

# **The Seven Faces of Man**

**James Davis and Robert Roosen**

## **SECTION I**

### **THE SEVEN RAYS ACCORDING TO ALICE BAILEY**

**By James Davis and Robert Roosen**

In *ESOTERIC ASTROLOGY* and other books by Alice Bailey a unique formulation of astrology is presented (see list A in APPENDIX II).

It views man as a synthesis of seven basic energies. These are named:

1. Will or Power
2. Love-Wisdom
3. Abstract Mind
4. Harmony through Conflict
5. Concrete Mind
6. Devotion and Idealism
7. Order and Ceremony

These seven principles are referred to as "Rays." In human psychology, these rays are described in terms of particular personality traits. Seven personality patterns are enumerated by Bailey and these seven types are linked to the zodiac in the following way:

#### **TABLE I**

#### **NUMBERS, NAMES AND PROPERTIES OF THE SEVEN RAYS**

- **RAY I. WILL OR POWER--ARIES, Leo, Capricorn**  
dynamic influence, initiative, action, purpose, dominance, masterfulness, governing power, authority, detachment, commanding, leadership, ambition, domineering, fierce, destruction of limitations (or unwise destruction), obstinacy.
- **RAY 2. LOVE-WISDOM--Gemini, VIRGO, Pisces**  
love of truth, magnetism, humanitarian spirit, inclusive love, unity, understanding, calmness, diplomacy, building, absorbing, intuitive foresight, fear, suspicion, over-inclusiveness, unwise unification.

- RAY 3. ABSTRACT MIND--CANCER, Libra, Capricorn philosophical, theoretical, imagination, planning, cautious, dreamer, creative, adaptability, absentmindedness, complicated thinking, manipulation, busyness (or creative activity).
- RAY 4. HARMONY THROUGH CONFLICT--Taurus, SCORPIO, Sagittarius fighting spirit, challenge and triumph, humor, sense of color and beauty, intuition, generous, crisis, strife, war, pain, worry, pessimistic, exaggeration, procrastination, combative.
- RAY 5. CONCRETE MIND OR SCIENCE--LEO, Sagittarius, Aquarius factual and detailed knowledge, research, accuracy, common sense, practical ideas, inquisitive, technical, discrimination, long-winded, criticism, narrowness, intellectual pride, mental prejudice.
- RAY 6. DEVOTION AND IDEALISM--Virgo, SAGITTARIUS, Pisces loyalty, faith, trust, reverence, aspiration, sacrifice, personal feeling, hero worship, emotionalism, jealousy, narrow love, fanaticism, emotional prejudice.
- RAY 7. ORDER AND CEREMONIAL--Aries, CANCER, Capricorn systematic, organized, courtesy, dignity, ceremoniousness, following of rules, polished style, attention to precedent, formalism, superficiality, superstition, emphasis upon external form and structure, practical manifestation.

Note that each ray is related to three signs of the zodiac. Each of these groupings of three signs is called a "ray triangle." There are, therefore, seven ray triangles as shown in Table I, and each triangle is linked to a personality type.

Also note that some rays are related to more than one zodiacal sign. In addition, in each group of three signs, one sign is dominant (the dominant signs are capitalized in the table). The seven dominant signs are said to manifest with greater energy or with greater intensity. This means that the character patterns as given should be most readily observable in the seven dominant signs: Aries, Virgo, Cancer, Scorpio, Leo, Sagittarius, and Capricorn.

Bailey depicts the seven rays as the causative energies that define the nature of the twelve signs of the zodiac. They are, therefore, seen as the master key to the comprehension of astrological energy. In summary we may say that, according to the book ESOTERIC ASTROLOGY:

1. A ray is a name for a type of energy.
2. There are seven rays.

3. There are seven character types and also combinations or blends of these types.
4. Each ray manifests itself through a group of three zodiacal signs, each such group of three is referred to as a "ray triangle."
5. In each group of three signs there is one dominant sign.
6. Some signs are related to one ray and some to two or three rays.
7. The basic keynote of each sign is determined by the nature of the ray or ray combination that is active through that sign.

The qualities and personality characteristics of individuals are, in some measurable degree, related to the ray or rays of the sign in which they are born, i. e. the sun sign of traditional astrology. (See APPENDIX I for a definition of zodiacal signs in terms of birth date.)

## **SECTION II**

### **HOW TO RECOGNIZE THE SEVEN RAY TYPES**

It is a common and widespread belief that it is possible to tell something about a person's character from the face. A great many people instinctively feel that the face, in both its constantly changing and static aspects, can convey definite indications about personality. If there is a relationship between the face and character, and if astrological energies are related to character, then there must also be a relationship between astrological energies and that which is expressed in the face.

In addition, if Bailey's concept of seven astrological energies and seven character types is correct, then it also follows that there must be seven types of character visible in the face. The authors, proceeding on the hypothesis that these proposed relationships exist, were rewarded with evidence strongly supporting both the existence of astrological energies and the concept of the seven ray triangles.

Using biographical reference works containing thousands of photographs, the authors began a search for distinct personality types that might correspond to the seven rays described by Bailey. The procedure was simply to hold in mind a character trait belonging to a particular ray, such as "strong willed" for Ray 1.

Groups of photographs were collected that, for subjective reasons, impressed us as corresponding to the ray types described in ESOTERIC ASTROLOGY. These groups of photographs were then analyzed in a more objective manner. It

was evident that there was a pattern of mannerisms and facial characteristics that repeated itself in each group. Gradually, an image was built up of each of the seven types. A list of indicators of each ray type was thereby developed. The validity of each group of ray indicators was then tested.

The methodology of this research is described in SECTION III. Results are given in SECTION IV.

A series of photographs exemplifying each ray type follows. Each column portrays one of the Seven Rays.

	Ray 1	Ray 2	Ray 3	Ray 4	Ray 5	Ray 6	Ray 7
A							
B							
C							



The photographs were taken from the book:

PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS  
 (See list B in APPENDIX II ).

They should be studied in conjunction with the verbal descriptions that follow.

## RAY 1

Direct, intense gaze; penetrating stare. The chin is sometimes pulled down and back (this causes the whites in the lower part of the eye to be more visible, and also makes the eyebrows appear closer to the eyes). The eyebrows themselves may be lowered and drawn together. The upper eyelid tends to be hidden by the lowered brow, and the lower eyelid may be tensed. The eyebrows tend to either slant upward (as in Ray 1--photograph D) or else are straight across the brow (as in Ray 1-photograph B). The eyebrows tend to have less curvature than the average and often form a relatively straight line. The appearance is masculine. This type is not usually smiling and tension of the lips gives a firm appearance to the mouth. The mouth itself may sometimes form an upside-down "U" (as in Ray 1-photograph I). (The downward turned or "U" shape of the mouth does not give this type the appearance of sadness, the impression is rather one of sternness).

The words to keep in mind for this type are: **STRONG WILLED, DETERMINED, POWERFUL INDIVIDUAL, DOMINANT, DYNAMIC, COMMANDING, SOMETIMES STERN, FORBIDDING and FIERCE.**

## RAY 2

The eyebrows are inclined to curve downward and the upper eyelids may also have a distinctive downward curve (compare the downward sloping eyebrow and eyelid of Ray 2-photograph D with the upward slope of Ray 1-photograph D.) The ray 2 face appears relatively relaxed and a slight smile is characteristic. (The Ray 2 smile is distinctive in that one feels that it is a real, genuine or warm smile.)

This type tends to be perceived as understanding and friendly. The primary words expressive of it are: **LOVING CALMNESS.**

## RAY 3

This type shows a distant gaze--a "far-look" in which the eyes seem to be focused on the far horizon. This may give the impression of looking inward at the world of one's own thought. The individual may appear dreamy-eyed or lost in thought. The face is relatively passive and the eyes are usually opened widely. The eyebrows may appear relatively high set. Opening the eye widely also tends to lift the eyebrow. The eyebrows tend to curve upward (as in Ray 3-photograph I). The eyeball itself sometimes appears to be larger and more

protruding than normal. (This is apparent in several of the Ray 3 photographs, particularly Ray 3-photograph A.)

Key words to keep in mind are: FAR-LOOK, DISTANT GAZE, ABSTRACTED GAZE.

It may be valuable to mention here that there is a correspondence between the seven rays and the endocrine glands. From the standpoint of esoteric astrology, the endocrine system is conditioned by the seven "chakras" (the Eastern term for the seven major energy centers in man's etheric body) which are, in turn, conditioned by the seven rays. According to Bailey, the energies of the rays find their physical externalization through the seven chakras and their corresponding endocrine glands.

In ESOTERIC PSYCHOLOGY, Volume II, pages 521 and 536, the following relationship is indicated: RAY 3--throat center-thyroid gland. Bailey states that over activity of a center results in a corresponding over activity of its associated endocrine gland. It follows that people in whom the third ray is very active will have an active throat center and consequent stimulation of the thyroid gland. Under "thyroid gland" in VAN NOSTRAND'S SCIENTIFIC ENCYCLOPEDIA we find a reference to hyperthyroidism as follows, "One or both eyes may protrude from the sockets...in most patients, the eye symptoms are mild; they are characterized by a retraction of the lids, resulting in a stare or a wide-eyed look." Examination of thousands of photographs first revealed to us the open-eyed look of the Ray 3 type. We noticed the corroborative information about hyperthyroidism at a later date.

#### RAY 4

The person appears deeply sad or ready to cry and the face expresses suffering or pain. We should note in passing that the expression may represent pain for oneself or for others (compassion). The eyebrows tend to slant downward and this is accentuated by a lifting and slight drawing together of the inner part of the eyebrows. The downward slant of the eyebrows tends to be mirrored in a corresponding downward slant of the upper eyelids. (The muscular movement that lifts the inner part of the eyebrows also pulls upward on the inner corners of the eyelids, giving a triangular shape to the eyelids.) The sadness conveyed may be accentuated by a slight raising of the lower eyelid. Sometimes the gaze is downward ("downcast") rather than straight ahead. (Ray 4 photographs F and I.) The corners of the mouth usually turn downward or the lips may have a trembling appearance. Occasionally one sees elements of the "crying face" mixed with a smile and elements of a happy expression. This gives the

impression of "laughing on the outside but crying on the inside" or "smiling through one's tears." This is the ray of CONFLICT and expresses opposite extremes, hence intense sadness or a pronounced smile are probably characteristic.

Words to keep in mind are: CRYING, SADNESS, SUFFERING, PAIN.

Note that ray 4 is also the ray of HARMONY. But the pain dimension was focused on in this study because it is less abstract and probably easier to isolate for research purposes. The growth or evolution of this character type is said, by Bailey, to result in the resolution of conflict and suffering into harmony and joy. In theory, a variation of ray 4 would show a face of intense joy, but we have not tried to study this variation.

#### RAY 5

The eyes appear focused on the foreground and there is a tension of concentration that gives the impression of intellectual scrutiny. The eyebrows tend to slant upward and are probably less curved than average. There is less emotion expressed in the face or else one feels the emotional nature is dominated by the mental side.

Words to keep in mind are: MENTAL, ANALYTICAL, CRITICAL, QUESTIONING, FOCUSED or CONCENTRATED THOUGHT, may give the impression of SKEPTICISM or INTELLECTUAL NARROWNESS.

#### RAY 6

As is apparent in many of the ray 6 photographs, this type has a tendency to gaze upwards. Though not all literally look upwards, the facial expression conveys the sense of devotion. (Devotion has been defined as "love looking upward.") The eyebrows (and sometimes upper eyelids) have the same distinctive downward curve as described under ray 2. Unlike ray 2, however, ray 6 is not calm. There is emotional intensity and often a certain tension or yearning in the face.

Some words to keep in mind are: DEVOTIONAL LOVE, INTENSE FEELING, ASPIRATION, FAITH, WORSHIP, REVERENCE.



## RAY 7

The eyebrows of this type tend to slant upward. As can easily be seen from the ray 7 photographs, this type holds its chin higher than normal, giving a "head held high" appearance. The upper eyelids may be partially closed--this characteristic depends on the direction of the gaze. The lifted chin gesture is sometimes accompanied by a lifting of the eyebrows. The ray 7 type gives the impression of stiffness or rigidity. Sometimes the feeling conveyed is "I am a British lord of high social position." There is a "looking down one's nose" type of ray 7 face, and also a subtler pose which perhaps simply communicates dignity or a sense of formality.

Words to keep in mind are: DIGNIFIED, NOBLE,--or the more common and easily identified type that expresses an "I am an important person" look-- HAUGHTY, SUPERCILIOUS, POMPOUS.

There are, broadly speaking, two types of rays:

- The head, or mind types which are the odd numbered rays: 1,3,5, and 7.
- The heart or feeling types which are the even numbered rays: 2, 4, and 6.

It may be helpful to point out some contrasts among the types:

- Rays 1 and 7 are related. Both express strength. Ray 1 is analogous to a battering ram, ray 7 to a rock.
- Rays 2 and 6 are related. Both express love. Ray 2 is love looking outward toward others in an inclusive way, and it has blended with it a quality of intelligence or wisdom. Ray 6 love tends to focus its love or devotion more narrowly upon a person or personal God.
- Rays 3 and 5 are both mental but in contrasting ways. Ray 3 appears lost in thought; it is reflective and somewhat feminine or receptive in nature. Ray 5 is a sharp, cutting, probing intellect. Ray 5 is the "matter of fact," practical, common sense mind.
- Ray 1 is very intense and concentrated; it is power. Ray 5 is concentrated thought. Ray 1 is more dynamic than ray 5.
- Ray 6 sometimes expresses intensity of feeling or emotion. Ray 1 expresses intensity of will; it is a mental ray.

In learning to identify the ray types it may be helpful to practice before a mirror. Try assuming the various expressions and mannerisms of the seven types as an actor might in practicing for a role. If you can assume a strong, fierce appearance, or a loving calm expression at will, then it may be easier for you to identify with and recognize the ray types in photographs.

We recommend that you identify the ray types using both objective and subjective criteria. For instance, it is helpful to know that the ray 6 type tends to look upward, and it is also important to ask oneself, "Does this face as a whole convey a sense of devotion?" A sensitive observer with a good eye for faces (perhaps analogous to that developed by a portrait artist) can make good use of the technique of holding in mind terms such as "will," "devotion" and "love." More literal minded individuals may tend to rely upon the more objective indicators, and a degree of accuracy can be obtained in that way. See, for instance, figure 9 in SECTION IV, where very significant results were obtained using only two contrasting objective indicators.

When we try to identify a person as a ray type we are really trying to determine which of the seven rays are most influential in a given personality. It may be helpful to note that, according to ray theory, there are no pure types. Rather, each individual is actually a blend of all seven rays. Ray 3 photograph I is included in the ray 3 group as an example of the abstracted gaze of the "far-look." Note, however, the slight lifting of the chin which suggests ray 7. This individual was born with the sun in Capricorn. The sign of Capricorn is a meeting place for both rays 3 and 7. Therefore, and one might correctly point to this photo as an example expressing a blending of rays.

Try this simple experiment. Show the seven groups of photographs to people at random. Ask the question: "What character qualities do you see in the seven groups?" The responses will be quite interesting. We have found that some people say they cannot see anything and refuse to comment. A few people can give complete verbal descriptions closely matching the Bailey key word list for the rays. (This, even though they know nothing of Bailey, astrology, the rays, or even the reason you are presenting them with the photographs.)

Anyone desiring to repeat the experiments described in SECTION IV may find it useful to present these photographs to people as a means of testing for sensitivity. Those who can spontaneously recognize the character patterns given in this article by simply looking at the photos will probably be those who can easily be trained to see the ray types. The subjects' responses to the photos need not be precisely the key words we have given, but the closer, the better.

## **SECTION III**

### **HOW TO TEST FOR ASTROLOGICAL ENERGIES**

(See also APPENDIX IV.)

There exists a relatively simple method by which an observer may test for the presence and nature of astrological energies. This technique is as follows:

1. Study carefully the seven types of faces and accompanying descriptions given in SECTION II .
2. Go to any fairly comprehensive library and locate biographical reference works that contain thousands of photographs of people together with their birth dates.

(List B in APPENDIX II contains the sources used in this work.)

3. Select one of the seven ray types and begin searching for faces that closely match that type.
4. Make a list of birth dates of all individuals whose photographs match the descriptions of the ray types given in SECTION II.
5. Tabulate the number of times the sun is located in each zodiacal sign using dates given in APPENDIX I. (These dates are necessarily close approximations. Greater accuracy of recording can be obtained by consulting an ephemeris--this is only useful in those cases where birth dates fall within two days of the boundary of signs.)
6. Examine your results to see if they are in agreement with the information given in this article.

Assuming that no astrological correspondences exist, and if enough dates are collected, then from chance alone the number of suns positioned in each zodiacal sign should be about equal. (Seasonal variation of birth and the eccentricity of the Earth's orbit around the Sun have a relatively minor effect on the results.) Consequently, clear, consistent, and predictable patterns of the type reported in section IV must be due to astrological factors.

Some additional things to consider are:

- Some people can easily absorb the information given here and quickly learn to accurately recognize all seven of the types.

- Some people can learn to see one or more of the types but may have difficulty recognizing others.
- Some will confuse one ray type with another.
- If you have difficulty in learning to see the types yourself, test a number of people until you find some- one who can see them. Then use that person or persons as an instrument for research.

As described in SECTION II of this work, there are both objective and subjective factors to hold in mind when selecting photographs. People vary in their ability to utilize both objective and subjective criteria. Therefore people will vary in their ability to accurately see the ray types. However, the degree of skill involved is not great and interested investigators should not have difficulty in either learning to see them or training someone else to do so.

Use a high standard of selectivity. For this purpose it is important to use biographical reference books that contain large numbers of photos so that dozens of photographs can be skipped in the process of searching for a face that definitely exemplifies the qualities of a ray type. Thus out of 100 photographs an observer may select only three or four that clearly match the type being searched for. In the studies reported in SECTION IV of this work, the observers, on the average, chose only about 3 or 4 percent of the photographs contained in the volumes consulted.

**SECTION IV**  
**APPLICATION OF THE METHOD:**  
**A GRAPHIC PRESENTATION OF 4,553 SUN SIGNS**

The following table is included to facilitate reading the graphs in this section. It shows each zodiacal sign, the signs being arranged according to Bailey's concept of seven ray triangles. The graphs referenced in this section use abbreviations--each is labeled using the first three letters in the name of a sign.

TABLE II

The Seven Ray Triangles  
 according to  
 ESOTERIC ASTROLOGY by Alice A. Bailey

- RAY 1 Aries, Leo, Capricorn
- RAY 2 Gemini, Virgo, Pisces

- RAY 3 Cancer, Libra, Capricorn
- RAY 4 Taurus, Scorpio, Sagittarius
- RAY 5 Leo, Sagittarius, Aquarius
- RAY 6 Virgo, Sagittarius, Pisces
- RAY 7 Aries, Cancer, Capricorn

Using the method outlined in the previous section, an observer selected 420 photographs that matched the ray 1 type as described in SECTION II. The photographs used were from MEN OF ACHIEVEMENT, 1974.

Choices were made solely on the basis of an individual's appearance in the photograph. The birth dates of all individuals matching the ray 1 type were entered into a computer programmed to calculate and graph the results in terms of the 12 zodiacal signs. The graph of the sun signs for this ray 1 group is reproduced as figure 1.

**Figure #1, Ray 1: 420 Sun Signs**

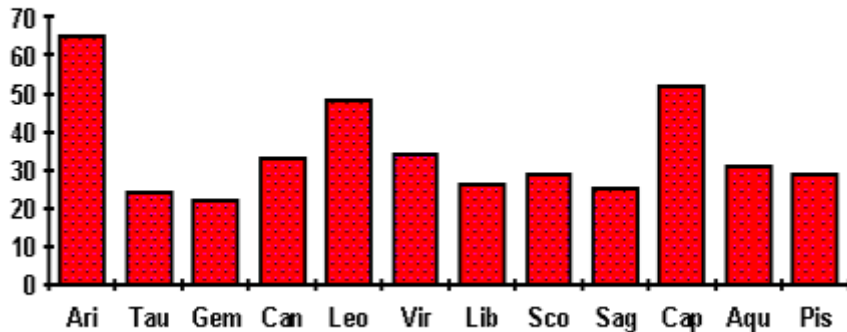


Figure 1--Ray 1--Theory predicts peaks in ARI, LEO and CAP.  
420 Sun Signs from MEN OF ACHIEVEMENT, 1974

Three peaks occur in the figure 1 graph: Aries, Leo, and Capricorn. The signs Aries, Leo, and Capricorn are those specified by Bailey as corresponding to the ray 1 triangle. In other words, the pattern shown is that predicted from Bailey's concept of the seven rays, where each of the seven rays expresses through three zodiacal signs (TABLE II above).

Figures 2, 3, 4, 5, 6 and 7 show the results of six studies carried out in the same manner as the ray 1 study just described.

**Figure #2, Ray 2: 253 Sun Signs**

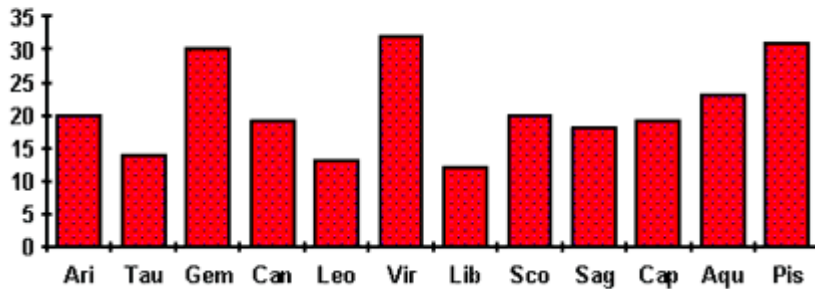


Figure 2--Ray 2--Theory predicts peaks in GEM, VIR and PIS.  
253 Sun Signs From MEN OF ACHIEVEMENT, 1974  
and A BIOGRAPHICAL DIRECTORY OF CLERGYMEN OF THE  
AMERICAN LUTHERAN CHURCH

**Figure #3, Ray 3: 338 Sun Signs**

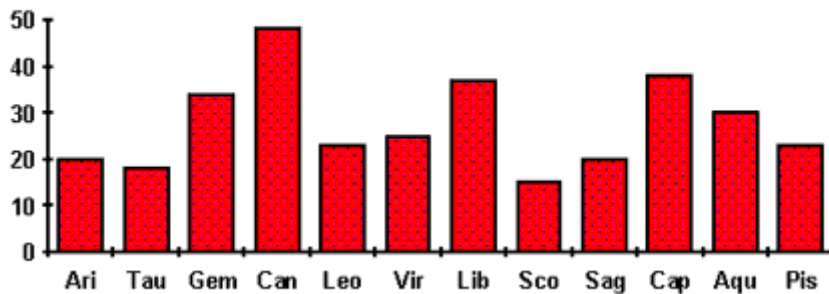


Figure 3-Ray 3--Theory predicts peaks in CAN, LIB and CAP.  
338 Sun Signs From MEN OF ACHIEVEMENT, 1974

**Figure #4, Ray 4: 574 Sun Signs**

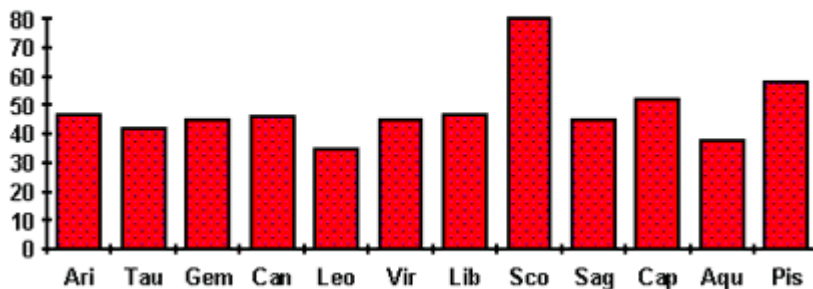


Figure 4--Ray 4--Theory predicts peaks in TAU, SCO and SAG.  
574 Sun Signs from WOMEN OF ACHIEVEMENT, 1975; MEN OF  
ACHIEVEMENT 1974 and 1979; A BIOGRAPHICAL DIRECTORY OF

CLERGYMEN OF THE AMERICAN LUTHERAN CHURCH, 1972,  
and WHO'S WHO IN AMERICAN EDUCATION, 1966

**Figure #5, Ray 5: 282 Sun Signs**

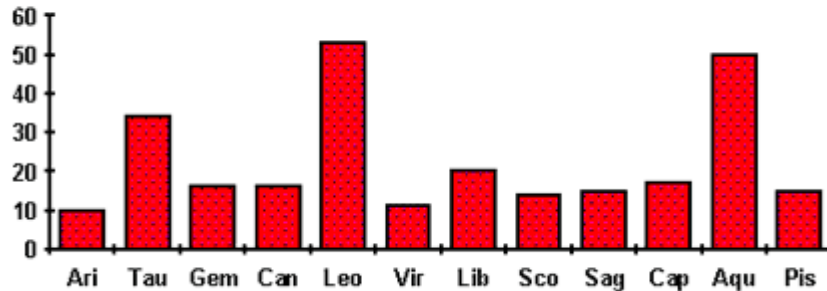


Figure 5--Ray 5--Theory predicts peaks in LEO, SAG and AQU.

282 Sun Signs From WOMEN OF ACHIEVEMENT, 1975  
and MEN OF ACHIEVEMENT, 1979

**Figure #6, Ray 6: 341 Sun Signs**

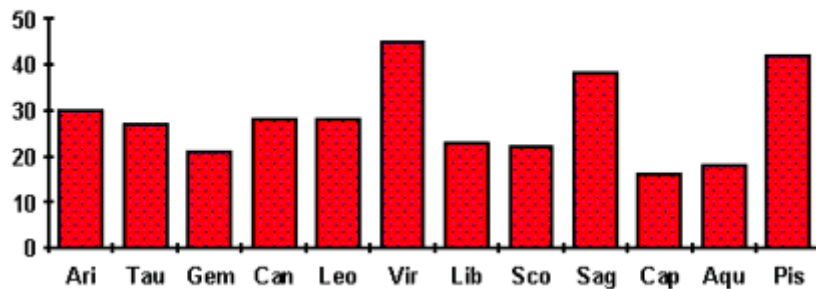


Figure 6--Ray 6--Theory predicts peaks in VIR, SAG and PIS.

341 Sun Signs From WOMEN OF ACHIEVEMENT 1975  
and A BIOGRAPHICAL DIRECTORY OF CLERGYMEN OF THE  
AMERICAN LUTHERAN CHURCH, 1971

**Figure #7, Ray 7: 225 Sun Signs**

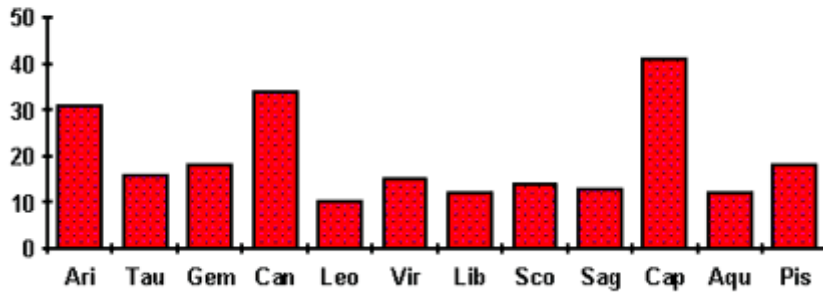


Figure 7--Ray 7--Theory predicts peaks in ARI, CAN and CAP. 225 Sun Signs From WOMEN OF ACHIEVEMENT, 1975 and MEN OF ACHIEVEMENT, 1979

The following additional points should be noted:

- A. In Figure 1 (ray 1), Figure 3 (ray 3), Figure 5 (ray 5) and Figure 7 (ray 7), a single observer was used (the same individual for all 4 graphs).
- B. In Figure 2 (ray 2), Figure 4 (ray 4) and Figure 6 (ray 6), six different observers were used. Each individual was assigned to select dates from different sections of the biographical works employed. The selections made by the various observers were then added together and graphed as a whole. In other words, the graphs for rays 2, 4, and 6 are the result of a composite observation by a group of six people.

\*\*\*\*\*

To examine the correspondences between ray theory as presented in Bailey's works and our own observations, we have constructed the following table:

TABLE III

(A)

The Seven Ray Triangles

according to

ESOTERIC ASTROLOGY by Alice A. Bailey

- RAY 1 ARIES, Leo, Capricorn
- RAY 2 Gemini, VIRGO, Pisces
- RAY 3 CANCER, Libra, Capricorn
- RAY 4 Taurus, SCORPIO, Sagittarius
- RAY 5 LEO, Sagittarius, Aquarius



- RAY 6 Virgo, SAGITTARIUS, Pisces
- RAY 7 Aries, Cancer, CAPRICORN

(B)

Statistical observations:

Primary peaks in graphs

(Figures 1 through 7)

- RAY 1 ARIES, Leo, Capricorn
- RAY 2 Gemini, VIRGO, Pisces
- RAY 3 CANCER, Libra, Capricorn
- RAY 4 SCORPIO
- RAY 5 LEO, Taurus, Aquarius
- RAY 6 Virgo, SAGITTARIUS, Pisces
- RAY 7 Aries, Cancer, CAPRICORN

The following facts will be noted:

1. All seven studies found a peak in the sign specified by Bailey as the dominant member of each triangle. The dominant signs, according to theory, are capitalized in Tables III A and III B.) In five out of the seven studies, the highest peak in the graph was the dominant one as predicted by theory.
2. Among all the graphs there is only one peak (Taurus in the case of ray 5) that was not predicted by ray triangle theory.
3. Sagittarius and Taurus for ray 4 and Sagittarius for ray 5 were the only places where the predicted peaks were not found.

Figure 8 shows three control groups taken from the volumes utilized in these studies.

**Figure #8a, Control Group: 700 Sun Signs**

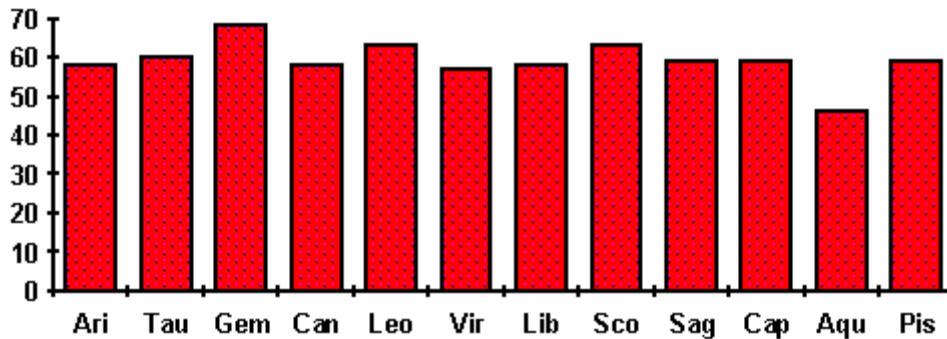


Figure 8A--control group--theory predicts no significant peaks.  
700 Sun Signs From MEN OF ACHIEVEMENT, 1974

**Figure #8b, Control Group: 350 Sun Signs**

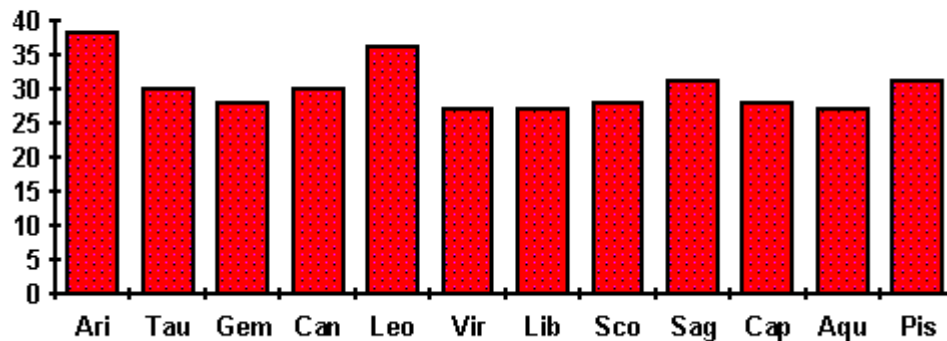


Figure 8B--control group--theory predicts no significant peaks.  
350 Sun Signs: 150 From A BIOGRAPHICAL DIRECTORY OF  
CLERGYMEN OF THE AMERICAN LUTHERAN CHURCH, 1972  
Plus First 200 Individuals Listed In MEN OF ACHIEVEMENT, 1974

**Figure #8c, Control Group: 270 Sun Signs**

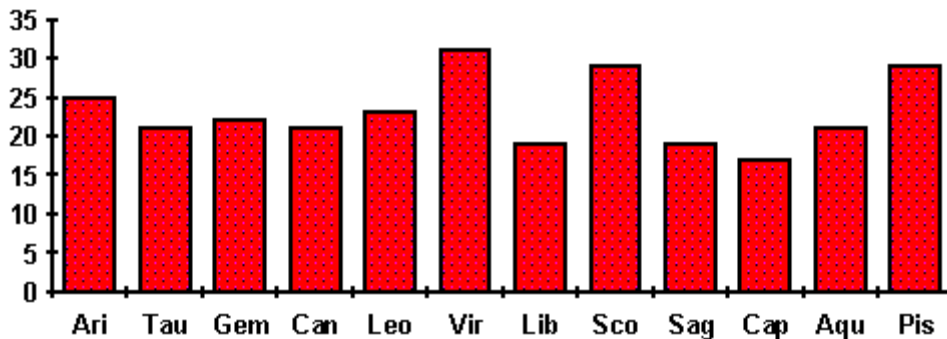


Figure 8C--control group--theory predicts no significant peaks.  
270 Sun Signs: 170 From WOMEN OF ACHIEVEMENT, 1975  
Plus 100 From WHO'S WHO IN AMERICAN EDUCATION, 1966

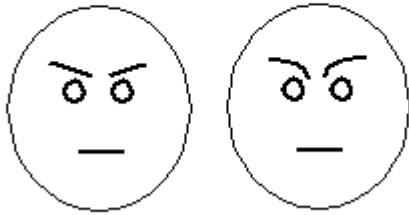
We collected these by beginning on page 1 of each volume, taking one date from each page (either the first one listed at the upper left of the page or, for some volumes, the last date listed at the lower right of the page). The control groups show only random patterns and the variations from the mean are not significant.

There are two dimensions to facial expression: the active or mobile aspect, and the static aspect. The active aspect includes all those changes in the face that result from momentary or habitual patterns of thought and feeling. The static aspects of the face include such things as the shape of the nose, the size of the mouth, and whether the eyes are set close together or far apart. In the case of a feature such as the eyebrows, there are both static and active aspects--on the one hand their shape and position is relatively static, on the other hand they have a mobile aspect which is very apparent in the expression of emotional states.

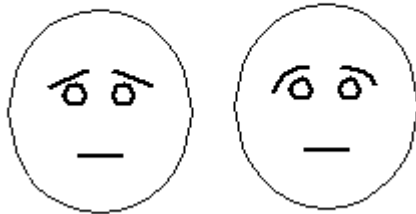
The connection between character and the active or mobile aspects of the face is easily seen. The static aspects of the face, however, appear to be an accident of birth, and the possibility of a link between these and a person's character is not readily apparent from the genetic point of view. It would appear that "chance," or accidental heredity factors are responsible for the static aspects of the face. From an astrological viewpoint, however, there are no accidents in the sense in which most people think of them.

Examples of photographs of "upward slanting" and "downward slanting" are contained in SECTION II.

Upward slanting or curving  
(corresponds to curve "a" in Figure 9)



Downward slanting or curving  
(corresponds to curve "b" in Figure 9)



Drawing 1 -- The above drawing shows two types of eyebrows:

A. UPWARD SLANTING (OR CURVING) EYEBROWS

B. DOWNWARD SLANTING (OR CURVING) EYEBROWS

For this part of the study, birth dates were extracted from biological reference works when the corresponding photograph showed eyebrows that slanted either upward or downward--the selections were made from many thousands of photographs, and only the more extreme cases of upward or downward slant were included. The upward and downward eyebrow groups were tabulated separately.

Figure 9 graphs the sun signs of 400 people with downward slanting eyebrows, and 400 people with upward slanting eyebrows.

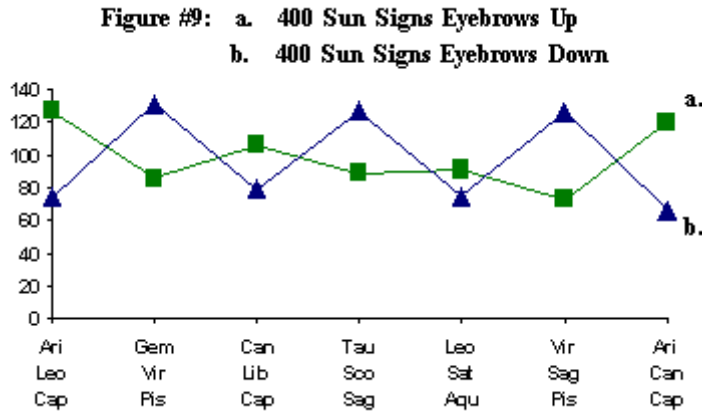


Figure 9--Eyebrows.

Theory predicts peaks for:

Curve A--ARI, CAN, LEO, LIB, CAP and AQU.

Curve B--TAU, GEM, VIR, SCO, SAG, PIS.

Both Curves From MEN OF ACHIEVEMENT, 1974 and 1979

Plus WHO'S WHO IN AMERICAN EDUCATION, 1966

This graph (Figure 9) is presented in terms of the seven ray triangles instead of the twelve signs. This method of displaying the data reveals the extent to which the opposite facial characteristics (eyebrows up versus eyebrows down) show up as astrological/rayological opposites.

The even numbered rays (2, 4, 6) correspond to eyebrows of the downward slanting type. The odd numbered rays (1, 3, 5, 7) correspond to eyebrows of the upward slanting type. In terms of ray theory, this odd-even division is the division between the head or mind-oriented type, and the heart or emotion-centered type. This can be seen by comparing the names of the Rays:

#### COMPARISON OF RAY NUMBERS AND NAMES

##### EVEN

Ray 2—Love

Ray 4—Harmony

Ray 6—Devotion

##### ODD

Ray 1—Will

Ray 3—Abstract Mind

Ray 5—Concrete Mind

Ray 7—Order

Try this experiment: Show the line drawings (in the file EYEBROWS.GIF) to various people and ask them which of the faces looks the more loving. The drawings are exactly alike except for the placement of the eyebrows. Most

people intuitively recognize the down turned eyebrows as expressing heart energy.

**Figure #10: Control Group, 400 Sun Signs**

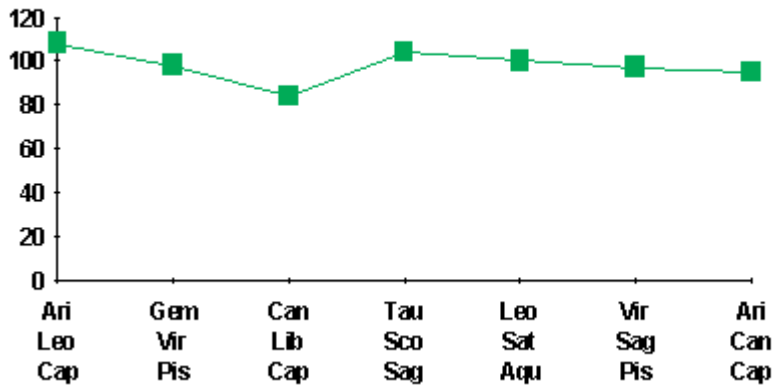


Figure 10--control group--Theory predicts no significant peaks.  
 400 Sun Signs From MEN OF ACHIEVEMENT, 1974 AND 1979  
 Plus WHO'S WHO IN AMERICAN EDUCATION, 1966

This control group of 400 people was taken from the same biographical reference works as the eyebrows study just described. Note that there is no odd or even pattern in the controls, and that, unlike Figure 9, the variations from the mean are relatively small.

See APPENDIX IV for instructions on how to replicate this study of eyebrows.

**APPENDIX I  
 ZODIACAL SIGNS:  
 APPROXIMATE DATES OF THE SUN'S ENTRY AND EXIT**

- Aries.....21 March--19 April
- Taurus.....20 April--20 May
- Gemini.....21 May--20 June
- Cancer.....21 June--22 July
- Leo.....23 July--22 August
- Virgo.....23 August--22 September
- Libra.....23 September--22 October
- Scorpio.....23 October--21 November
- Sagittarius..22 November--21 December
- Capricorn....22 December--19 January

- Aquarius.....20 January--18 February
- Pisces.....19 February--20 March

## **APPENDIX II BIBLIOGRAPHY**

### **A. BOOKS PROVIDING THE BASIS FOR THE THEORY OF THE SEVEN RAYS:**

1. A TREATISE ON THE SEVEN RAYS: VOLUME I, ESOTERIC PSYCHOLOGY, Alice A. Bailey, Lucis Publishing Co., First printing 1936.
2. A TREATISE ON THE SEVEN RAYS: VOLUME II, ESOTERIC PSYCHOLOGY, Alice A. Bailey, Lucis Publishing Co., First printing 1942.
3. A TREATISE ON THE SEVEN RAYS: VOLUME III, ESOTERIC ASTROLOGY, Alice A. Bailey, Lucis Publishing Co., First printing 1951.

The assignments of the twelve zodiacal signs to the seven groupings described in section I of this work may be found on page 423 of ESOTERIC ASTROLOGY. A summary of the character traits which are given for the seven ray types can be found in VOLUME I of ESOTERIC PSYCHOLOGY, on pages 201 through 212.

### **B. BOOKS USED IN THE STUDY OF HUMAN FACES:**

1. A BIOGRAPHICAL DIRECTORY OF CLERGYMEN OF THE AMERICAN LUTHERAN CHURCH, Mikelson, Arnold R. ed., Augsburg Publishing House, 1972.
2. MEN OF ACHIEVEMENT 1974 and 1979 Editions, Kay, Ernest ed., Melrose Press Limited, 1974 and 1979.
3. UNMASKING THE FACE, Ekman, Paul, Prentice-Hall 1975.
4. WHO'S WHO IN AMERICAN EDUCATION, Cook, Robert C. ed., Melrose Press Limited, 1975.
5. THE WORLDS WHO'S WHO OF WOMEN, Kay, Ernest ed., Melrose Press Limited, 1975.
6. PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS, McCoy, Guy ed., T. Presser Co., 1946.

NOTES:

Reference 1, above, is a single volume.

References numbers 2, 4 and 5 are multi-volume sets containing large numbers of photographs and suitable for use in research on faces. The specific editions named are those employed in our research as described in SECTION IV.

The faces referred to in SECTION II (reproduced in the files FACES1.GIF, FACES2.GIF, and FACES3.GIF) were taken from PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS.

Reference 3 (UNMASKING THE FACE) reports scientific research on emotions and facial expressions.

**APPENDIX III  
BIRTH DATES OF INDIVIDUALS WHOSE PHOTOGRAPHS  
APPEAR IN SECTION II**

(? indicates unknown birth date)

**RAY 1**

A. ?; B. ?; C. ?; D. 4/18/1895; E. 8/5/1890;  
F. 1/2/1856; G. 3/25/1867; H. 12/29/1876; I. 12/22/1885

**RAY 2**

A. 9/21/1896; B. 8/26/1903; C. 8/29/1891; D. 9/2/1871;  
E. ?; F. 9/17/1880; G. ?; H. 3/9/1871; I. ?

**RAY 3**

A. 7/4/1878; B. 7/16/1863; C. ?; D. 1/18/1841; E. 7/6/1899;  
F. 7/5/1875; G. 7/5/1890; H. 10/1/1832; I. 1/20/1867

**RAY 4**

A. ?; B. 11/21/1895; C. 4/28/1863; D. 11/20/1879; E. 11/2/1868;  
F. 11/12/1888; G. 12/8/1878; H. ?; I. 11/19/1888

**RAY 5**



A. 2/9/1875; B. 2/11/1891; C. 1/31/1872; D. 12/6/1899; E. ?;  
F. 2/16/1900; G. 7/24/1869; H. 2/12/1899; I. 1/28/1898

#### RAY 6

A. ?; B. 12/12/1903; C. 8/26/1874; D. ?; E. ?; F. ?;  
G. 12/4/1880; H. ?; I. ?

#### RAY 7

A. 12/31/1863; B. 1/10/1872; C. 7/19/1861; D. 12/19/1818;  
E. 1/17/1893; F. 7/18/1864; G. 1/20/1865; H. 12/26/1853; I. 12/25/1829

### **APPENDIX IV METHOD FOR EYEBROW RESEARCH**

1. Go to a library that contains many biographical reference works, and locate those that contain both large numbers of photographs and the year, month, and date of birth. A bibliography of examples of such works is given in APPENDIX II . The reference or references to use are those with many hundreds--preferably thousands--of photographs.
2. Look at the abstractions of the human face shown in the accompanying file (EYEBROWS.GIF) and read the captions. Notice that each face is identical except for the eyebrows--only the eyebrows are different. Note that eyebrows may either curve or slant up, or curve or slant down. The up/down feature of eyebrows is the focus of your attention in this research.

The drawings in EYEBROWS.GIF represent the extremes of human eyebrows with regard to their upward or downward characteristic. Most individuals will fall between these two extremes--that is the eyebrows will not be clearly up or down but somewhere in between.

3. Equipped with the information given in step #2, spend a few minutes flipping at random through the selected biographical reference. Pay attention to eyebrows. Observe photographs that show examples of extreme upward or downward slant. Locate a few people whose eyebrows slant or curve upward like those in the drawing. Next, locate a few people whose eyebrows slant or curve downward like those in the drawing. When you are comfortable with your ability to distinguish

extreme upward and downward slant in eyebrows, continue with the next step.

4. Start at the beginning of the book or books, and briefly examine each photograph on each consecutive page. Look for photographs of individuals whose eyebrows are unambiguously slanted up or down. The eyebrows may be straight or curved--the degree of straightness or curvature does not matter since, in this case, you are looking for the up/down feature of eyebrows. Record the birth dates and eyebrow data (as described in step 5 and 6 below) of all individuals who meet the criteria of extreme upward or downward slant.

5. When you come across a photograph showing extremely upward slanted eyebrows, record that individual's birth date in the eight-digit format shown below followed by a space and the letter designation "U." For instance use the code:

12271944 U

to record a person born on December 27, 1944 where the photograph shows extreme upward slanting eyebrows.

6. When you come across a photograph showing extremely downward slanted eyebrows, record that individual's birth date in the eight-digit format shown below followed by a space and the letter designation "D." For instance use the code:

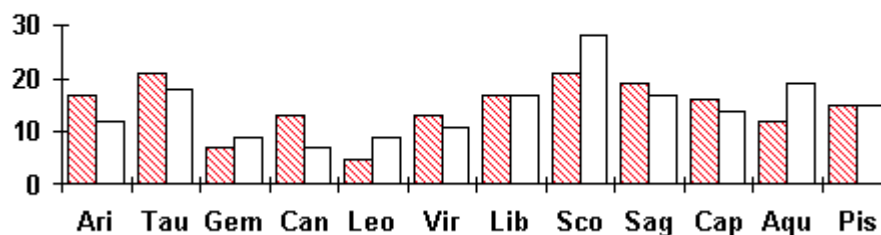
10111934 D

to record a person born on October 11, 1934, where the photograph shows extreme downward slanting or downward curving eyebrows.

7. Tabulate the number of times the sun is located in each zodiacal sign using dates given in APPENDIX I

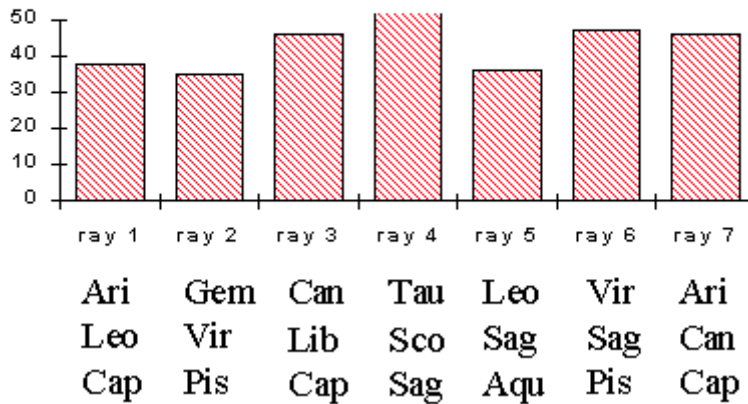
## Saints and Martyrs

**Saints & Martyrs: Sun / Mercury, t=176**



These are sun signs (shadowed bars) and Mercury signs (white bars) of 176 saints and martyrs. Mercury is significant for saints and martyrs ( $p < .01$ ), but the Sun is not significant ( $p < .10$ ). The graph includes all those for whom birth dates were given in "A Biographical Dictionary of the Saints." Scorpio was the primary prediction for this study, based on Scorpio's relation to the 4th ray that gives it an association with sacrifice. However, I did not predict that Mercury would show up more prominently than the Sun. I also expected more Pisces but this part of the prediction was not confirmed.

**Saints & Martyrs: Sun Signs**  
count=355



This graph shows the saints and martyrs sun signs plotted in terms of Bailey's seven rays. The three signs below each of the seven bars are the signs that Bailey gives as corresponding to the seven types, e.g. Taurus, Scorpio, and Sagittarius are the signs correspond to ray 4. On page 1221 of "A Treatise on Cosmic Fire" Bailey connects ray 4 to "The Law of Those Who Choose to Die."