then he could drink milk or eat sandwiches; when the lessons started he fell back into a kind of foolish stupor.

It is obvious from our description of this temperament that in the foreground stands the power which has to do with the growing forces in the being. These need especially the fluid part in the organism for this development. In olden times this was very well known and so the Greeks called "water" not only what we can see in a river or in a well; they included those invisible forces which work through the water. They found these even more important than the physical. For the Greeks, the watery elements were filled with "Nymphs". If we consider all these facts we can understand the idea that the elements of "water" had a relationship to the temperament in which the fluid part is so prevalent. It will be easy to discover the phlegmatic type. It is very important to be aware of the very positive sides which can appear in such characters. This happens where the

individual gets hold more and more of that body in which the growing forces are prevalent. When he is educated in the right manner or educates himself rightly, he may learn not only to live in the flourishing growth forces of his being, but to develop a great and deep understanding of the forces living in nature. Perhaps he becomes able to describe it in an ingenious way. Take the picture of a writer and novelist like C. F. Meyer (Fig. 2), who, in his features shows the expression of a great phlegmatic. In his art, with what skill is he able to relate things! He describes with greatest love the nature in which man is standing. In this way he has overcome the one-sidedness of the physical constitution caused by his temperament.

What process do we want to encourage in a phlegmatic, speaking from the medical point of view? We would like to bring movement into the roundness which otherwise leads to stagnation. We would be correct in thinking that it is *Mercury* which could be the right and helpful remedy. We can see in quicksilver the tendency always to form little globes, but they move along quickly at the slightest shaking. This is just an imagination—but a true picture of one of the qualities in such a substance as mercury, and so gives us a remedy which could be recommended for phlegmatic people. (In this JOURNAL, it hardly needs to be emphasized that such a remark does not interfere with the numerous other indications for *Mercury*!)

In the diet, we shall have to watch that the phlegmatics do not have too many drinks and that they have vegetarian food, as meat involves them even more in a passive mood. Hot spices, no potatoes, but plenty of fresh fruit and salads are advisable.

The two temperaments, the melancholic and the phlegmatic, have been called the passive ones. This is quite justified; for a man endowed with the one or the other usually gives the impression of being lazy, or not very anxious to do much in the world, in which he appears not to be very interested. We find a great difference in the sanguine temperament, with which we have to deal now. It is active. The sanguine person is moving about quickly. The eyes are sparkling, and possess a radiancy which is to be admired. They look with great interest at everything in their surroundings, and the radiancy in the eyes is partly caused by the continual changing to and from the objects of which they get hold. (As a precious stone sparkles more when moved about.) The eye, in a way, grasps easily the light and shining colours which it sees around it, and feels at ease with them. Consequently the lids are opened wide and the eyes appear big. As well as the eyes, it is very characteristic for the sanguine face nearly always to be in certain tensions of movement. Observe, for instance, when a melancholic is listening to someone: his face remains unchanged as he takes in what he hears. This is completely different in the sanguine who immediately wants to answer and tell his own experiences. His lips will be anxious to reply to the arguments as soon as possible and they may be in a slight vibration from the words which are nearly appearing on them. In this respect the

sanguine is often impatient when something is not to his liking. But he becomes an excellent audience if the person he is listening to has his full sympathy; then he follows with great understanding.

A very important part, as far as the physiognomy of the sanguine temperament is concerned, is the shape of the nose and the form of the cheeks surrounding them. The nose is the most prominently exposed organ of our breathing organism, in a similar way as the mouth belongs, so to say, to the advance guard of the metabolic organs. Our breath has a special rhythm, linked, of course, to the other prominent rhythm in man, that of the circulation. We are not always aware how much we are in continual communication with the world around us by breathing. We can easily find out by self-observation how much our feeling life expresses itself in the waves of our breath. Great joy causes us to take a deep breath, also great admiration or sympathy; but we stop breathing when afraid, and exhale the air more quickly afterwards. On the other hand, we can also say that the breath somehow influences our feelings. We feel free and light when we are able to take in the air without difficulty, for instance in a fresh mountain atmosphere. On the other hand we can become anxious, depressed and restless in the heavy air of an overcrowded hall. The soul, involved in the life of feelings, vibrates on the rhythm of our breath. The essence of our soul was even considered in certain times to be mainly that which had the ability to feel. When we point to the relation between breathing and feeling, we can understand why it is said in the Bible that God gave Adam his soul by breathing into his nostrils.

There are two types of nose which are noticeable and basic for the sanguine temperament. The one form is the comparatively short nose, sometimes with the tendency of pointing more upwards. The persons with this type of nose are usually quicker in breathing, but the single breath appears more shallow. It gives the individual the possibility of communicating easily with the surroundings, but the inner reflection about what he has taken in is shorter, we could also say more on the surface if we think of our soul. They can be people who are quick in their reply, quick in their appraisal of the world, but quick also in their feelings which may change from one moment to the other.

The other characteristic form, which is noticeable as frequently as the first, consists of a big nose more like that of the melancholic, but the heaviness is lacking and the form is well modelled. The owner of such a nose has more air-content inside, and takes a longer and deeper breath. The quality of their feelings is much more deeply involved with the whole personality. They may show great courage, for instance, if they have the aquiline nose.

We often find that those artists who are the bringers of that species of art which is based on the one hand on rhythm and on the other on the stream of feeling life of our soul have the most extravagant kind of noses. It

would be worth while, from the physiognomic point of view, to show a collection of noses of great musicians. One could, for instance, start with that musician who shows in his life and art all the qualities of a sanguine character, penetrated, of course, and finally ruled by the spirit of his great personality: Mozart. The illustrations of his sanguine temperament are well known and can be found in any of his numerous biographies. But particularly characteristic is the overwhelming form of his nose, which can be traced back to his boyhood. Other examples I recommend for your admiration are the noses of musicians like Tartini (Fig. 3), Richard Wagner, Purcell, Verdi, and Mahler, to mention only a few of the great masters.

To make it clearer, perhaps, we should remember that in music those qualities are involved which have to be attributed to feelings, as well as to sanguine characteristics. Our feelings, for instance, vibrate all the time, changing without any interruption, just as our breathing does, together with the circulation which is their vehicle. And similar facts can be noticed in music. Music never stands still, it has to move on all the time, like our breathing which can alter its rhythm, but is never allowed to stop as long as we are alive.

We have to be very exact if we want to understand the true interplay between the breath and our soul. The latter can approach and enter the body by inspiration, and is released from it by the exhalation of the air. The important time, during which the warmth of the feelings spreads into our soul, lies just in the moment of standstill in our breathing, between in- and expiration, or ex- and inspiration. The sanguine type of man lives very strongly in the rhythm of the regular arresting of his breathing. This has its physiognomic reflection at the side of the nose, on the cheeks. It can be observed that the sanguine temperament, with its quick, warm breath, shows a certain roundness of the cheeks, high on the cheekbone. Nearly everybody who has a certain obliging smile for someone else has this, as a kind of charm. In a most glorious way Leonardo da Vinci paints it in some of his pictures, like Saint Anne, Leda, or John the Baptist. It gives the face the expression of lightness, something of the invisible wings of the soul of man.

Even in a short description of the sanguine temperament that of the gait should not be omitted. The sanguine person has a light manner of walking. He moves easily and the weight presses mainly on the forefoot, in extreme cases on the toes. Some people have a floating step and seem weightless, as if they were skating. This can give the impression of a beautiful walk, often found in children when they run over a meadow. In adults it can be noticed, too, but if it is exaggerated it is not a good sign for the person's character. There are, for instance, people whose gait seems to be always slightly swinging on their forefoot and toes like a waving curve. Very often they are too much ruled by their sanguine temperament, which produces in them a good amount of additional superficiality, combined with plenty of vanity and conceit.

It can often be discovered that a special temperament can influence the fashion of a time, as it may intervene even in the trend, the cultural development of the period—because the one or the other temperament is more prevalent in man. In the Romantic Age, as one may find it in the young days of Goethe, when *Werthers Leiden* (Sufferings of Werther) were written, many melancholic signs influenced the people which even led to suicide; so little resistance against the pains and hindrances on earth lived in man.

In our times, the sanguine temperament is very much liked among our contemporaries. The deleterious consequence is the growing general superficiality which has its climax in journalism, obvious in any Digest, in which we hear a little bit about everything, but nothing really complete; it is typically sanguine. But it is liked, people feel entertained, and when they have finished the journal they usually know nothing.

One curious phenomenon that deserves to be mentioned in this connection is the infiltration of the beloved sanguine temperament into the realm of modern fashion: the appearance of the so-called stiletto heels, the high and thin heels. The writer of this article is convinced that the introduction of these shoes and their success has to do with the wish to be "feather-light" in one's gait. The women are forced to walk on their toes to make the impression of lightness and exclude the heels as much as possible from carrying the weight of the body.

Among physical diseases only one need be mentioned, because it shows in its mental symptoms the signs of the too intrusive sanguine constitution: hyperthyroidism. It may be allowed to mention here, just as a remark, that many doctors who are working with the ideas of Rudolf Steiner find *Cuprum sulphuratum* (as natural copper glance) a very helpful remedy (in a lower trituration or as injection). It calms the patient, gradually decreases the tendency of overactivity in thought associations, and diminishes the greediness of the metabolism, stimulated by the thyroid.

The sanguine temperament, taken in the way described, can be explained by the very great activity of the soul, specially in the realm of the feeling life. The connection with breathing and rhythm has been explained. The relation between breathing and air is obvious. Bringing this together will make it clear that in the old concept of philosophy the element of "Air" meant not only the physical air which we need for our respiration. "Air" was at the same time an expression for the soul, and from this we learn clearly the deep relationship of the third element, "Air", with the third temperament, the sanguine.

If we see a person in whose face the lower jaw with its accentuated rectangular form is very prominent, we can guess his temperament. In addition, we may discover nostrils which are widely distended, as they are seen, for instance, in a raging horse, or on pictures of dragons out of whose noses flames and smoke are blown. But most characteristic for the choleric tem-

perament, the fourth we are describing now, are the eyes. Frequently they are dark ones, but they may also be blue or greyish; the important fact is the strong and brilliant look! There can be a fire which radiates out from the pupil, which reveals the strength of a human being. A bull-neck—extreme cases—sits on broad horizontal shoulders. This form has been the one which has always loved being stressed, especially in the ideal male features. Therefore we find in uniforms the epaulets, and in men's fashions the padded shoulders of their coats. The Bull's nature wants to be exposed.

This sounds exaggerated perhaps, but it can help to find the right imagination for the choleric. To his shoulders belongs a wide and upright carriage of the breast, to show that his tendency is to forward with firm steps; but he walks not so much on his toes as a true sanguine does; the main weight will go just onto his heels. It will be so, too, in the ordinary course of life. Yet something that lives so strongly in him and may break out gets hold of him. It is the heat of his blood which gets hold of him easily. This has, as far as the character of the person is concerned, its good sides. For in the deep warmth of the blood the individuality has his instrument of expression. As a choleric, like Napoleon who is the typical exponent of this temperament, he decides to do something. Then he will do it with all the means possible. The fire of his will can influence a whole army, and what he has planned has to be achieved, even if thousands have to die. The gifted leaders of armies will most likely be choleric in their ways. If one were to look round and observe the people who are the leading managing directors, one would find them mainly choleric, at least so far as it concerns their will. The musician who is a good conductor needs, for instance, a good amount of choleric temperament to rule the orchestra.

In the beginning we said that the melancholic man was the person who finds it extremely difficult to penetrate his body with his soul and individuality. In the choleric it is just the opposite. The personality has very good conditions for getting hold of his physical body through the instrument of the warmth which is strong in him. This is the true support of his personality and especially of his willpower. He will be quick in his acts of will. In that fact lies also his great danger. The wave of heat in him easily causes him to hit the table with his fist, stamp his foot, or bang the door if something makes him angry.

One of the duties and tasks of human development lies in the harnessing of the power of fire. There is a deep meaning in the story of Prometheus who has stolen the fire from the gods. He is a kind of revolutionary, someone who rebels against the gods because he wants to be his own ruler, not to be ruled by the gods. And therefore he brings the fire down to earth. It is, of course, not only meant as the fire in the outer world, but also the inner fire which lives in our blood, which is the element which we need for the development of our "I", through which we are able to become real human beings—yet we need for that purpose the heat and fire which

Prometheus brought from heaven. Everything depends on what use we make of this warmth which is given to us. In a mythological image we could say: the fire in us was taken from the gods in heaven. It kindled our own individuality. The great question will be whether the fire is used in the right manner or whether it is misused. It may sound strange, even out of place, to mention such things in connection with the temperaments. But it can help us to understand the choleric person much better in his physiognomy as well as in his whole character.

The wonderful side of the choleric temperament is that the person can become fully aware of himself as a human being and of his vocation. Think of one of the greatest people who had the great flame of his genius burning in him and was gradually able to find his right expression for it: Beethoven. There are many different pictures of him, but in all of them we can discover the sign of a strong choleric temperament. He has the nose with its strongly opened nostrils, the decisive form of the chin, and something we have not mentioned so far: a well developed forehead which gives us the impression that it is ready to overrun all hindrances. It can easily remind us of the bull bending its head before starting to attack. Beethoven had the short body and the characteristic gait; with this also go the arms, held on the back, so that the two elbows stick out on both sides when walking. He would often go through a meadow or a wood like a storm, not looking to the left or the right—listening only to the inner music which sounded within him. Looking at the artist we get a grand picture of how the choleric temperament can be a help to a personality for bringing to expression what lives within him. (Fig. 4, Stefan George, a German poet.) In such a case it is the pure mind which uses the temperament in a good and beneficial way.

But something very evil can happen through the strength of the choleric working in a person who has made himself into an instrument for the wickedness of the world. Thus one will often find among the more sophisticated criminals a man with a strong choleric tendency.

We have only space in which to give a few indications for medical treatment. The main therapy would be concerned with "cooling" the temperament down if it begins to hold the person in its grip.

The centre from which comes the outpouring of heat over the whole organism is, of course, the metabolism, and one of the most important organs in this respect is the liver. That it has to do with the warmth in the body can already be seen from the fact of its close connection with the metabolism of the carbohydrates and fats; both substances are deeply related to the production of heat in the body. And it is not just by chance that the "choleric" temperament has its name from the gall produced by our greatest gland. The therapy of the temperament, if it needs treatment, will be concerned very often with the liver. *Chelidonium*, *Cucumber*, *Lachesis* may be mentioned among the many remedies for the liver which must then be adapted to the individual case.

The diet will avoid food containing too much fat, and plant fats should certainly be used instead of animal fats. A vegetarian diet will altogether be very helpful, especially in children; leaf and stem vegetables will be best, legumina have to be avoided; of the grains, rye is of great advantage, and natural sugar, like honey or brown sugar which has not undergone as many chemical processes as the white one.

From the description of the choleric temperament it becomes clear how much it has to do with warmth and its regulation in the body of man. On the other hand it was possible to point out the relationship of the individual self, the "I", with the warmth which is carried to all parts of the organs by the bloodstream. In order to remain alive we have to maintain our special inner temperature whatever the outside temperature. That we are able to do this is because our individual personality lives in the blood-warmth of the body. It is that kind of warmth which was meant when the Greeks connected the fourth element, "Fire", with the choleric temperament.

Now we can perhaps understand what Rudolf Steiner has tried to show with the renewed idea of the four temperaments: the melancholic is related to the "Earth" element, from which our solid substances in the body are constituted; the phlegmatic to the "Water" element, in which the invisible forces of life and growth are living; the sanguine to the "Air", or the soul of man; and the choleric to the "Fire", the warmth which can be used as the vehicle of the human "I", the individual personality.

It would not be right to leave the explanations given in this article without pointing to a further problem hidden within them, namely, that just as everyone has a physical body, life forces, his soul and individuality, it is obvious that in reality all four elements are present in him as well, together with all four temperaments. But it usually happens that only one or two of them show themselves in a marked degree as has been described.

The ideal would be to balance them in the right way, through education, self-awareness, and, if need be, medical care.

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