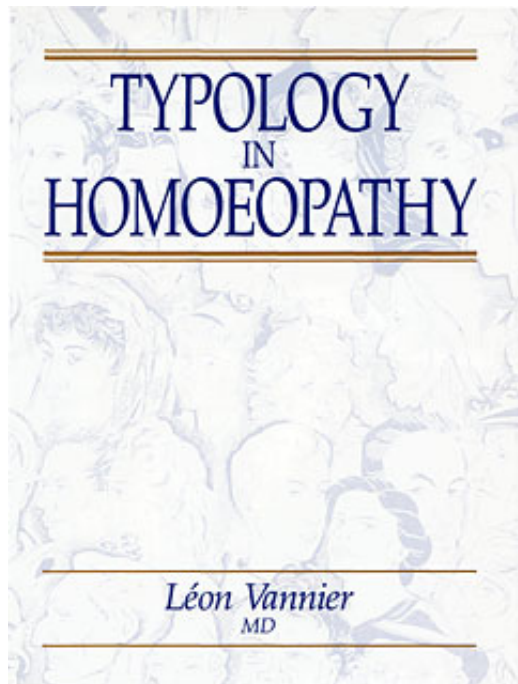




# Léon Vannier

## Typology in Homoeopathy

Reading excerpt  
[Typology in Homoeopathy](#)  
of [Léon Vannier](#)  
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## Venus

The name of Venus should not bring forth images of a coarse or dissolute nature. To the Ancients, Venus incarnated the idea of love in its most noble and all-embracing sense. She united the goodness of the soul with the beauty of the body, and the grace she shows expresses the nobility of her sentiments.

Venus is the daughter of the wave, the goddess of beauty and love; a voluptuously pleasure-seeking lover of nature; the young girl in the picture by Greuze, caressing doves whilst thinking of the pleasures to come; the Madeleine of Guide, who expiates her past in dreaming of her heavenly future; Anne of Austria, who longs for Richelieu, even as she consoles herself with Mazarin; or Marie-Louise, determined to hold on to her imperial spouse Napoleon, even though he is also loved by Marie Walewska.

### DOMINANT CHARACTERISTICS

Fairly tall.  
Languid, indolent posture.  
Leisurely, ponderous gait.  
Peaceable character. Very sociable, but lazy.

### DESCRIPTION

Fairly tall (1.70-1.80m in a man). Relaxed, graceful, indolent pose. Leisurely, ponderous gait. Deliberate, all-embracing gestures. 'Egg-shaped' face. Smooth forehead, rounded skull. Beautifully-shaped nose, straight or slightly aquiline. Small, prettily-shaped mouth. Round plump chin, ornamented with a dimple.

Small, rather fleshy, nicely whorled ears. Black or brown hair, often curly. Well-marked, curving eyebrows. Soft brownish-black eyes. Smooth complexion.

Well-formed bust with a small waist and generous bosom. Plump arms without visible muscles, chubby hands and smooth fingers. Heavy fat legs without visible muscles, plump short feet.

### MORPHOLOGY

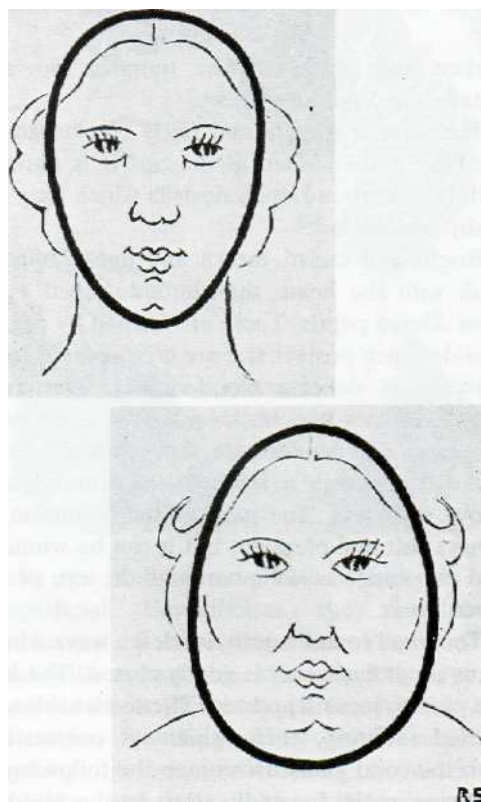
#### Static

Two major features become obvious at the first examination: flowing curves and rounded limbs. The terms 'made to measure' or 'moulded' perfectly describe the Venusian appearance.

The head, small and regularly-featured, recalls that of a Greek statue, with full round cheeks (often thickened in old age) and no visible jawbone. The skull is rounded at the front and back and has no definite character, being either sub-brachycephalic or sub-dolicocephalic.

The face is egg-shaped. In youth the little end is the chin, but in old age the egg reverses and the chin becomes the base of the egg.

The forehead is short and rounded, never very prominent; it is usually smooth but heavily veined, and in states of emotion the venules



## Prototypes



*Venus of Milo* (Louvre Museum, photo Bulloz)

darken and go blue. The temples too are rounded and do not project.

The nose is straight and fairly big; broad at the base and rounded at the tip. It is plump, with mobile round open nostrils which may be fleshy and dilated.

Bright and moist, brown and lively, almost flush with the head, the almond-shaped eyes have dilated pupils. These are framed by round eyelids which project and are criss-crossed by a network of delicate blood-vessels. The long silky eyelashes curl backwards; the eyebrows, wide and well-defined, are some distance from the eyes, leaving a smooth uncovered space above the nose. The gaze of the Venusian is always soft and pleasant, but it can be winning and caressing, as voluptuous as the eye of an Andalusian.

The small round mouth, its cleft a wave which turns up at each end, is gently closed. The lips are plump, smooth and red. The teeth are small and close-fitting, their whiteness contrasting with the coral gums. In women the following is often seen: the lower lip, cleft in the middle,

swells towards the right, and projects below the upper lip in a sensual pout. The round full chin does not project, and has a dimple at its centre.

The delicately whorled ears are astonishingly small, but the lobes are fleshy.

The hair, black or dark chestnut, is fine, supple and abundant. It waves naturally and keeps its colour into old age.

The neck, perfectly round, merges into plump, sloping shoulders. The pectoral muscles of a man resemble those of a woman in shape and development. The woman looks her best in low-necked dresses. The whiteness of her throat, the roundness of her shoulders, the lively intelligent set of her back, all combine to give a strong impression of sensuality. The breasts, well-separated, low-slung and apple-shaped, seem to spring forward; they precede her like the throat of a pigeon. In old age her throat becomes fleshy and needs support.

Dimpled at shoulder and elbow, the arm ends in a slim, blue-veined wrist. The hands are



*Pallas*  
(Saturn, Mars, Mercury)

Pallas is a type of woman with masculine qualities, but without subtlety.

**DESCRIPTION**

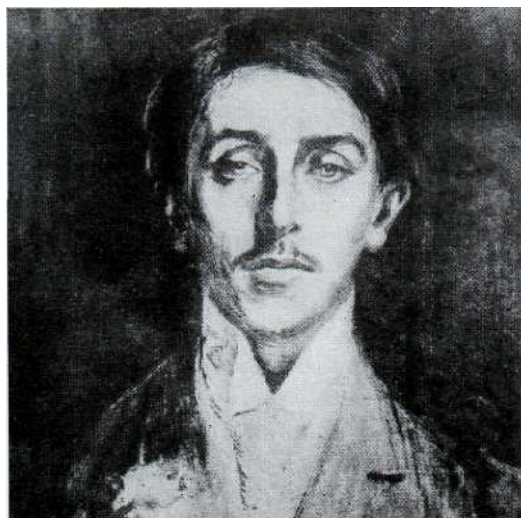
Tall stature. Black hair. Long face with strong features. Hooked nose. Very sharp, very black eyes. Chin like a boot (Mars) or like a horse (Saturn). Long stiff neck. Long legs supporting a narrow, flat torso which is held stiffly to attention.

**FUNCTION**

Dominant qualities: logic and deduction. Moral malady: pride and arrogance.

Pallas is tough, busy, insensitive and arrogant. She knows exactly what she wants. She is an implacable logician, a tactician of the first order, the warrior goddess of Reason. Analytical, meticulous and deductive, her mind turns to dogmatic and authoritarian scepticism. Unfortunately, though her constitution is powerful and resistant, organic weakness sometimes breaks her will. She is subject to fainting attacks provoked by circulatory and nervous disorders, the consequences of a violent temperament and a nature overstretched by the constraints which pride imposes on her. She sobs when she is alone, blushes if she is watched, and is exasperated if she thinks anyone has noticed.

## *Pluto* (Saturn, Mercury, Earth)



*Maurice Barres* by J. E. Blanche

In his *Cratyle*, Plato writes: 'Hades (Pluto) is an accomplished sophist . . . his name may be derived from Aeides, the Invisible One; but more likely it was because of his capacity for knowing the value of things, that he was named thus.'

### DESCRIPTION

The Plutonian shows a number of morphological features whose combination allows a precise description of the subject. Tall stature. A powerful head, with a severe expression and strong features. His face is: (i) very long, if Saturn predominates, (ii) full and square, if Earth predominates, (iii) anxious, if Mercury predominates. His hair is black and straight. His eyes are very dark and piercing, with flashes of light. His brow is wide and tormented. His nose

is straight. His mouth and jaws are massive. His neck is quite short and strong. His shoulders are broad, his height above average.

The essential characteristic of the Plutonian is his sombre, grave expression and the dark piercing eyes which seem to scintillate powerfully. All his life-energy seems to be centred in his eyes. One is very aware of an individual who 'traverses vast immensities, veiled by darkness, and whose hold on life is derived almost entirely from the riches of the dead.'<sup>1</sup>

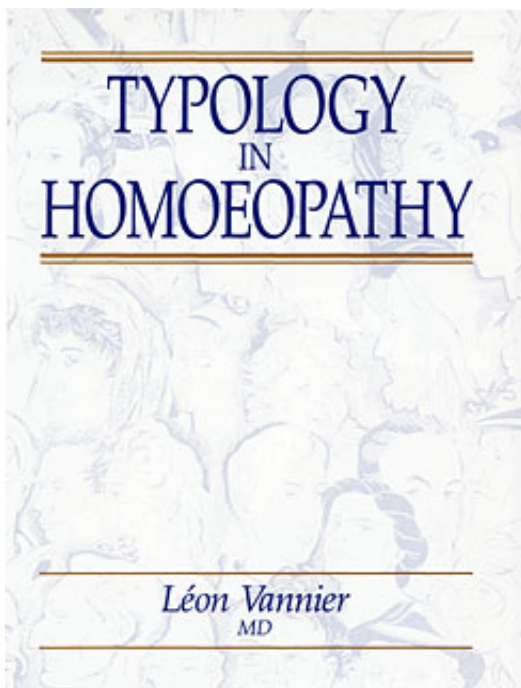
### FUNCTION

Dominant faculty: sophisticated improvisation. Moral maladies: pride, envy, jealousy, avarice. Pluto has an 'inflexible heart'<sup>2</sup>. He is a despot who wants to rule over everything. Conquered by love, he surprises and brutally carries off the object of his wild passion.

Temperamentally violent, but taciturn, the Plutonian alternates moods of strange patience with terrible anger. Sometimes he is capable of any effort; at others, prone to total discouragement. He is two different men, the one robust and active, the other melancholic, weak and indolent. He can neither choose nor control his passions, which he usually tries to conceal. He is most often a poet who lacks the gift of form, who nonetheless dreams constantly of form, and may force himself to create it artificially for his own use. He is an artist who cannot express himself but creates bizarre designs; a seeker whose heavy hand fails to capture the delicate and shadowy thought that is incubating in the depths of his brain.

<sup>1</sup> Orpheus, *Hymn XVII*.

<sup>2</sup> Hesiod, *Theogony*.



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