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Essays on physiognomy

Johann Caspar Lavater, Thomas Holcroft

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ESSAYS

ON

PHYSIOGNOMY.

E S S A Y S .
ON
PHYSIOGNOMY;
FOR THE PROMOTION
OF THE
KNOWLEDGE AND THE LOVE
OF
MANKIND.

WRITTEN IN THE GERMAN LANGUAGE

By **J. C. LAVATER,**

AND TRANSLATED INTO ENGLISH,

By **THOMAS HOLCROFT.**

ILLUSTRATED BY THREE HUNDRED AND SIXTY ENGRAVINGS.

V O L. I.



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MAY 1907
1907

A D V E R T I S E M E N T.

THE revision, which will be found at the conclusion of each volume, relates to this particular edition of the physiognomonical fragments of Mr. Lavater, which was published under the inspection of his friend, John Michael Armbruster, in octavo, for the benefit of those who could not afford to purchase the quarto edition. The editor, Armbruster, has changed the order of the fragments, and has omitted some few superfluous passages. The friend was more capable of perceiving where the author had repeated himself than was Mr. Lavater. Having taken something away, the editor added something new; so that this is perhaps the work which best deserves preference. We have the most irrefragable evidence, from the revisions above-mentioned, that Mr. Lavater perfectly approved of the plan of his friend, Mr. Armbruster, whose additions he has himself corrected, and sanctioned.

With respect to the translation, those who know the original will also know the difficulties which almost every period presented. The German is a language abounding in compound words, and epithets linked in endless chains. Eager to excel, its writers think they never can have said enough, while any thing more can be said: their energy is frequently unbridled. And certainly, in the exalted quality of energy, Mr. Lavater will cede to few of his countrymen. He wished for the language and the pen of Angels, to write on his favourite subject. Bold endeavours have been made to preserve the spirit of his reasoning, the enthusiasm of his feelings, and the sublimity of his conceptions. But, without any affected distrust of myself, I cannot venture to affirm they are preserved.

THOMAS HOLCROFT.

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Eleanor . . .

I.

INTRODUCTION.

AND GOD SAID

“LET US MAKE MAN IN OUR IMAGE, AFTER OUR LIKENESS.”

“How wondrous the suspense of expecting creation !

“The regions of earth, air, and water, swarm with living beings. All is plenitude : all is animation : all is motion.—What is the great purpose that this multitude of creatures contribute to effect ?—Where is the unity of this grand whole ?—Each being still remains solitary. The pleasures of each terminate in self. Where is that something capable of conceiving, where that comprehensive eye that can include, that capacious heart than can rejoice in, this grand whole ?—Creation wanting a purpose appears to mourn ; to enjoy, but not to be enjoyed—A desert in all its wild confusion.—The pulse of nature beats not !

“Were it possible to produce a being which should be the head, the summit, and unity of all !—Were this possible ; such a being must

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B

“be

“ be the symbol of the Deity ; the visible image
 “ of God. Himself a subordinate deity ; a ruler,
 “ and a lord—How noble a creature !—

“ The Godhead holds council !—

“ Hitherto the powers of recent creation slum-
 “ ber—Such a form, such a symbol of Deity,
 “ must be infinitely more beautiful, must con-
 “ tain infinitely more life, than the rivers, woods,
 “ and mountains, or than paradise itself.—Yes,
 “ inevitably must, essentially, exceed all other
 “ forms animate and inanimate.—To him must
 “ thought be imparted, that generative that pre-
 “ dominant gift of the Divinity.—How graceful
 “ his body ! How dignified his action ! How
 “ sublime the glance of his eye !—How insigni-
 “ ficant are all the objects of nature compared
 “ to the human soul !—How vast its reasoning,
 “ its inventive, and its ruling faculties !—Yes, it
 “ is the visible image of the Deity !

“ The Godhead has taken counsel !—

“ GOD CREATED MAN IN HIS OWN IMAGE ;
 “ IN THE IMAGE OF GOD CREATED HE HIM.
 “ MALE AND FEMALE CREATED HE THEM.”

“ How might man be more honoured than
 “ by such a pause ? How more deified than by
 “ the counsel of the Godhead, than by thus be-
 “ ing impressed with the divine image !

“ GOD

" GOD CREATED MAN IN HIS OWN IMAGE,
 " IN THE IMAGE OF GOD CREATED HE HIM."

" How exaltedly, how exclusively, honour-
 " able to man !

" Contemplate his exterior ; erect, towering,
 " and beauteous—This, though but the shell, is
 " the image of his mind ; the veil and agent
 " of that Divinity of which he is the representa-
 " tive. How does the present though concealed
 " Deity speak, in this human countenance, with
 " a thousand tongues ! How does it reveal it-
 " self by an eternal variety of impulse, emotion,
 " and action, as in a magical mirror ! Is there
 " not something inconceivably celestial in the
 " eye of man, in the combination of his fea-
 " tures, in his elevated mien ? Thus is that ef-
 " fusion of radiance which the sun emits and
 " which no eye might endure obscured by dewy
 " vapours, and thus the Godhead darkly pour-
 " trays itself in a rude earthly form.

" God of perfection ! How supremely how
 " benevolently hast thou displayed thyself in
 " man !—Behold the human body ! that fair in-
 " vestiture of all that is most beauteous—Unity
 " in variety ! Variety in unity ! How are they
 " there displayed in their very essence !—What
 " elegance, what propriety, what symmetry
 " through all the forms, all the members ! How

“ imperceptible, how infinite, are the gradations
 “ that constitute this beauteous whole !

“ Survey this soul-beaming, this divine, coun-
 “ tenance ; the thoughtful brow, the penetrat-
 “ ing eye, the spirit-breathing lips, the deep in-
 “ telligence of the assembled features ! How
 “ they all conspiring speak ! What harmony !—
 “ A single ray including all possible colours !
 “ The picture of the fair immeasurable mind
 “ within !

“ GOD CREATED MAN IN HIS OWN IMAGE ;
 “ IN THE IMAGE OF GOD CREATED HE HIM.
 “ MALE AND FEMALE CREATED HE THEM.”

“ And there he stands in all his divinity ! The
 “ likeness of God ! The type of God and na-
 “ ture ! The compendium of all action ; of the
 “ power and energy of the Creator ! Study him.
 “ Sketch his figure, though it be but as the sun
 “ painted in a dew-drop—All your heroes and
 “ deities, whatever their origin, form or sym-
 “ bolic qualities (*disjēti membra poetæ*), the most
 “ perfect ideal angel that Plato or Winkelmann
 “ ever could imagine, or that the waving lines
 “ of Apelles or Raphael could pourtray ; the
 “ Venus Anadyomene, and Apollo, to him are
 “ far unequal. These to him compared are dis-
 “ proportionate as shadows lengthened by the
 “ setting sun. In vain would artists and poets,
 “ like

“ like the industrious bee, collect the visible
 “ riches, products and powers of luxuriant na-
 “ ture. Man, the image of God, the essence of
 “ creation, exuberant in the principles of mo-
 “ tion and intelligence, and formed according to
 “ the council of the Godhead, ever must remain
 “ the standard of ideal perfection.

“ Man—sacred yet polluted image of the
 “ Most High, enfeebled and depraved epitome
 “ of the creation; the temple in which, and to
 “ which, the Godhead deigned to reveal him-
 “ self, first personally, afterward by his mi-
 “ racles and prophets, and lastly by his beloved
 “ son—“ The brightness of the glory of God:
 “ the only and first-born; through whom and
 “ by whom the world was created—the second
 “ Adam!—Oh man! what wert thou intended
 “ to be! What art thou become! *”

Were the sublime truths contained in this passage ever present to my mind, ever living in my memory, what might not be expected from the book I should write? And the moment I forget them how insupportable shall I become to thee—to thee alone for whom I write, believer in the worth and in the resemblance of the human to *the divine nature*!

* *Herders Alteste Urkunde des Menschen Geschlechts J. Theil.*

6 A WORD CONCERNING THE AUTHOR.

II.

A WORD CONCERNING THE AUTHOR.

IT is highly incumbent on me that I should not lead my reader to expect more from me than I am able to perform. Whoever publishes a considerable work on physiognomy, gives his readers apparently to understand he is much better acquainted with the subject than any of his contemporaries. Should an error escape him, he exposes himself to the severest ridicule; he is condemned, at least by those who do not read him, for pretensions which, probably, they suppose him to make, but which, in reality, he does not make.

The God of truth, and all who know me, will bear testimony that, from my whole soul, I despise deceit, as I do all silly claims to superiour wisdom, and infallibility, which so many writers, by a thousand artifices, endeavour to make their readers imagine they possess.

First, therefore, I declare, what I have uniformly declared on all occasions, although the persons' who speak of me and my works endeavour to conceal it from themselves and others;
“ That I understand but little of physiognomy,
“ that I have been, and continue daily to be,
“ mistaken in my judgment; but that these er-
“ rors

A WORD CONCERNING THE AUTHOR. 7

“ rors are the natural, and most certain, means
“ of correcting, confirming, and extending my
“ knowledge.”

It will probably not be disagreeable, to many of my readers, to be informed in part of the progress of my mind, in this study.

Before the age of five and twenty, there was nothing I should have supposed more improbable than that I should make the smallest enquiries concerning, much less that I should write a book on, physiognomy. I was neither inclined to read nor make the slightest observations on the subject. The extreme sensibility of my nerves occasioned me, however, to feel certain emotions at beholding certain countenances, which emotions remained when they were no longer present, without my being able to account for them, and even without my thinking any thing more of such countenances. I, sometimes, instinctively formed a judgment, according to these first impressions, and was laughed at, ashamed, and became cautious. Years passed away before I again dared, impelled by similar impressions, to venture similar opinions. In the mean time, I occasionally sketched the countenance of a friend, whom by chance I had lately been observing. I had from my earliest youth a strong propensity to drawing; and especially to drawing of portraits, although I had but

8 A WORD CONCERNING THE AUTHOR.

little genius and perseverance. By this practice, my latent feelings began partly to unfold themselves. The various proportions, features, similitudes, and varieties, of the human countenance, became more apparent. It has happened that, on two successive days, I have drawn two faces, the features of which had a remarkable resemblance. This awakened my attention ; and my astonishment increased when I obtained certain proofs that these persons were as similar in character as in feature.

I was afterward induced, by M. Zimmermann, physician to the court of Hanover, to write my thoughts on this subject. I met with many opponents, and this opposition obliged me to make deeper and more laborious researches ; till at length the present work on physiognomy was produced.

Here I must repeat the full conviction I feel that my whole life would be insufficient to form any approach toward a perfect and consistent whole. It is a field too vast for me singly to till. I shall find various opportunities of confessing my deficiency in various branches of science, without which it is impossible to study physiognomy with that firmness and certainty which are requisite. I shall conclude this fragment by declaring, with unreserved candour, and wholly committing

committing myself to the reader who is the friend of truth—

That I have heard, from the weakest of men, remarks on the human countenance, more acute than those I had made; remarks which made mine appear trivial.

That I believe, were various other persons to sketch countenances, and write their observations, those I have hitherto made would soon become of little importance.

That I daily meet a hundred faces concerning which I am unable to pronounce any certain opinion.

That no man has any thing to fear from my inspection, as it is my endeavour to find good in man, nor are there any men in whom good is not to be found.

That since I have begun thus to observe mankind, my philanthropy is not diminished, but I will venture to say increased.

And that now (January 1783), after ten years daily study, I am not more convinced of the certainty of my own existence, than of the truth of the science of physiognomy; or than that this truth may be demonstrated: and that I hold him to be a weak and simple person who shall affirm, that the effects of the impression made upon him by all possible human countenances are equal.

III. ON

III.

ON THE NATURE OF MAN, WHICH IS THE
FOUNDATION OF THE SCIENCE OF
PHYSIOGNOMY.

OF all earthly creatures man is the most perfect, the most imbued with the principles of life.

Each particle of matter is an immensity; each leaf a world; each insect an inexplicable compendium. Who then shall enumerate the gradations between insect and man? In him all the powers of nature are united. He is the essence of creation. The son of earth, he is the earth's lord; the summary and central point of all existence, of all powers, and of all life, on that earth which he inhabits.

Of all organized beings with which we are acquainted, man alone excepted, there are none in which are so wonderfully united the three different kinds of life, the animal, the intellectual, and the moral. Each of these lives is the compendium of various faculties, most wonderfully compounded and harmonized.

To know—to desire—to act—Or accurately to observe and meditate—To perceive and to wish—To possess the powers of motion and of resistance

sistence—These, combined, constitute man an animal, intellectual, and moral being.

Man endowed with these faculties, with this triple life, is in himself the most worthy subject of observation, as he likewise is himself the most worthy observer. Considered under what point of view he may, what is more worthy of contemplation than himself? In him each species of life is conspicuous; yet never can his properties be wholly known, except by the aid of his external form, his body, his superficies. How spiritual, how incorporeal soever, his internal essence may be, still is he only visible and conceivable from the harmony of his constituent parts. From these he is inseparable. He exists and moves in the body he inhabits, as in his element. This material man must become the subject of observation. All the knowledge we can obtain of man must be gained through the medium of our senses.

This threefold life, which man cannot be denied to possess, necessarily first becomes the subject of disquisition and research, as it presents itself in the form of body, and in such of his faculties as are apparent to sense.

There is no object in nature the properties and powers of which can be manifest to us in
any

any other manner than by such external appearances as affect the senses. By these all beings are characterized. They are the foundations of all human knowledge. Man must wander in the darkest ignorance, equally with respect to himself and the objects that surround him, did he not become acquainted with their properties and powers by the aid of their externals; and had not each object a character peculiar to its nature and essence, which acquaints us with what it is, and enables us to distinguish it from what it is not.

All bodies which we survey appear to fight under a certain form and superficies. We behold those outlines traced which are the result of their organization. I hope I shall be pardoned the repetition of such common-place truths, since on these are built the science of physiognomy, or the proper study of man. However true these axioms, with respect to visible objects, and particularly to organized bodies, they are still more extensively true when applied to man, and his nature. The organization of man peculiarly distinguishes him from all other earthly beings; and his physiognomy, that is to say, the superficies and outlines of this organization, shew him to be infinitely superiour to all those visible beings by which he is surrounded.

We

We are unacquainted with any form equally noble, equally majestic, with that of man, and in which so many kinds of life, so many powers, so many virtues of action and motion, unite, as in a central point. With firm step he advances over the earth's surface, and with erect body raises his head toward heaven. He looks forward to infinitude; he acts with facility, and swiftness inconceivable, and his motions are the most immediate and the most varied. By whom may their varieties be enumerated? He can at once both suffer and perform infinitely more than any other creature. He unites flexibility and fortitude, strength and dexterity, activity and rest. Of all creatures he can the soonest yield, and the longest resist. None resemble him in the variety and harmony of his powers. His faculties, like his form, are peculiar to himself.

How much nobler, more astonishing, and more attractive will this form become, when we discover that it is itself the interpreter of all the high powers it possesses, active and passive! Only in those parts in which animal strength and properties reside does it resemble animals. But how much is it exalted above the brute in those parts in which are the powers of superiour origin, the powers of mind, of motion!

The

The form and proportion of man, his superior height, capable of so many changes, and such variety of motion, prove to the unprejudiced observer his super-eminent strength, and astonishing facility of action. The high excellence, and physiological unity, of human nature are visible at the first glance. The head, especially the face, and the formation of the firm parts, compared to the firm parts of other animals, convince the accurate observer, who is capable of investigating truth, of the greatness and superiority of his intellectual qualities. The eye, the look, the cheeks, the mouth, the forehead, whether considered in a state of entire rest or during their innumerable varieties of motion, in fine, whatever is understood by physiognomy, are the most expressive, the most convincing picture of interior sensation, desires, passions, will, and of all those properties which so much exalt moral above animal life.

Although the physiological, intellectual, and moral life of man, with all their subordinate powers, and their constituent parts, so eminently unite in one being; although these three kinds of life do not, like three distinct families, reside in separate parts, or stories of the body; but co-exist in one point, and, by their combination,

form

form one whole ; yet is it plain that each of these powers of life has its peculiar station, where it more especially unfolds itself, and acts.

It is beyond contradiction evident that, though physiological or animal life displays itself through all the body, and especially through all the animal parts, yet does it act most conspicuously in the arm, from the shoulder to the ends of the fingers.

It is equally clear that intellectual life, or the powers of the understanding and the mind, make themselves most apparent in the circumference and form of the solid parts of the head ; especially the forehead, though they will discover themselves, to an attentive and accurate eye, in every part and point of the human body, by the congeniality and harmony of the various parts, as will be frequently noticed in the course of this work. Is there any occasion to prove that the power of thinking resides neither in the foot, in the hand, nor in the back ; but in the head, and its internal parts ?

The moral life of man, particularly, reveals itself in the lines, marks, and transitions of the countenance. His moral powers and desires, his irritability, sympathy, and antipathy ; his facility of attracting or repelling the objects that surround him ; these are all summed up in, and painted

painted upon, his countenance, when at rest. When any passion is called into action, such passion is depicted by the motion of the muscles, and these motions are accompanied by a strong palpitation of the heart. If the countenance be tranquil, it always denotes tranquillity in the region of the heart and breast.

This threefold life of man, so intimately interwoven through his frame, is still capable of being studied in its different appropriate parts; and did we live in a less depraved world we should find sufficient data for the science of physiognomy.

The animal life, the lowest and most earthly, would discover itself from the rim of the belly to the organs of generation, which would become its central or focal point. The middle or moral life would be seated in the breast, and the heart would be its central point. The intellectual life, which of the three is supreme, would reside in the head, and have the eye for its centre. If we take the countenance as the representative and epitome of the three divisions, then will the forehead, to the eyebrows, be the mirror, or image, of the understanding; the nose and cheeks the image of the moral and sensitive life; and the mouth and chin the image of the
animal

animal life ; while the eye will be to the whole as its summary and center. I may also add that the closed mouth at the moment of most perfect tranquillity is the central point of the radii of the countenance. It cannot however too often be repeated that these three lives, by their intimate connection with each other, are all, and each, expressed in every part of the body.

What we have hitherto said is so clear, so well known, so universal, that we should blush to insist upon such common-place truths, were they not, first, the foundation on which we must build all we have to propose ; and, again, had not these truths (can it be believed by futurity?) in this our age been so many thousand times mistaken and contested, with the most inconceivable affectation.

The science of physiognomy, whether understood in the most enlarged or most confined sense, indubitably depends on these general and incontrovertible principles ; yet, incontrovertible as they are, they have not been without their opponents. Men pretend to doubt of the most striking, the most convincing, the most self-evident truths ; although were these destroyed neither truth nor knowledge would remain. They do not profess to doubt concerning the physi-

ognomy of other natural objects; yet do they doubt the physiognomy of human nature; the first object, the most worthy of contemplation, and the most animated the realms of nature contain.

We have already informed our readers they are to expect only fragments on physiognomy from us, and not a perfect system. However, what has been said may serve as a sketch for such a system. To acquire this perfection it is necessary separately to consider the physiological part, or the exterior characters of the physical and animal powers of man; the intellectual part, or the expression of the powers of the understanding; and the moral part, or the expression of the feeling and sensitive powers of man, and his irritability.

Each of these subdivides itself into two general heads; physiognomy, properly so called, which is the observation of character in a state of tranquillity, or rest, and pathognomy, which is the study of character in action.

Before we proceed to exemplify either of these general heads, it will not be unnecessary to insert some introductory fragments, once more avowing that we have neither the ability nor the intention to write a complete system.

IV. PHYSI-

IV.

PHYSIOGNOMY, PATHOGNOMY.

TAKING it in its most extensive sense, I use the word physiognomy to signify the exterior, or superficies, of man, in motion or at rest, whether viewed in the original or by portrait.

Physiognomony, or, as more shortly written, Physiognomy* is the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents.

Physiognomy may be divided into the various parts, or views under which man may be considered; that is to say, into the animal, the moral, and the intellectual.

Whoever forms a right judgment of the character of man, from those first impressions which are made by his exterior, is naturally a physiognomist. The scientific physiognomist is he

* The Author has made a distinction between *Physiognomik*, and *Physiognomie*, which neither accords with the English Language nor is necessary; since, by *Physiognomie*, he means only the countenance; and uses *Physiognomik* in the same sense as we do Physiognomy, to signify the science. T.

who can arrange, and accurately define, the exterior traits ; and the philosophic physiognomist is he who is capable of developing the principles of these exterior traits and tokens, which are the internal causes of external effects.

Physiognomy is properly distinguished from pathognomy.

Physiognomy, opposed to pathognomy, is the knowledge of the signs of the powers and inclinations of men. Pathognomy is the knowledge of the signs of the passions.

Physiognomy, therefore, teaches the knowledge of character at rest ; and pathognomy of character in motion.

Character at rest is taught by the form of the solid and the appearance of the moveable parts, while at rest. Character impassioned is manifested by the moveable parts, in motion.

Physiognomy may be compared to the sum total of the mind ; pathognomy to the interest which is the product of this sum total. The former shows what man is in general ; the latter what he becomes at particular moments : or, the one what he might be, the other what he is. The first is the root and stem of the second, the soil in which it is planted. Whoever believes
the

the latter and not the former believes in fruit without a tree, in corn without land.

All people read the countenance pathognomonically; few indeed read it physiognomonically.

Pathognomy has to combat the arts of dissimulation; physiognomy has not.

These two sciences are to the friend of truth inseparable; but as physiognomy is much less studied than pathognomy, I shall chiefly confine myself to the former.

V.

OF THE TRUTH OF PHYSIOGNOMY.

ALL countenances, all forms, all created beings, are not only different from each other in their classes, races, and kinds, but are also individually distinct.

Each being differs from every other being of its species. However generally known, it is a truth the most important to our purpose, and necessary to repeat, that, "There is no rose perfectly similar to another rose, no egg to an egg, no eel to an eel, no lion to a lion, no eagle to an eagle, no man to a man."

Confining this proposition to man only, it is the first, the most profound, most secure, and unshaken foundation-stone of physiognomy that, however intimate the analogy and similarity of the innumerable forms of men, no two men can be found who, brought together, and accurately compared, will not appear to be very remarkably different.

Nor is it less incontrovertible that it is equally impossible to find two minds, as two countenances, which perfectly resemble each other.

This

This consideration alone will be sufficient to make it received as a truth, not requiring farther demonstration, that there must be a certain native analogy between the external varieties of the countenance and form, and the internal varieties of the mind. Shall it be denied that this acknowledged internal variety among all men is not the cause of the external variety of their forms and countenances? Shall it be affirmed that the mind does not influence the body, or that the body does not influence the mind?

Anger renders the muscles protuberant; and shall not therefore an angry mind and protuberant muscles be considered as cause and effect?

After repeated observation that an active and vivid eye and an active and acute wit are frequently found in the same person, shall it be supposed that there is no relation between the active eye and the active mind? Is this the effect of accident?—Of accident!—Ought it not rather to be considered as sympathy, an interchangeable and instantaneous effect, when we perceive that, at the very moment the understanding is most acute and penetrating and the wit the most lively, the motion and fire of the eye undergo, at that moment, the most visible change?

C 4

Shall

Shall the open, friendly, and unsuspecting eye, and the open, friendly, and unsuspecting heart, be united in a thousand instances, and shall we say the one is not the cause, the other the effect?

Shall nature discover wisdom and order in all things; shall corresponding causes and effects be every where united; shall this be the most clear the most indubitable of truths; and in the first the most noble of the works of nature shall she act arbitrarily, without design, without law? The human countenance, that mirror of the Divinity, that noblest of the works of the Creator—shall not motive and action, shall not the correspondence between the interior and the exterior, the visible and the invisible, the cause and the effect, be there apparent?

Yet this is all denied by those who oppose the truth of the science of physiognomy.

Truth, according to them, is ever at variance with itself. Eternal order is degraded to a juggler, whose purpose it is to deceive.

Calm reason revolts at the supposition that Newton or Leibnitz ever could have the countenance and appearance of an idiot, incapable of a firm step, a meditating eye; of comprehending the least difficult of abstract propositions, and of
expressing

expressing himself so as to be understood ; that one of these in the brain of a Laplander conceived his Theodicea ; and that the other in the head of an Esquimaux, who wants the power to number farther than six and affirms all beyond to be innumerable, had dissected the rays of light, and weighed worlds.

Calm reason revolts when it is asserted the strong man may appear perfectly like the weak, the man in full health like another in the last stage of a consumption, or that the rash and irascible resemble the cold and phlegmatic. It revolts to hear it affirmed that joy and grief, pleasure and pain, love and hatred, all exhibit themselves under the same traits, that is to say, under no traits whatever, on the exterior of man. Yet such are the assertions of those who maintain physiognomy is a chimerical science. They overturn all that order and combination by which eternal wisdom so highly astonishes and delights the understanding. It cannot be too emphatically repeated, that blind chance and arbitrary disorder constitute the philosophy of fools ; and that they are the bane of natural knowledge, philosophy and religion. Entirely to banish such a system is the duty of the true enquirer, the sage, and the divine.

All men (this is indisputable), absolutely all
men,

men, estimate all things, whatever, by their physiognomy, their exterior temporary superficialities. By viewing these on every occasion, they draw their conclusions concerning their internal properties.

What merchant, if he be unacquainted with the person of whom he purchases, does not estimate his wares by the physiognomy or appearance of those wares? If he purchase of a distant correspondent, what other means does he use in judging whether they are or are not equal to his expectation? Is not his judgment determined by the colour, the fineness, the superficialities, the exterior, the physiognomy? Does he not judge money by its physiognomy? Why does he take one guinea and reject another? Why weigh a third in his hand? Does he not determine according to its colour, or impression; its outside, its physiognomy? If a stranger enter his shop, as a buyer, or seller, will he not observe him? Will he not draw conclusions from his countenance? Will he not, almost before he is out of hearing, pronounce some opinion upon him, and say, "This man has an honest look—This man has a pleasing, or forbidding, countenance?"—What is it to the purpose whether his judgment be right or wrong? He judges. Though not wholly, he depends, in part, upon the

the exterior form, and thence draws inferences concerning the mind.

How does the farmer, walking through his grounds, regulate his future expectations, by the colour, the size, the growth, the exterior, that is to say, by the physiognomy of the bloom, the stalk, or the ear, of his corn; the stem, and shoots of his vine-tree?—"This ear of corn is "blighted—That wood is full of sap; this will "grow, that not," affirms he, at the first, or second glance—"Though these vine-shoots look "well, they will bear but few grapes." And wherefore? He remarks, in their appearance, as the physiognomist in the countenances of shallow men, the want of native energy. Does not he judge by the exterior?

Does not the physician pay more attention to the physiognomy of the sick than to all the accounts that are brought him concerning his patient? Zimmermann, among the living, may be brought as a proof of the great perfection at which this kind of judgment is arrived; and among the dead Kempf, whose son has written a treatise on Temperament.

The painter——Yet of him I will say nothing: his art too evidently reproves the childish and arrogant prejudices of those who pretend to disbelieve physiognomy.

The

The traveller, the philanthropist, the misanthrope, the lover (and who not ?) all act according to their feelings and decisions, true or false, confused or clear, concerning physiognomy. These feelings, these decisions, excite compassion, disgust, joy, love, hatred, suspicion, confidence, reserve, or benevolence.

Do we not daily judge of the sky by its physiognomy ? No food, not a glass of wine, or beer, not a cup of coffee, or tea, comes to table, which is not judged by its physiognomy, its exterior ; and of which we do not thence deduce some conclusion respecting its interior, good, or bad, properties.

Is not all nature physiognomy ; superficies, and contents ; body, and spirit ; exterior effect, and internal power ; invisible beginning, and visible ending ?

What knowledge is there, of which man is capable, that is not founded on the exterior ; the relation that exists between visible and invisible, the perceptible and the imperceptible ?

Physiognomy, whether understood in its most extensive or confined signification, is the origin of all human decisions, efforts, actions, expectations, fears, and hopes ; of all pleasing and unpleasing sensations, which are occasioned by external objects.

From

From the cradle to the grave, in all conditions and ages, throughout all nations, from Adam to the last existing man, from the worm we tread on to the most sublime of philosophers, (and why not to the angel, why not to the Deity?) physiognomy is the origin of all we do and suffer.

Each insect is acquainted with its friend and its foe; each child loves and fears although it knows not why. Physiognomy is the cause; nor is there a man to be found on earth who is not daily influenced by physiognomy; not a man who cannot figure to himself a countenance which shall to him appear exceedingly lovely, or exceedingly hateful; not a man who does not, more or less, the first time he is in company with a stranger, observe, estimate, compare, and judge him, according to appearances, although he might never have heard of the word or thing called physiognomy; not a man who does not judge of all things that pass through his hands, by their physiognomy; that is, their internal worth by their external appearance.

The art of dissimulation itself, which is adduced as so insuperable an objection to the truth of physiognomy, is founded upon physiognomy. Why does the hypocrite assume the appearance
of

of an honest man, but because that he is convinced, though not perhaps from any systematic reflection, that all eyes are acquainted with the characteristic marks of honesty.

What judge, wise or unwise, whether he confess or deny the fact, does not sometimes in this sense decide from appearances? Who can, is, or ought to be, absolutely indifferent to the exterior of persons brought before him to be judged? * What king would choose a minister without examining his exterior, secretly, at least, and to a certain extent? An officer will not enlist a soldier without thus examining his appearance, his height out of the question. What master or mistress of a family will choose a servant without considering the exterior; no matter that their judgment may or may not be just, or that it may be exercised unconsciously?

I am wearied of citing instances so numerous, and so continually before our eyes, to prove that men, tacitly and unanimously, confess the influence which physiognomy has over their sensations and actions. I feel disgust at being obliged
to

* Franciscus Valeſius ſays—Sed legibus etiam civilibus, in quibus iniquum ſit cenſere eſſe aliquid futile aut varium, cautum eſt; ut ſi duo homines inciderent in criminis ſuſpicionem, iſ primum torqueatur qui ſit aſpectu deformior.

to write thus, in order to convince the learned of truths with which every child is, or may be, acquainted.

He that hath eyes to see let him see: but should the light, by being brought too close to his eyes, produce phrenzy, he may burn himself by endeavouring to extinguish the torch of truth. I use such expressions unwillingly, but I dare do my duty, and my duty is boldly to declare I believe myself certain of what I now and hereafter shall affirm; and that I think myself capable of convincing all real lovers of truth, by principles which are in themselves incontrovertible. It is also necessary to confute the pretensions of certain literary despots, and to compel them to be more cautious in their decisions. It is therefore proved, not because I say it, but because it is an eternal and manifest truth, and would have been equally truth had it never been said, that, whether they are or are not sensible of it, all men are daily influenced by physiognomy; that, as Sultzner has affirmed, every man, consciously or unconsciously, understands something of physiognomy; nay, that there is not a living being which does not, at least after its manner, draw some inferences from the external to the internal; which does not judge concerning that
which

which is not by that which is apparent to the senses.

This universal though tacit confession, that the exterior, the visible, the superficies of objects, indicate their nature, their properties, and that every outward sign is the symbol of some inherent quality, I hold to be equally certain and important to the science of physiognomy.

I must once more repeat, when each apple, each apricot, has a physiognomy peculiar to itself, shall man, the lord of earth, have none? The most simple and inanimate object has its characteristic exterior, by which it is not only distinguished as a species, but individually; and shall the first, noblest, best harmonized, and most beautiful of beings be denied all characteristic?

But, whatever may be objected against the truth and certainty of the science of physiognomy, by the most illiterate, or the most learned; how much soever he who openly professes faith in this science may be subject to ridicule, to philosophic pity and contempt; it still cannot be contested that there is no object, thus considered, more important, more worthy of observation, more interesting than man, nor any occupation superior to that of disclosing the beauties and perfections of human nature.

Such

Such were my opinions six or eight years ago. Will it in the next century be believed that it is still, at this time, necessary to repeat these things ; or that numerous obscure witlings continue to treat with ridicule and contempt the general feelings of mankind, and observations which not only may be, but are, demonstrated ; and that they act thus without having refuted any one of the principles at which they laugh ; yet that they are notwithstanding continually repeating the words philosophy and enlightened age ?

JANUARY 10th, 1783.

VI.

REASONS WHY THE SCIENCE OF PHYSIOGNOMY
IS SO OFTEN RIDICULED AND TREATED
WITH CONTEMPT.

BEFORE I proceed further, to prove that physiognomy is a real science founded in nature ; before I speak of its advantages, I think it necessary to notice certain reasons why there are so many prejudices entertained against physiognomy, especially moral and intellectual ; why it is so zealously opposed, and so loudly ridiculed.

Proofs to demonstrate that this is the practice are unnecessary. Of a hundred who pass their opinions on the subject, more than ninety will always openly oppose and treat it with contempt, although they secretly confide in it, at least to a certain degree. Some, indeed, are truly sincere. All the causes of such conduct are not to be discovered : or, if they were, who would have the temerity to drag them from the dark recesses of the human heart, and expose them to the blaze of day ?

It is, however, equally possible and important to discover some of the most undeniable causes
why

why so much ridicule and zealous enmity are entertained against this science; and why they are so general, violent, and irreconcilable. The reality of the following reasons, if I mistake not, cannot be entirely disproved.

1.

Most pitiable absurdities have been written against physiognomy. This sublime science has been debased with the most puerile of follies. It has been confounded with divination by the countenance, and the quackery of chiromancy. Nothing more trivial can be imagined, more insulting to common sense, than what has been written on this subject, from the time of Aristotle to the present. On the contrary, who can produce any rational treatise in its support? What man of talents, taste, or genius, has employed in the investigation of this subject that impartiality, those powers of mind, that attachment to truth, which it appears to merit, whether the science be true or false, since numerous authors of every nation have written for or against physiognomy? How feeble, how timid, have been the efforts of those men of eminence who have been its defenders!

Who has sufficient boldness, fortitude, and

D 2

disregard

disregard of consequences, to hold that thing sacred which has been exposed to the profanation of ridicule, during centuries? Is it not the general progress of human opinions first to be too much idolized, and next to be treated with unlimited scorn? Are not the reasons of such praise and blame alike unsatisfactory and ill founded? By the absurd manner in which this science has been treated, the science has itself become absurd. What truth, which of the sublime doctrines of theology, has not been subject to similar treatment? Is there any cause, however strong, which may not, by silly reasons, and silly advocates, at least for a time, be rendered weak? How many thousands have lost all faith in the gospel, because that the truths it contains have been defended upon the most ridiculous principles, by which truth has been painted in the falsest of colours!

2.

Others are zealous opponents of physiognomy who yet possess the most benevolent of hearts. They suppose, and not without reason, that with the majority of mankind it would become a subject of detriment and abuse. They foresee the many absurd and injurious judgments which would be passed

passed by the ignorant and the malicious. Slander, wanting facts, would imagine them, and appeal for proof to the countenance. Those benevolent opponents, for whose sake the science of physiognomy is worthy to be found true, since it would develop the hidden beauties of their minds, esteem opposition a duty; because so many persons, whom they believe to be much better than their countenances seem to speak, would be injured, might any dependance be placed on the science of physiognomy.

3.

Is not weakness of understanding, also, frequently the cause of opposition? How few have made, how few are capable of making, observation! Even of those capable of observing, how few are there who will sufficiently depend on what they have observed, or will sufficiently connect their remarks! Among a hundred persons, can two be found who will stem the stream of prejudice? How few have the fortitude, or ambition, to encounter the difficulties of a road so little known! All-enslaving, all-fascinating Indolence, how dost thou debilitate the mind of man, how powerfully dost thou excite enmity irreconcilable against the most beneficial, the most beautiful, of human sciences!

D 3

4. Some

4.

Some may oppose from modesty, and humility. Compliments have been paid them, concerning the meaning or expression of their countenances, which they are unwilling to believe, from their own secret and modest experience. They imagine themselves inferiour to what they have been supposed, by the estimates of physiognomy; they therefore conclude physiognomy a deceitful, and ill founded, science.

5.

The majority, however, (it is a mournful, but a true remark) the majority are enemies of, because they dread the light of, physiognomy. I publicly declare, as is apparent from what has been said, that all the opponents of physiognomy are not bad men. I have heard it opposed by the most worthy men, and men of the greatest understanding. I must, nevertheless, declare, that wicked men are in general its most determined foes; and, should the worthless man be found taking a contrary side of the question, he probably has his private reasons, which are easily to be conceived. And what is the cause of this opposition? It is their secret belief in its truth; it is the conviction that they do not possess that exterior, which,

which, were they good, were their consciences calm and undisturbed, they would possess.

To reject this science, as chimerical, and render it ridiculous, is their greatest, their most immediate, interest.

The more any witness lays to our charge, the heavier and more irrefutable his testimony is, the more insupportable will it be to us, the more shall we exert every faculty of the soul to prove him absurd, or render him ridiculous.

I cannot help considering this violent opposition of the vicious to physiognomy as the most certain proof of a secret belief in the science. They are convinced of the truth of it, in others, and tremble lest others should read its truth in themselves. What renders this still more probable is, that, I certainly know the very persons who most endeavour publicly to turn it to ridicule, are most eager to listen to the decisions of physiognomy. I dare safely appeal to any one, who is or affects to be prejudiced against physiognomy, whether it would not give him a secret pleasure that some one, to whom he is not personally known, but who should happen to see his portrait, should pass judgment upon it. I may farther appeal to any one who considers this science as illusory, whether that belief will deter him

D 4

from

from reading these fragments. Though no prophet, I can foretel that you who most are inimical to physiognomy, will read, will study, will frequently assent to my remarks. I know that you will often be pleased to find observations, in this work, which will accord with, and confirm, those you yourselves have secretly made. Yet will you become my open antagonists. In your closets you will smile friendly applause; and, in public, ridicule that which feeling told you was truth. You will increase your own stock of observation, will become more confirmed in its certainty, yet will continue your endeavours to render observation ridiculous; for it is the fashionable philosophy of the present age, “outwardly to treat that with contempt, “which we inwardly are obliged to believe.

VII. TESTI-

VII.

TESTIMONIES IN FAVOUR OF PHYSIOGNOMY.

TESTIMONIES and authorities, in questions that relate to the understanding, are often paid more deference to than principles. Therefore, to support the feeble among my readers, and to furnish the strong with such arguments as are most convenient in their disputes with the feeble, I shall produce witnesses, of more or less importance, among the learned and the wise, in the company of whom I shall esteem it an honour to be despised. They will be few, and not conclusive; but, however, may to many appear of consequence, and be unexpected.

I.

SOLOMON.

A NAUGHTY person, a wicked man, walketh with a froward mouth. He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers.—He shutteth his eyes to devise froward things; moving his lips he bringeth evil to pass. Proverbs vi. 12, 13—xvi. 30.

The countenance of the wise sheweth wisdom, but the eyes of a fool are in the ends of the earth. Prov. xvii. 24.

Where

Where there is a high look there is a proud heart. Prov. xxi. 4.

Though the wicked man constrain his countenance, the wise can distinctly discern his purpose. Prov. xxi. 29.

There is a generation, O how lofty are their eyes, and their eyelids are lifted up ! Prov. xxx. 13.*

2.

JESUS SON OF SIRACH.

THE heart of man changeth his countenance, whether it be for good or evil ; and a merry heart maketh a cheerful countenance. A cheerful countenance is a token of a heart that is in prosperity. Ecclesiasticus xiii. 25, 26.

A man may be known by his look, and one that hath understanding by his countenance, when thou meetest him.—A man's attire and excessive laughter and gait shew what he is. Ecclesiasticus xix. 29, 30.

3.

SULTZER.

“ THOUGH unacknowledged, it is a certain truth, that, of all objects that charm and delight the eye, man is the most interesting. He is the highest, the most inconceivable, of the

* Mr. Lavater reads differently from the English Bible. T;

“ miracles

“ miracles of nature. He is a lump of clay, by
“ her endowed with life, activity, sensation,
“ thought, and a moral character. That we
“ are not struck motionless at the sight of man,
“ can only be accounted for by knowing that
“ the continual habit of beholding things the
“ most wonderful soon deprives us of amaze-
“ ment. Hence it happens that the human
“ form and countenance do not attract the
“ observation of vulgar and inattentive minds.
“ Whoever has, in the least, risen superiour to
“ the influence of habit, and is capable of pay-
“ ing attention to objects that are perpetually
“ recurring; to him will each countenance be-
“ come remarkable. However delusive the sci-
“ ence of physiognomy, or of discovering the
“ character of man from his form and features,
“ may appear to most persons; nothing is more
“ certain than that every observing and feeling
“ man possesses something of this science; and
“ reads, in part, in the faces and members of
“ men, their present thoughts and passions. We
“ often affirm, with the greatest certainty, a man
“ is sad, merry, thoughtful, uneasy, or fearful,
“ merely from the testimony of his countenance,
“ and should be exceedingly surprised to hear
“ ourselves contradicted. It is likewise certain
“ that

“ that we read, in the form of man, and particularly in the countenance, something of what passes in the mind. By viewing the body, we view the soul. From these principles, we may deduce that the body is the image of the soul, or that the soul itself is rendered visible.”—*Algemeine Theorie der schönen Künste II. Theil Art. Portrait.*

4

WOLF.

“ WE know that nothing passes in the soul which does not produce some change in the body; and particularly that no desire, no act of willing, is exerted by the soul, without some corresponding motion, at the same time, taking place in the body. All changes of the soul originate in the soul's essence, and all changes in the body in the body's essence: the body's essence consists in the conformation of its members; therefore, the conformation of the body, according to its form, and the form of its constituent members, must correspond with the essence of the soul. In like manner must the varieties of the mind be displayed in the varieties of the body. Hence the body must contain something in itself, and in its form, as well as in the form of its parts,
“ by

“ by which an opinion may be deduced concerning the native qualities of the mind. I repeat native qualities, for the question here does not concern those qualities derived from education, or by instructive conversation. Thus considered, the art of judging man, by the form of his members, and of his whole body, and which usually is called physiognomy, is well founded. I shall not here examine whether those who have endeavoured to explain the connection there is between soul and body have or have not been successful. I here understand, by the form of its members, all that can be distinctly seen; such as the whole figure, the proportion of the parts, and their positions.

“ But, as man, by education, society, instruction, and habit, may alter his natural inclinations, which I take for granted is a fact proved by daily experience, we can only judge what his natural inclinations were by the formation of his body; and not what he may become, when, by the aid of reason, or long habit, he may have resisted his natural inclination; as it is certain that no change can happen in the soul, without some corresponding act of the body. Yet, as we find natural inclination
“ will

“ will continually be at warfare with reason and
 “ habit, and that, when natural inclination is
 “ good, will even contend with evil habit ; hence
 “ we may infer that these changes which have
 “ happened in the body cannot have entirely
 “ destroyed the original conformation of the
 “ members. The subject is delicate, and I am
 “ greatly inclined to believe physiognomy re-
 “ quired much more knowledge and penetration
 “ than men possessed, at the time it was endea-
 “ voured to be reduced to a science.— — — —

“ As the lines of the countenance, especially,
 “ constitute its expression ; which expression is
 “ always true when the mind is free from con-
 “ straint ; these lines, therefore, must discover
 “ what the natural inclinations are, when seen in
 “ their true and native position.”

*Vernünftige Gedanken von der Menschen thun
 und lassen.* § 213, 14, 16, 19.

5.

GELLERT.

“ MUCH indeed depends upon the aspect of
 “ the countenance, with respect to propriety.
 “ What pleases or offends most in such aspect is
 “ the character of the mind, and heart, which is
 “ expressed in the eye, and countenance. The
 “ calm, mild, peaceable, noble, humane, sublime,
 “ mind ;

“ mind ; the mind of benevolence, sincerity, and
“ conscious rectitude, which has subdued its de-
“ fires and passions, will insinuate itself into the
“ features and windings of the body. Such a
“ mind pleases, captivates, enchants, produces
“ decorum, the upright, noble, and majestic
“ form, the gentle and beneficent traits of the
“ countenance, the open and candid eye, the se-
“ rious yet benevolent brow, the hospitable yet
“ humble visage ; and the best complexion the
“ face can receive is that which the heart and
“ understanding communicate. It is objected
“ that appearances deceive. True ; appearances
“ may be assumed, but, when assumed, they
“ are seldom unaccompanied by restraint ; and
“ truth is as easily discovered in the face as
“ in the real or apparently beautiful thought.
“ Paint never can equal the native hue, how-
“ ever artfully applied ; nor do I hold the argu-
“ ment, that a fair face may conceal a vicious
“ heart, to be of any weight. I am much more
“ inclined to suppose such persons have a very
“ strong propensity toward the qualities which
“ are expressed in their countenances. It often
“ indeed happens, that the gloomy face may
“ hide a cheerful heart, and the forbidding brow
“ a humane mind. This may either be the ef-
“ fect

“fect of bad habits, evil company, some defect of nature ; or it may be the consequence of continued ill practice, in early life, the effects of which have been afterward overcome.

“ We are taught, by constant experience, that vicious inclinations are transmitted from the heart to the face ; at least, this is true of certain vices. And what is the fairest countenance disfigured by the hateful vices of lust, anger, falsehood, envy, avarice, pride, and discontent ? What can external marks of decorum effect when an ignoble and insignificant mind is depicted on the countenance ? The most certain means of rendering the face beautiful is to beautify the mind, and to purify it from vice. He who would make his countenance intelligent must first make his mind. He who would impart to the face its most fascinating charms must store the mind with religion and virtue, which will diffuse over it every expression of sublime content. The great Young somewhere says,—There is not a more divine spectacle than a beauteous virgin, kneeling at her devotions, in whose countenance the humility and innocence of virtue beam.”

VIII. OF

“ And would not, in reality, this lovely, this
 “ loyal creature, whom we pretend so dearly to
 “ esteem, willingly accompany us through the
 “ world, were we as good, as beneficent, as we
 “ give ourselves so much trouble to appear, and
 “ which we might be with so little? Suppose
 “ two ministers, the natural gifts and external
 “ advantages of whom are equal; the one the
 “ sincere Christian, the other the perfect man
 “ of the world; which will have the advantage of
 “ exteriour appearances, he whose heart
 “ overflows with the noblest philanthropy, or he
 “ who is prompted by self-love to render himself
 “ self pleasing?

“ The voice, often, is an evident indication
 “ of character, the good or bad properties of
 “ which it will acquire: there are certain tones
 “ of voice which betray a want of understanding,
 “ and which, when we have learned to think,
 “ will no more be heard. The good inclinations
 “ and sensations of the heart will always modulate
 “ and inspire the voice.”

Moralische Vorlesungen, S. 303, 307.

6.

OF all the writers I am acquainted with, who have mentioned physiognomy, none seem to me so profound, so exact, so clear, so great, I had

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E

almost

almost said, so sacred, as Herder. The passages which I shall transcribe from his *Plastick* * (a work which may challenge all nations to produce its equal) are not only testimonies in favour of physiognomy, but almost render every thing I have hitherto said trivial. They nearly contain the system of physiognomy *in nuce* (in a nutshell), the essence and sum of physiognomy.

HERDER.

“ WHERE is the hand that shall grasp that
 “ which resides beneath the skull of man ! Who
 “ shall approach the surface of that now tranquil,
 “ now tempestuous abyss ! Like as the Deity has
 “ ever been adored in sacred groves, so is the
 “ Lebanon, the Olympus of man, that seat of
 “ the secret power of the Divinity, overshadowed ! We shudder at contemplating the
 “ powers contained in so small a circumference,
 “ by which a world may be enlightened, or a
 “ world destroyed.

“ Through those two inlets of soul, the eye
 “ and ear, how wonderful are the worlds of light

* *Plastik. Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildendem Traume.*

Τὸ καλλὸς ; ἐρεῖνημα τυφλοῦ. Riga bey Hartknoch, 1778.

“ and

“ and sound, the words and images that find entrance !

“ How significant are the descending locks
 “ that shade this mountain, this seat of the gods !
 “ their luxuriance, their partition, their intermingling * !

“ The head is elevated upon the neck. Olympus resting upon an eminence in which are
 “ united freedom and strength, compression and
 “ elasticity, descriptive of the present and the
 “ future. The neck it is that expresses, not
 “ what man was originally, but what he is by
 “ habit or accident become ; whether erect in
 “ defence of freedom, stretched forth and curbed
 “ in token of patient suffering, rising a Herculean
 “ pillar of fortitude, or sinking between the
 “ shoulders, the image of degradation ; still it is
 “ incontestably expressive of character, action,
 “ and truth.

“ Let us proceed to the countenance, in which
 “ shine forth mind, and divinity.

“ On the front appear light and gloom, joy
 “ and anxiety, stupidity, ignorance, and vice.
 “ On this brazen table are deeply engraved
 “ every combination of sense and soul. I can

* I shall, probably, hereafter, make further use of this passage.

“conceive no spectator to whom the forehead
 “can appear uninteresting. Here all the Graces
 “revel, or all the Cyclops thunder! Nature has
 “left it bare, that, by it, the countenance may
 “be enlightened or darkened.

“At its lowest extremities, thought appears
 “to be changed into act. The mind here col-
 “lects the powers of resistance. Here reside
 “the *cornua addita pauperi*. Here headlong ob-
 “stinacy and wise perseverance take up their
 “fixed abode.

“Beneath the forehead are its beauteous con-
 “fines the eyebrows; a rainbow of promise,
 “when benignant; and the bent bow of dis-
 “cord, when enraged; alike descriptive, in each
 “case, of interior feeling.

“I know not any thing which can give more
 “pleasure, to an accurate observer, than a dis-
 “tinct and perfectly arched eyebrow.

“The nose imparts solidity and unity to the
 “whole countenance. It is the mountain that
 “shelters the fair vales beneath. How descrip-
 “tive of mind and character are its various
 “parts; the insertion, the ridge, the cartilage,
 “the nostrils, through which life is inhaled!

“The eyes, considered only as tangible ob-
 “jects, are by their form the windows of the
 “soul,

" soul, the fountains of light and life. Mere
 " feeling would discover that their size and glo-
 " bular shape are not unmeaning. The eye-
 " bone, whether gradually sunken, or boldly
 " prominent, equally is worthy of attention ; as
 " likewise are the temples, whether hollow or
 " smooth. That region of the face which in-
 " cludes the eyebrows, eye, and nose also in-
 " cludes the chief signs of soul ; that is, of will,
 " or mind, in action.

" The occult, the noble, the sublime, sense of
 " hearing, has nature placed sideways, and half
 " concealed. Man ought not to listen entirely
 " from motives of complaisance to others, but of
 " information to himself ; and, however perfect
 " this organ of sensation may be, it is devoid of
 " ornament ; or, delicacy, depth, and expansion,
 " such are its ornaments.

" I now come to the inferiour part of the
 " face, on which nature bestowed a mask for the
 " male ; and, in my opinion, not without reason.
 " Here are displayed those marks of sensuality,
 " which ought to be hidden. All know how
 " much the upper lip betokens the sensations of
 " taste, desire, appetite, and the enjoyments of
 " love ; how much it is curved by pride and
 " anger, drawn thin by cunning, smoothed by
 E 3 " benevolence,

“ benevolence, made flaccid by effeminacy : how
“ love and desire, sighs and kisses, cling to it,
“ by indescribable traits. The under lip is little
“ more than its supporter, the rosy cushion on
“ which the crown of majesty reposes. If the
“ parts of any two bodies can be pronounced to
“ be exactly adapted to each other, such are the
“ lips of man, when the mouth is closed.

“ It is exceedingly necessary to observe the
“ arrangement of the teeth, and the circular con-
“ formation of the cheeks. The chaste and de-
“ licate mouth is, perhaps, one of the first re-
“ commendations to be met with in the com-
“ mon intercourse of life. Words are the pic-
“ tures of the mind. We judge of the host by
“ the portal. He holds the flaggon of truth, of
“ love, and endearing friendship.

“ The chin is formed by the under lip, and
“ the termination of the jaw-bones. If I may
“ speak figuratively, it is the picture of sensu-
“ ality, in man, according as it is more or less
“ flexible, smooth, or carbuncled : it discovers
“ what his rank is among his fellows. The
“ chin forms the oval of the countenance ; and
“ when, as in the antique statues of the Greeks,
“ it is neither pointed nor indented, but smooth,
“ and gradually diminishes, it is then the key-
“ stone

“stone of the superstructure. A deformity in
“the chin is indeed much to be dreaded.”

My quotation from this work is shorter than I intended, but further extracts will be made hereafter.

Enough, perhaps more than enough, and nothing but what was anticipated. I do not subscribe to all the opinions in these authors, and I shall find an opportunity to repeat some of them ; to confirm, to consider them more attentively, and, I hope, sometimes, to correct them, when erroneous. In the mean time, these testimonies contain sufficient information and proof, though the researches they include are not in my opinion so profound as they ought to be, to supersede, in part, that disrepute into which physiognomy has so generally fallen, and to put that pitiable prejudice to the blush which would rank it with the predictions of astrology.

VIII.

OF THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

BY physiognomonical sensation, I here understand “ those feelings which are produced at beholding certain countenances, and the conjectures concerning the qualities of the mind, which are produced by the state of such countenances, or of their portraits drawn or painted.”

This sensation is very universal; that is to say, as certainly as eyes are in any man, or any animal, so certainly are they accompanied by physiognomonical sensations. Different sensations are produced in each by the different forms that present themselves.

Exactly similar sensations cannot be generated by forms that are in themselves different.

Various as the impressions may be which the same object makes on various spectators, and opposite as the judgments which may be pronounced on one and the same form; yet there are certain extremes, certain forms, physiognomies, figures, and lineaments, concerning which
all,

all, who are not idiots, will agree in their opinions. So will men be various in their decisions concerning certain portraits, yet will be unanimous concerning certain others; will say, "this is so like it absolutely breathes," or, "this is totally unlike." Of the numerous proofs which might be adduced of the universality of physiognomical sensation, it is only necessary to select a few, to demonstrate the fact.

I shall not here repeat what I have already noticed, on the instantaneous judgment which all men give, when viewing exterior forms. I shall only observe that, let any person, but for two days, remark all that he hears or reads, among men, and he will every where hear and read, even from the very adversaries of physiognomy, physiognomical judgments concerning men; will continually hear expressions like these: "You might have read it in his eyes"—"The look of the man is enough"—"He has an honest countenance"—"His manner sets every person at his ease"—"He has evil eyes"—"You read honesty in his looks"—"He has an unhealthy countenance"—"I will trust him for his honest face"—"Should he deceive me I will never trust man more"—"That man has an open countenance"—"I suspect that insidious smile"

“ smile ” — “ He cannot look any person in the face. ” — The very judgments that should seem to militate against the science are but exceptions which confirm the universality of physiognomical sensation. “ His appearance is against him ” — “ This is what I could not have read in his countenance ” — “ He is better or worse than his countenance bespeaks. ”

If we observe mankind, from the most finished courtier to the lowest of the vulgar, and listen to the remarks they make on each other, we shall be astonished to find how many of them are entirely physiognomical.

I have lately had such frequent occasion of observing this, among people who do not know that I have published any such work as the present; people, who, perhaps, never heard the word physiognomy; that I am willing, at any time, to risk my veracity on the proof that all men, unconsciously, more or less, are guided by physiognomical sensation.

Another, no less convincing, though not sufficiently noticed, proof, of the universality of physiognomical sensation, that is to say of the confused feeling of the agreement between the internal character and the external form, is the number of physiognomical terms to be found,
in

in all languages, and among all nations ; or, in other words, the number of moral terms, which, in reality, are all physiognomonical ; but this is a subject that deserves a separate treatise. How important would such a treatise be in extending the knowledge of languages, and determining the precise meaning of words ! How new ! How interesting !

Here I might adduce physiognomonical proverbs ; but I have neither sufficient learning nor leisure to cite them from all languages, so as properly to elucidate the subject. To this might be added the numerous physiognomonical traits, characters, and descriptions, which are so frequent in the writings of the greatest poets, and which so much delight all readers of taste, sensibility, knowledge of human nature, and philanthropy.

Physiognomonical sensation is not only produced by the sight of man, but also by that of paintings, drawings, shades, and outlines. Scarcely is there a man in a thousand who, if such sketches were shewn him, would not, of himself, form some judgment concerning them, or, at least, who would not readily attend to the judgment formed by others.

ADDI-

ADDITIONS TO FRAGMENT VIII.

CONCERNING THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

WE shall when necessary make additions to some fragments, in support, and elucidatory, of those opinions and propositions which have been advanced.

I.

A BOLDLY SKETCHED PORTRAIT OF ALBERT DURER.

WHOEVER examines this countenance cannot but perceive in it the traits of fortitude, deep penetration, determined perseverance, and inventive genius. At least every one will acknowledge the truth of these observations, when made.

II.

MONCRIF.

THERE are few men, capable of observation, who will class this visage with the stupid. In the aspect, the eye, the nose, especially, and the mouth, are proofs, not to be mistaken, of the accomplished gentleman, and the man of taste.

III. a.

III. a.

JOHNSON.

THE most unpractised eye will easily discover, in these two sketches of Johnson, the acute, the comprehensive, the capacious, mind, not easily deceived, and rather inclined to suspicion than credulity.

III. b.

AN OUTLINE, AFTER STURTZ.

SAYS as little as an outline can say : certainly not drawn in that position which gives the decided character of a man ; entirely deprived of all those shades which are, often, so wonderfully significant ; yet, if so rude an outline ever can convey meaning, it does in the present instance ; and, certainly, according to the physiognomical sensation of all experienced people, it is at least a capacious head, easy of conception, and possessed of feelings quickly incited by the beautiful.

IV.

SPALDING.

ON the first view of this countenance all will acknowledge Spalding was more than a common man ; accurate, acute, and endowed with taste. Was he easily to be deceived ? All will answer, no. Was he the friend of perplexed and obscure ideas ? Certainly not. Will he act worthily

62 ADDITIONS TO FRAGMENT VIII.

worthily and wisely? If he acts agreeably to his countenance, certainly, yes. The same will be said, whether viewed in front, or, in

V.

PROFILE; the forehead, the eye, and the aspect, will appear, to the most uninformed, to betoken an elegant and reflective mind.

VI.

SHAKESPEARE.

A COPY of a copy: add, if you please, a spiritless, vapid outline. How deficient must all outlines be! Among ten thousand can one be found that is exact? Where is the outline that can portray genius? Yet who does not read, in this outline, imperfect as it is, from pure physiognomical sensation, the clear, the capacious, the rapid mind; all conceiving, all embracing, that, with equal swiftness and facility, imagines, creates, produces.

VII.

STERNE.

THE most unpractised reader will not deny to this countenance all the keen, the searching, penetration of wit; the most original fancy, full of fire, and the powers of invention. Who is so dull as not to view, in this countenance, somewhat of the spirit of poor Yorick?

VIII.

VIII.

S. CLARKE.

PERSPICUITY, benevolence, dignity, serenity, dispassionate meditation, the powers of conception, and perseverance, are the most apparent characteristics of this countenance. He who can hate such a face must laboriously counteract all those physiognomonical sensations with which he was born.

IX.

R.

AS is the full face, so is the profile ; how emphatically does this confirm our judgment ! To whom are not this forehead and this nose the pledges of a sound and penetrating understanding ; this mouth, this chin, of benevolence, a noble mind, fidelity, and friendship ?

WE must now view the reverse. Hitherto we have beheld nature in the most perfect of her productions : we must proceed to contemplate her in her deformity. In this, also, how intelligibly does she speak to the eyes of all, at the first glance !

X.

WHO does not here read reason debased ; stupidity almost sunken to brutality ? This eye, these wrinkles,

wrinkles, of a lowering forehead, this projecting mouth, the whole position of the head, do they not all denote manifest dulness, and debility ?

XI.

HOWEVER equivocal the upper part of this countenance may be, physiognomonical sensation finds no difficulty in the lower. No person whatever will expect from this open mouth, this chin, these wrinkled cheeks, the effects of reflection, comparison, and sound decision.

XII.

TWO FOOLS, IN PROFILE.

FROM the small eyes in both, the wrinkles in the under, their open mouths, particularly from the under part of the countenance of the upper profile, no man whatever will expect penetration, reasoning, or wisdom.

XIII.

TWO FOOLS.

THAT physiognomonical sensation, which, like sight and hearing, is born with all, will not permit us to expect much from the upper profile ; although, to the inexperienced in physiognomy, the proper marks of folly are not very apparent. It would excite universal surprise, should any one, possessing such a countenance, pronounce accurate decisions, or produce a work
of

of genius. The lower is still less to be mistaken, and I would ask the most obstinate opponent of physiognomonical sensation, whether he would personally declare, or give it under his hand, that the man who expects wisdom from this countenance is himself wise.

XIV. and XV.

ATTILA.

TRUE or false, nature or caricature, each of these four Attilas will, to the common sensations of all men, depict an inhuman and brutal character. Brutality is most apparent in the horned figure (the horns out of the question), and it is impossible to be overlooked in the nose and mouth, or in the eye; though still it deserves to be called a human eye.

XVI.

JUDAS AFTER HOLBEIN.

WHO can persuade himself that an apostle of Jesus Christ ever had an aspect like this, or that the Saviour could have called such a countenance to the apostleship? And whose feelings will be offended when we pronounce a visage like this base and wicked? Who could place confidence in such a man?

Let us proceed to the characters of passion. These are intelligible to every child; therefore concerning these, there can be no dispute, if we are in any degree acquainted with their language. The more violent the passion is, the more apparent are its signs. The effect of the stiller passions is to contract, and of the violent to distend the muscles. All will perceive in the four countenances of Plate XVII. fear mingled with abhorrence.—In the four following, Plate XVIII. as visibly will be perceived different gradations of terror, to the extreme.

A succession of calm, silent, restless, deep, and patient grief, are seen in XIX. XX. XXI. and XXII.

No man will expect cheerfulness, tranquillity, content, strength of mind, and magnanimity, from XXIII.

Fear and terror are evident in 1 and 2; and terror, heightened by native indocility of character, in 3 and 4, of plate XXIV.

Such examples might be multiplied without number; but to adduce some of the most decisive of the various classes is sufficient. We shall have continual occasion to exercise, and improve, this kind of physiognomical sensation in our readers.

I.



Albert Dürer.

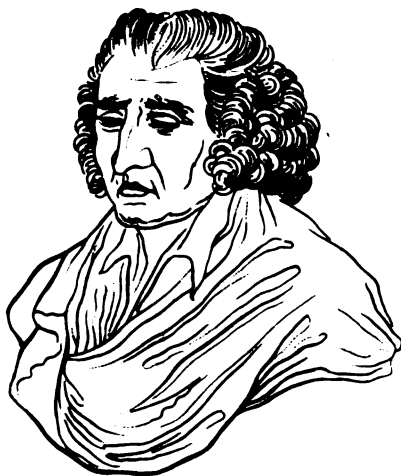
II.



. Moncrif.

III. a.

Vol. I. p. 66.



D. Johnson.

III. b.



IV.



Spalding.

V.



Heath Sculp

VI.



Shakespeare.

VII.



Storrie.



J. Clarke.

IX.

1771/72



X.

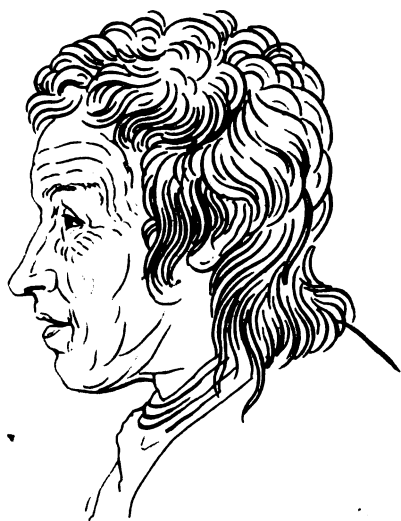
Vol. 1, p. 16.





XII.

Vol. I. p. 60.



XIII.

Vol. I, p. 66.



XIV.



XV.

Vol. I. p. 66.



2



XVI.



XVII.

2



1



4



3



XVIII.



XXII.



XXIII.

2



1



4



3



XIX.

2



1



4



3



XX.



XXI.



XXIV.



IX.

PHYSIOGNOMY A SCIENCE.

“**T**HOUGH there may be some truth in it, “still, physiognomy never can be a science.” Such are the assertions of thousands of our readers, and, perhaps, these assertions will be repeated, how clearly soever their objections may be answered, and however little they may have to reply.

To such objectors we will say, physiognomy is as capable of becoming a science as any one of the sciences, mathematics excepted. As capable as experimental philosophy, for it is experimental philosophy; as capable as physic, for it is a part of the physical art; as capable as theology, for it is theology; as capable as the belles lettres, for it appertains to the belles lettres. Like all these, it may, to a certain extent, be reduced to rule and acquire an appropriate character, by which it may be taught. As in every other science, so, in this, much must be left to sensibility and genius. At present it is deficient in determinate signs and rules.

Whoever will take the trouble, which every child has the power of taking, of assuming those principles which all sciences have in common, the purely mathematical excepted, will no longer, during his life, object that physiognomy is not scientific. Either he must allow the appellation scientific to physiognomy or deny it to whatever is, at present, denominated science.

Whenever truth or knowledge is explained by fixed principles, it becomes scientific, so far as it can be imparted by words, lines, rules, and definitions. The question will be reduced to whether it be possible to explain the undeniable striking differences, which exist between human faces and forms, not by obscure, confused conceptions, but by certain characters, signs, and expressions; whether these signs can communicate the strength and weakness, health and sickness, of the body; the folly and wisdom, the magnanimity and meanness, the virtue and the vice of the mind. This is the only thing to be decided; and he, who, instead of investigating this question, should continue to declaim against it, must either be deficient in logical reasoning or in the love of truth.

What would be said of the man who should attempt to banish natural philosophy, physic, divinity,

divinity, and the belles lettres, from the number of the sciences, because so many branches of them yet remain uncultivated, and clouded by uncertainty?

Is it not true that the experimental philosopher can only proceed with his discoveries to a certain extent; only can communicate them by words; can only say, "such and such are my experiments, such my remarks, such is the number of them, and such are the inferences I draw: pursue the track that I have explored?" Yet will he not be unable, sometimes, to say thus much? Will not his active mind make a thousand remarks, which he will want the power to communicate? Will not his eye penetrate recesses which he shall be unable to discover, to that feeble vision that cannot discover for itself? And is experimental philosophy, therefore, the less a science? How great a perception of the truth had Leibnitz, before the genius of Wolf had opened that road, in which, at present, every cold logician may securely walk? And with which of the sciences is it otherwise? Is any science brought to perfection at the moment of its birth? Does not genius continually, with eagle eye and flight, anticipate centuries? How long did the world

wait for Wolf? Who, among the moderns, is more scientific than Bonnet? Who so happily unites the genius of Leibnitz and the phlegm of Wolf? Who more accurately distinguishes falsehood from truth? Who more condescendingly takes ignorance by the hand? Yet to whom would he be able to communicate his sudden perception of the truth; the result or the sources of those numerous, small, indescribable, rapid, profound remarks? To whom could he impart these by signs, tones, images, and rules? Is it not the same with physic, with theology, with all sciences, all arts? Is it not the same with painting, at once the mother and daughter of physiognomy? Is not this a science? Yet how little is it so! — “This is proportion, that disproportion. This nature, truth, life, respiration in the very act. That is constraint, unnatural, mean, detestable.” — Thus far may be said and proved, by principles, which every scholar is capable of comprehending, retaining, and communicating. But where is the academical lecturer who shall inspire the genius of painting? As soon might books and instruction inspire the genius of poetry. How infinitely does he, who is painter or poet born, soar beyond all written rule? But must he, because he possesses feelings
and

and powers which are not to be reduced to rule, be pronounced unscientific.

So in physiognomy ; physiognomonical truth may, to a certain degree, be defined, communicated by signs, and words, as a science. We may affirm, this is sublime understanding. Such a trait accompanies gentleness, such another wild passion. This is the look of contempt, this of innocence. Where such signs are, such and such properties reside. By rule may we prescribe—"In this manner must thou study. "This is the route thou must pursue. Then "wilt thou arrive at that knowledge which I, "thy teacher, have acquired."

But will not the man of experience, the man of exquisite organs, in this, as in other subjects, called scientific, see farther, deeper, and more distinctly? Will he not soar? Will he not make numerous remarks, that are not reducible to rule; and shall such exceptions prevent us from calling that a science which may be reduced to rule, and communicated by signs? Is not this common to all science as well as to physiognomy? Of which of the sciences are the limits defined, where nothing is left to taste, feeling, and genius? We should condemn that science, could such a science exist.

Albert Durer surveyed and measured men: Raphael measured men still more feelingly than Albert Durer. The former drew with truth, according to rule; the latter followed his imagination; yet was nature often depicted by him with not less exactness. Scientific physiognomy would measure like Durer, the physiognomy of genius like Raphael. In the mean time, the more observation shall be extended, language enriched, drawing improved; the more man shall be studied by man, to him the most interesting and the finest of studies; the more physiognomy shall become scientific, accurately defined, and capable of being taught, the more it shall then become the science of sciences; and, in reality, no longer a science, but sensibility, a prompt and convincing inspection of the human heart. Then shall folly busy herself to render it scientific, to dispute, write, and lecture on its principles; and then, too, shall it no longer be, what it ought, the first of human sciences.

The obligations existing between science and genius, and genius and science, are mutual. In what manner, therefore, must I act? Shall I render physiognomy a science, or shall I apply only to the eyes, and to the heart, and, occasionally, whisper to the indolent spectator, lest he should
contemn

contemn me for a fool—"Look ! Here is something which you understand, only recollect there are others who understand still more ?

I shall conclude this fragment with a parody on the words of one, who, among other uncommon qualities with which he was endowed, had the gift of discerning spirits ; by which he could discover, from the appearance alone, whether one whom no art could heal, had faith enough to become whole.—“ For we know in part, and
 “ our extracts and commentaries are in part ;
 “ but when that which is perfect is come, then
 “ these fragments shall be done away. As yet,
 “ what I write is the stammering of a child ;
 “ but when I shall become a man, these will appear the fancies and labours of a child. For
 “ now we see the glory of man, through a glass,
 “ darkly ; soon we shall see face to face. Now
 “ I know in part, but then shall I know, even
 “ as, also, I am known, by him, from whom,
 “ and through whom, and in whom are all
 “ things ; to whom be glory, for ever and ever.
 “ Amen !”

X.

OF THE ADVANTAGES OF PHYSIOGNOMY.

WHETHER a more certain, more accurate, more extensive, and thereby, a more perfect knowledge of man, be, or be not, profitable; whether it be, or be not, advantageous to gain a knowledge of internal qualities from external form and feature, is a question most deserving enquiry, and place among these fragments.

This may be classed first as a general question, Whether knowledge, its extension, and increase, be of consequence to man? I imagine this question can receive but one answer, from all unprejudiced persons.

Man must be ignorant of his own nature, and of the nature of things in general, as well as the relation there is between human happiness and his powers and passions, the effects of which so continually present themselves to his eyes; must indeed be prejudiced to excessive absurdity, if he does not perceive that the proper use of every power, and the proper gratification of every passion, is good, profitable, and inseparable from his welfare.

As

. As certainly as man is possessed of corporal strength, and a will for the exercise of that strength, so certain is it that to exercise strength is necessary. As certain as he has the faculties, power, and will, to love, so certain is it that it is necessary he should love. Equally certain is it that, if man has the faculties, power, and will, to obtain wisdom, that he should exercise those faculties for the attainment of wisdom. How paradoxical are those proofs that science and knowledge are detrimental to man, and that a rude state of ignorance is to be preferred to all that wisdom can teach !

I here dare, and find it necessary, to affirm that physiognomy has at least as many claims of essential advantage as are granted by men, in general, to other sciences.

Further ; with how much justice may we not grant precedency to that science which teaches the knowledge of men ? What object is so important to man as man himself ? What knowledge can more influence his happiness than the knowledge of himself ? This advantageous knowledge is the peculiar province of physiognomy.

Of all the knowledge obtained by man, of all he can learn by reasoning on his mind, his heart,
his

his qualities and powers, those proofs which are obtained by the aid of the senses, and that knowledge which is founded on experience has ever been the most indisputable, and the most advantageous. Who, then, among philosophers will not prefer the experimental part of psychology to all other knowledge?

Therefore has physiognomy the threefold claims of the advantages arising from knowledge, in general, the knowledge of man, in particular, and, especially, of this latter knowledge, reduced to experiment.

Whoever would with perfect conviction of the advantages of physiognomy, let him, but for a moment, imagine that all physiognomical knowledge and sensation were lost to the world. What confusion, what uncertainty, and absurdity must take place, in millions of instances, among the actions of men! How perpetual must be the vexation of the eternal uncertainty in all which we shall have to transact with each other, and how infinitely would probability, which depends upon a multitude of circumstances, more or less distinctly perceived, be weakened by this privation! From how vast a number of actions, by which men are honoured and benefited, must they then desist!

Mutual

Mutual intercourse is the thing of most consequence to mankind, who are destined to live in society. The knowledge of man is the soul of this intercourse, that which imparts animation to it ; pleasure and profit. This knowledge is, in some degree, inseparable from, because necessary to, all men. And how shall we with greater ease and certainty acquire this knowledge than by the aid of physiognomy, understood in its most extensive sense, since, in so many of his actions, he is incomprehensible ?

Let the physiognomist observe varieties, make minute distinctions, establish signs, and invent words, to express these his remarks ; form general, abstract, propositions, extend and improve physiognomical knowledge, language, and sensation, and thus will the uses and advantages of physiognomy progressively increase.

Let any man suppose himself a statesman, a divine, a courtier, a physician, a merchant, friend, father, or husband, and he will easily conceive the advantages which he, in his sphere, may derive from physiognomical science. For each of these stations, a separate treatise of physiognomy might be composed.

When we speak of the advantages of physiognomy we must not merely consider that
which,

which, in the strictest sense, may be termed scientific, or what it might scientifically teach. We rather ought to consider it as combined with those immediate consequences which every endeavour to improve physiognomy will undoubtedly have, I mean the rendering of physiognomical observation and sensation more vigilant, and acute.

As this physiognomical sensation is ever combined with a lively perception of what is beautiful, and what deformed; of what is perfect and what imperfect (and where is the able writer on physiognomy who will not increase these feelings?) how important, how extensive, must be the advantages of physiognomy! How does my heart glow at the supposition that so high a sense of the sublime and beautiful, so deep an abhorrence of the base and deformed, shall be excited; that all the charms of virtue shall actuate the man who examines physiognomically; and that he who, at present, has a sense of those charms, shall, then, so powerfully, so delightfully, so variously, so incessantly, be impelled to a still higher improvement of his nature!

Physiognomy is a source of the purest, the most exalted sensations: an additional eye,
wherewith

wherewith to view the manifold proofs of divine wisdom and goodness in the creation, and, while thus viewing unspeakable harmony and truth, to excite more ecstatic love for their adorable author. Where the dark inattentive sight of the unexperienced perceives nothing, there the practical view of the physiognomist discovers inexhaustible fountains of delight, endearing, moral, and spiritual. It is the latter only who is acquainted with the least variable, most perspicuous, most significant, most eloquent, most beautiful of languages; the natural language of moral and intellectual genius, of wisdom and virtue. He reads it in the countenances of those who are unconscious of their own native elocution. He can discover virtue, however concealed. With secret ecstasy, the philanthropic physiognomist discerns those internal motives, which would, otherwise, be first revealed in the world to come. He distinguishes what is permanent in the character from what is habitual, and what is habitual, from what is accidental. He, therefore, who reads man, in this language, reads him most accurately.

Physiognomy unites hearts, and forms the most durable, the most divine, friendships; nor
can

can friendship discover a more solid rock of foundation than in the fair outlines, the noble features, of certain countenances.

Phyfiognomy is the very foul of wisdom, fince, beyond all expreffion, it elevates the mutual pleasures of intercourfe, and whifpers to the heart when it is neceffary to fpeak, when to be filent ; when to forewarn, when to excite ; when to confole, and when to reprehend.

Phyfiognomy is the terror of vice. No fooner fhould phyfiognomonical fenfation be awakened into action, than confiftorial chambers, cloifters, and churches, muft become branded with excefs of hypocritical tyranny, avarice, gluttony, and debauchery ; which, under the mask, and to the fhame, of religion, have poisoned the welfare of mankind. The efteem, reverence, and love, which have hitherto been paid them, by the deluded people, would perifh like autumnal leaves. The world would be taught that to confider fuch degraded, fuch pitiable, forms, as faints, pillars of the church and ftate, friends of men, and teachers of religion, were blafphemy.

To enumerate all the advantages of phyfiognomy would require a large treatife——A number of treatifes, for the various claffes of mankind. The moft indisputable, though the leaft
important,

important, of these its advantages, are those the painter acquires; who, if he be not a physiognomist, is nothing. The greatest is that of forming, conducting, and improving the human heart. I shall have frequent opportunities of making remarks in confirmation of the truth of what I have advanced. At present I shall only add, in conclusion of this too imperfect fragment, what I have been in part already obliged to say, that the imperfect physiognomical knowledge I have acquired, and my increase of physiognomical sensation, have daily been to me a source of indescribable profit. Nay, I will venture to add, they were to me indispensable, and that I could not, possibly, without their aid, have passed through life with the same degree of pleasure.

XI.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

METHINKS I hear some worthy man exclaim " Oh thou who hast ever hitherto lived
" the friend of religion and virtue, what is thy
" present purpose? What mischief shall not be
" wrought by this thy physiognomy! Wilt thou
" teach man the unblest art of judging his
" brother by the ambiguous expressions of his
" countenance? Are there not already sufficient
" of censoriousness, scandal, and inspection into
" the failings of others? Wilt thou teach man
" to read the secrets of the heart, the latent
" feelings, and the various errors of thought?

" Thou dwellest upon the advantages of the
" science; sayest thou shalt teach men to con-
" template the beauty of virtue, the hatefulness of
" vice, and, by these means, make them virtuous;
" and that thou inspirest us with an abhorrence of
" vice, by obliging us to feel its external deformity. And what shall be the consequence?
" Shall it not be that for the appearance, and
" not the reality, of goodness, man shall wish to
" be good? That, vain as he already is, acting
" from

“ from the desire of praise, and wishing only to
 “ appear what he ought determinately to be, he
 “ will yet become more vain, and will court the
 “ praise of men, not by words and deeds, alone,
 “ but by assumed looks and counterfeited forms?
 “ Oughtest thou not rather to weaken this al-
 “ ready too powerful motive for human actions,
 “ and to strengthen a better; to turn the eyes
 “ inward, to teach actual improvement, and fi-
 “ lent innocence, instead of inducing him to
 “ reason on the outward, fair, expressions of
 “ goodness, or the hateful ones of wickedness?”

This is a heavy accusation, and with great
 appearance of truth. Yet how easy is defence
 to me; and how pleasant, when my opponent
 accuses me from motives of philanthropy, and
 not of splenetic dispute!

The charge is twofold. Censoriousness and
 vanity. I teach men to slander each other, and
 to become hypocrites.

I will answer these charges separately; nor let
 it be supposed I have not often, myself, reflected
 on what they contain, really objectionable, and
 felt it in all its force.

The first relates to the possible abuse of this
 science.

No good thing can be liable to abuse, till it

G 2

first

first becomes a good thing; nor is there any actual good which is not the innocent cause of abuse. Shall we, therefore, wish that good should not exist?

All pitiable complaints concerning the possible, probable, or, if you will, inevitable, injurious effects, can only be allowed a certain weight. Whoever is just will not fix his attention, solely, on the weak side of the question. He will examine both sides; and, when good preponderates, he is satisfied, and endeavours, by all means in his power, to evade, or diminish, the evil.

Who better can inspire us with this heroic fortitude in favour of good, although attended by evil; who better can cure us of pusillanimous anxieties, and dread of evil while in the pursuit of good, than the great Author and Founder of the noblest good? Who, notwithstanding his affectionate love of mankind, his hatred of discord, and love of peace, so openly proclaimed, "I am not come to send peace on the earth but a sword."

He was grieved at every ill effect of his mission, but was calm concerning every thing that was in itself good, and preponderately good in its consequences. I, also, grieve for the ill effects

effects of this book ; but I, also, will be calm, convinced of the great good which shall be the result. I clearly perceive, nor endeavour to conceal from myself, every disadvantage which shall, in all probability, occur, at least, for a time, and among those who content themselves with a slight taste of knowledge, whether human or divine. I continually keep every defect of the science in view, that I may exert all my powers to render it as harmless, and as profitable, as possible ; nor can this prospect of probable abuses, attendant on every good, on every divine work, induce me to desist ; being, as I am, at each step, more firmly convinced that I am labouring to effect an excellent purpose, and that every man, who reads me with attention, and has not the corruptest of hearts, will rather be improved than injured.

Thus far, generally, and now for a more particular answer to the first objection.

I.

I TEACH no black art ; no nostrum, the secret of which I might have concealed, which is a thousand times injurious for once that it is profitable, the discovery of which is, therefore, so difficult.

I do but teach a science, the most general, the most palpable, with which all men are acquainted, and state my feelings, observations, and their consequences.

We ought never to forget that the very purport of outward expression is to teach what passes in the mind, and that to deprive man of this source of knowledge were to reduce him to utter ignorance ; that every man is born with a certain portion of physiognomical sensation, as certainly as that every man, who is not deformed, is born with two eyes ; that all men, in their intercourse with each other, form physiognomical decisions, according as their judgment is more or less clear ; that it is well known, though physiognomy were never to be reduced to science, most men, in proportion as they have mingled with the world, derive some profit from their knowledge of mankind, even at the first glance ;

glance; and that the same effects were produced long before this question was in agitation. Whether, therefore, to teach men to decide with more perspicuity and certainty, instead of confusedly; to judge clearly with refined sensations, instead of rudely, and erroneously, with sensations more gross; and, instead of suffering them to wander in the dark, and venture abortive and injurious judgments, to learn them, by physiognomonical experiments, by the rules of prudence and caution, and the sublime voice of philanthropy, to mistrust, to be diffident, and slow to pronounce, where they imagine they discover evil; whether this, I say, can be injurious, I leave the world to determine.

I here openly, and loudly, proclaim that whoever disregards all my warnings, disregards the proofs and examples I give, by which he may preserve himself from error; whoever is deaf to the voice of philanthropy, and, like a madman with a naked sword, rushes headlong to assassinate his brother's good name, the evil must be upon his head. When his wickedness shall appear, and he shall be punished for his unpardonable offences, against his brother, my soul shall not be polluted by his sin.

I believe I may venture to affirm very few

G 4

persons

persons will, in consequence of this work, begin to judge ill of others, who had not before been guilty of the practice.

“ This Jew has not the smallest respect for
“ the legislature, or his superiours ; he scourges
“ the people, who have done him no injury,
“ with whips ; he goes to banquetings, where-
“ ever he is invited, and makes merry ; he is a
“ very mischief maker ; and lately he said to
“ his companions, *I am not come to send peace,*
“ *but a sword.*”——What a judgment is here,
from a partial view of the actions of Christ !
But view his physiognomy, not as he has been
depicted by Raphael, the greatest of painters,
but by Holbein, only, and if you have the
smallest physiognomical sensation, oh ! with
what certainty of conviction, will you pro-
nounce a judgment immediately the reverse !
You will find that these very accusations, strong
as they seem in selection, are accordant to his
great character, and worthy the Saviour of the
world.

Let us but well consider how much physiog-
nomy discovers to the skilful eye, with what
loud-tongued certainty it speaks, how perfect a
picture

picture it gives of him who stands open to its inspection, and we, most assuredly, shall not have more, but less to fear, from its decisions, when the science shall have the good fortune to become more general, and shall have taught superiour accuracy to the feelings of men.

II.

THE second objection to physiognomy is that "it renders men vain, and teaches them to assume a plausible appearance."—When thou didst urge this, how great was the impression thy words made upon my heart! and how afflicted am I to be obliged to answer thee, that this thy objection is applicable only to an ideal, and innocent, and not an actual, and wicked world.

The men thou wouldst reform are not children, who are good, and know not that they are so; but men, who must, from experience, learn to distinguish between good and evil; men, who, to become perfect, must necessarily be taught their own noxious, and consequently their own beneficent, qualities. Let, therefore, the desire of obtaining approbation from the good act in concert with the impulse to goodness. Let this be the ladder; or, if you please, the crutch to support tottering virtue. Suffer men
to

to feel that God has ever branded vice with deformity, and adorned virtue with inimitable beauty. Allow man to rejoice when he perceives that his countenance improves, in proportion as his heart is ennobled. Inform him, only, that to be good, from vain motives, is not actual goodness, but vanity; that the ornaments of vanity will ever be inferiour, and ignoble; and that the dignified mien of virtue never can be truly attained, but by the actual possession of virtue, unfulfilled by the leaven of vanity.

Beholdest thou some weeping youth, who has strayed from the paths of virtue, who, in his glass, reads his own degradation, or reads it in the mournful eye of a tender, a discerning, a physiognomical friend; a youth who has studied the worth of human nature in the finest forms of the greatest masters.—Suffer his tears to flow—Emulation is roused; and he henceforth determines to become a more worthy ornament of God's beauteous creation than he has hitherto been.

XII.

OF THE EASE OF STUDYING PHYSIOGNOMY.

TO learn the lowest, the least difficult, of sciences, at first appears an arduous undertaking, when taught by words or books, and not reduced to actual practice. What numerous dangers and difficulties might be started against all the daily enterprizes of men, were it not undeniable that they are performed with facility! How might not the possibility of making a watch, and still more a watch worn in a ring, or of sailing over the vast ocean, and of numberless other arts and inventions, be disputed, did we not behold them constantly practised! How many arguments might be urged against the practice of physic! And, though some of them may be unanswerable, how many are the reverse!

We must not too hastily decide on the possible ease, or difficulty, of any subject, which we have not yet examined. The simplest may abound with difficulties, to him who has not made frequent experiments, and, by frequent experiments, the most difficult may become easy. This, I shall be answered, is the commonest of
common

common place. Yet, on this depends the proof of the facility of the study of physiognomy, and of the intolerant folly of those who would rather contest the possibility of a science than profit by its reality.

“ Perhaps you have not examined it yourself, therefore can say nothing on the subject.” —I have examined, and can certainly say something. I own, I scarcely can ascribe to myself one of the numerous qualities which I hold necessary to the physiognomist. I am short sighted, have little time, patience, or skill, in drawing; have but a small knowledge of the world; am of a profession, which, notwithstanding all the opportunities it may give me of obtaining a knowledge of mankind, yet renders it impossible for me to make physiognomy my only study; I want anatomical knowledge, copiousness and accuracy of language, which only can be obtained by continually reading the best writers, epic and dramatic, of all nations and ages. How great are these disadvantages! Yet is there scarcely a day in which I do not add to, or confirm my former physiognomical remarks.

Whoever possesses the slightest capacity for, and has once acquired the habit of, observation
and

and comparison, should he even be more deficient in requisites than I am, and should he see himself daily, and incessantly, surrounded by hosts of difficulties, will yet certainly be able to make a progress.

We have men constantly before us. In the very smallest towns there is a continual influx and reflux of persons, of various and opposite characters. Among these, many are known to us without consulting physiognomy ; and that they are patient, or choleric, credulous, or suspicious, wise, or foolish, of moderate, or weak capacity, we are convinced past contradiction. Their countenances are as widely various as their characters, and these varieties of countenance may each be as accurately drawn as their varieties of character may be described.

We have daily intercourse with men, their interest and ours are connected. Be their dissimulation what it may, passion will, frequently, for a moment, snatch off the mask, and give us a glance, or at least, a side view, of their true form.

Shall nature bestow on man the eye and ear, and yet have made her language so difficult, or so entirely unintelligible ? And not the eye and ear, alone ; but feeling, nerves, internal sensations,

tions, and yet have rendered the language of the superficies so confused, so obscure? She who has adapted sound to the ear, and the ear to sound; she who has created light for the eye, and the eye for light; she who has taught man, so soon, to speak, and to understand speech; shall she have imparted innumerable traits and marks of secret inclinations, powers, and passions, accompanied by perception, sensation, and an impulse to interpret them to his advantage; and, after bestowing such strong incitements, shall she have denied him the possibility of quenching this his thirst of knowledge; she who has given him penetration to discover sciences still more profound, though of much inferior utility; who has taught him to trace out the paths, and measure the curves, of comets; who has put a telescope into his hand, that he may view the satellites of planets, and has endowed him with the capability of calculating their eclipses, through revolving ages; shall so kind a mother have denied her children, her truth seeking pupils, her noble philanthropic offspring, who are so willing to admire, and rejoice in, the majesty of the Most High, viewing man his master-piece, the power of reading the ever present, ever open, book of the human countenance;

nance ; of reading man, the most beautiful of all her works, the compendium of all things, the mirror of the Deity ?

Canst thou, man of a sound understanding, believe this can be so ? Canst thou credit such accusations against the most affectionate of mothers ? Shall so much knowledge with which thou mayest dispense be bestowed upon thee ; and shalt thou have been denied that which is of most importance ?

Awake, view man in all his infinite forms. Look, for thou mayest eternally learn ; shake off thy sloth, and behold. Meditate on its importance. Take resolution to thyself, and the most difficult shall become easy.

Awake to the conviction of the necessity of the knowledge of man, and be persuaded that this knowledge may be acquired ; so shall recurring examples, and increasing industry, smoothen the path of knowledge.

The grand secret of simplifying science consists in analyzing, in beginning with what is easy, and proceeding progressively. By this method miracles will at length be wrought. The mountain of knowledge must be climbed step by step.

Which of the sciences, surrounded as they all
are

are with difficulties, has not been highly improved by recurring observation, reflexion, and industry?

When I come to speak of the method in which physiognomy ought, probably, to be studied, the intelligent reader will be able to decide whether improvement in this science be so difficult, and impossible, as so many, from such opposite reasons, have pretended.

XIII.

OF THE DIFFICULTIES OF PHYSIOGNOMY.

THIS fragment ought to be one of the longest in the whole work, although it will be one of the shortest. Not the most copious volume would be sufficient to propound, and obviate, all the numberless objections with which physiognomy is surrounded.

All the objections brought against it, and certainly all are not brought which might be, some of which are true, and many false, concur, at least, in proving the general conviction of the difficulties which attend this enquiry into the effects of nature.

I do not believe that all the adversaries of physiognomy can conjure up so many difficulties as will soon present themselves to the philosophical physiognomist himself. A thousand times have I been dismayed at their number and variety, and almost persuaded to desist from all farther enquiry. I was, however, continually encouraged and confirmed, in my pursuits, by those certain, undeniable, proofs I had collected, and by thousands of examples, which

no single fact could destroy. These gave me fortitude, and determined me to vanquish a part of my difficulties, and calmly to leave those which I found unconquerable, until some future opportunity might afford me the means of reconciling so many apparent contradictions.

There is a peculiar circumstance attending the starting of difficulties. There are some who possess the particular gift of discovering and inventing difficulties, without number or limits, on the most common and easy subjects. I could cite many such persons who possess this gift in a very extraordinary degree. Their character is very remarkable, and determinate. In other respects they are excellent people. They may be the salt, but cannot be the food, of society. I admire their talents, yet should not wish for their friendship, were it possible they should desire mine. I shall be pardoned this short digression. I now return to the difficulties of physiognomy; and, innumerable as they are, I shall be brief, because it not being my intention to cite them all, in this place, the most important will occasionally be noticed, and answered, in the course of the work. Scarcely a fragment will be written in which the author and reader will not have occasion to remark difficulties.

Many

Many of these difficulties will be noticed in the fifteenth fragment, which treats on the character of the physiognomist. I have an additional motive to be brief, which is that most of these difficulties are included in —

The indescribable minuteness of innumerable traits of character—or the impossibility of seizing, expressing, and analyzing certain sensations, and observations.

Nothing can be more certain than that the smallest shades, which are scarcely discernible to an inexperienced eye, frequently denote total opposition of character. Almost every succeeding page will afford opportunity of making this remark. How wonderfully may the expression of countenance and character be altered by a small inflexion or diminishing, lengthening or sharpening, even though but of a hair's breadth! Whoever wishes for immediate conviction of this truth need but be at the trouble to take five or six shades of the same countenance, with all possible accuracy, and afterward as carefully reduce and compare them to each other.

How difficult, how impossible, must this variety of the same countenance, even in the most accurate of the arts of imitation, render pre-

of exalting themselves to the great general sense of the word of God, and who have applied the text to some few particular cases, though it be the key to nature and revelation, though it be itself the revelation of revelation, the very soul of knowledge, and the secret of secrets. "It is the spirit that maketh alive, the flesh profiteth nothing."

Since likewise (which who will or can deny?) since all flesh is valued according to the spirit within; since it is the spirit alone of which the physiognomist is in search, endeavouring to discover, pourtray, and describe; how difficult must it be for him to delineate, by words, or images, the best, most volatile, and spiritual part, to those who have neither eyes nor ears! Words and images are but a still grosser kind of flesh and spirit.

What I have here said can only be instructive and intelligible to a few readers, but those few will find much in this passage whereon to meditate.

Let us proceed.

How many thousand accidents, great and small, physical and moral; how many secret incidents, alterations, passions; how often will dress, position, light and shade, and innumerable discordant

discordant circumstances, show the countenance so disadvantageously, or, to speak more properly, betray the physiognomist into a false judgment, on the true qualities of the countenance and character! How easily may these occasion him to overlook the essential traits of character, and form his judgment on what is wholly accidental!

“The wisest man, when languid, will look like a fool,” says Zimmermann; and he may be right, if his observation extends no farther than the actual state of the muscular parts of the countenance.

To cite one very common instance, out of a hundred, how surprisingly may the small pox, during life, disfigure the countenance! How may it destroy, confuse or render the most decisive traits imperceptible!

I shall not here enumerate the difficulties which the most accurate observer has to encounter in dissimulation; I perhaps may notice these in a separate fragment.

There is one circumstance, however, which I must not omit to mention.

The best, the greatest, the most philosophical physiognomist is still but man; I do not here allude to those general errors from which he cannot be exempt; but that he is a prejudiced man,

and that it is necessary he should be as unprejudiced as God himself.

How seldom can he avoid viewing all objects through the medium of his own inclinations or aversions, and judging accordingly! Obscure recollections of pleasure or displeasure, which this or that countenance have by various incidents impressed upon his mind, impressions left on his memory, by some object of love or hatred—How easily, nay, necessarily, must these influence his judgment! Hence, how many difficulties must arise to physiognomy, so long as physiognomy shall continue to be the study of men and not of angels!

We will therefore grant the opposer of physiognomy all he can ask, although we do not live without hope that many of the difficulties shall be resolved, which, at first, appeared to the reader, and the author, inexplicable.

Yet how should I conclude this fragment without unburthening my heart of an oppressive weight, something of which, perhaps, I have before given the reader to understand.—

That is, that “many weak and unphilosophical minds, who never during life have made, nor ever will make a deep observation,
“ may

“ may be induced, from reading my writings,
“ to imagine themselves physiognomists.”

“ He that hath ears to hear let him hear.”

As soon might ye become physiognomists by reading my book, read and pore-however industriously you please, as you would become great painters, by copying the drawings of Preyfler, or reading the works of Hagedorn, or Fresnoy; great physicians, by studying Boerhaave; or great statesmen by learning Grotius, Puffendorf, and Montesquieu, by rote.

XIV.

OF THE RARITY OF THE SPIRIT OF PHYSIOGNOMONICAL OBSERVATION.

IN the eighth fragment, we have noticed how general, yet obscure and indeterminate, physiognomical sensation is: in this we shall speak of the rarity of the true spirit of physiognomical observation. As few are the persons who can think physiognomically, as those who can feel physiognomonically are numerous.

Nothing can appear more easy than to observe, yet nothing is more uncommon. By observe I mean to consider a subject in all its various parts: first to consider each part separately, and, afterwards, to examine its analogy with contiguous or other possible objects; to conceive and retain the various properties which delineate, define, and constitute the essence of the thing under consideration; to have clear ideas of these properties, individually and collectively, as contributing to form a whole, so as not to confound them with other properties, or things, however great the resemblance.

We need only attend to the different judgments

ments of a number of men, concerning the same portrait, to be convinced of the general want of a spirit of accurate observation: nor has any thing so effectually, so unexpectedly convinced me, of the extreme rarity of the true spirit of observation, even among men of genius, in famed, and fame-worthy, observers, in far greater physiognomists than I can ever hope to become, nothing, I say, has so perfectly convinced me of the rarity of this spirit, as the confounding of widely different portraits and characters, which, notwithstanding their difference, have been mistaken for the same. To make erroneous remarks is a very common thing; and, probably, has often befallen myself. This all tends to prove how uncommon an accurate spirit of observation is, and how often it forsakes even those who have been most assiduous in observing.

I shudder when I remember the supposed likenesses which are found between certain portraits and shades, and the living originals. How many men suppose each caricature a true portrait, or, probably, sometimes, take it for an ideal!* In such judgments I perceive a most per-

* By *Caricature*, the Author appears to mean nothing more than an imperfect drawing, and by *Ideal*, sometimes perfect beauty, sometimes a fancy piece. These words occur so frequently that they must inevitably be often retained in the translation. T.

fect

fect analogy to the judgments of the most common observers on character. Each slander, in which there is but a shade of truth, is as usually supposed to be the full and exact truth as are so many thousand wretched portraits supposed to be real and exact likenesses.

Hence originate many pitiable physiognomical decisions; hence are deduced so many apparently well founded objections against physiognomy, objections that, in reality, are false.

We call that likeness which is unlike, because we are not accustomed to observation sufficiently acute.

I cannot sufficiently caution physiognomists against haste and erroneous comparisons and suppositions; or to wait till they are well convinced that they have not imagined two different countenances to resemble each other, or men which are unlike to be the same.

I shall, therefore, take every opportunity in this work, to render the reader attentive to the smallest, scarcely discernible, variations of certain countenances and traits, which, on a first view, might appear to be alike.

ADDI-

ADDITIONS.

I.

ANSON.

ALIKE as these heads may appear, to an inexperienced eye, how different are they to an observer! A countenance so noble as that of Anson can never be entirely rendered mean, or wholly unressembling.—Who that had once beheld Anson, alive or well painted, would, at viewing these caricatures, exclaim Anson!—Yet, on the contrary, how few would pronounce—Not Anson!—How few will be able accurately to perceive and define the very essential differences between these faces! The observer will see where the unobservant are blind, and while the latter are dumb, will pronounce the forehead of 2 is more thoughtful and profound than that of 1—1 forms no such deep consistent plans as 2—The eyebrows of 1 are more firm and closely knit, than those of 2—So likewise is the eye of 1; but that of 2 is more open and serene. The nose of 2 is something more compact, and, therefore, more judicious, than 1. The mouth of one is awry, and somewhat small. The chin of 2 is likewise more manly, and noble than of 1.

II. THESE

II.

THESE four caricature profiles, of broken Grecian busts, will, to many hasty observers, though they should not be wholly destitute of physiognomonical sensation, seem nearly alike in signification. Yet are they essentially different. The nose excepted, the first has nothing in common with the rest. The manly closing, and firmness, of the mouth, as little permits the physiognomonical observer to class this countenance with the others, as would the serious aspect, the arching, and motion, of the forehead, and its descent to the nose. Let any one, further, consider this descent of the forehead to the nose; afterward, the nose itself, and the eye, in 2, 3, and 4. Let him compare them, and the scientific physiognomist will develop characters almost opposite. In the nose of 3, he will perceive more taste and understanding than in the rest. The whole under part of the countenance, the general traits of voluptuousness excepted, is, in each of them, different. 4 is the most sensual and effeminate of the whole, although it is deprived of much of its grace by the ill drawn mouth.

III. IV.

TWO drawings of the same profile. The difference

difference between them is to the observer remarkable. K. b. will appear to him, from the forehead, nose, and eyebrows, all of which are close, firm and sharp, as betokening acute penetration, and deep thought. K. a. will be found more cheerful. In both he will perceive the traits of mind and genius.

V. VI.

Here, likewise, are two shades of the same countenance, which, however, bear a greater resemblance than different shades usually do. Many would declare them very like each other. Yet how many varieties may not be discovered by the accurate observer! The mouth, in V. by the easy unconstrained manner in which it is closed, bespeaks a calm, placid, settled, effeminate mind. In VI. on the contrary, if not a character directly the reverse, essentially different, by the negligent dropping of the under lip. How few will be able to discover, before they are told, in the scarcely visible sharpening of the bone above the eye, of VI. the extreme penetration it denotes!

VII. VIII.

HOWEVER similar these two shades of the same person may appear; to the physiognomist, that is, to a rare and accurate observer, they are
not

not so. In the forehead, the bones above the eye, and the descent to the nose, in VIII. there is something more of understanding than in the same parts of VII. although the difference is scarcely that of a hair's breadth. How few will find in the bending and point of the nose of VIII. a quicker perception of sensual beauty ; and superiour understanding in VII. ! Yet this does not escape the physiognomist, to whom, likewise, the mouth, in VIII. betokens firm powers. The descent of the under lip, at the corner, of VII. is, by a hair's breadth, more pure and noble, than VIII.

IX.

These six profiles, also, have, to the unpractised, much resemblance, yet some of them have differences too vast to be imagined, on a first view. The hasty observer will find some dissimilar, and the accurate all.

1 Is benevolent. The forehead and nose bespeak understanding, but irresolution.

2, The caricature of an almost sublime countenance. The least experienced connoisseur will find much to approve. By an error infinitely small infinitely much is lost. Had the upper part of the forehead been a little more compact, more vigorously drawn, the acute observer

server could not then have perceived tokens of imbecillity, which are now to him so visible, though so difficult to explain.

3, All will discover, in this, goodness tinged with weakness. But that the marks of weakness are chiefly to be sought in the arching of the forehead, and the outline of the chin, is only perceptible to the intuition of experience*.

4, The nose speaks taste and knowledge, the eye penetration. None but the physiognomist will remark dulness, and thoughtless haste, in the forehead and mouth.

5 Is, to general sensation, the profile of a benevolent, but weak and ordinary man. The seat of weakness will be seen, by the physiognomist, in the forehead, eye, and mouth.

6, Inanimate thoughtlessness will be universally perceived in this countenance. The experienced only will discover the peculiar insipidity of the mouth.

X.

IMBECILLITY is the character common to these six heads. Yet how various are the modifications, definable only by the physiognomist! And how little is explained by the general term imbecillity concerning heads so different!

* Der Geübte intuitiv.

1 Has a noble nose, with an almost common forehead. Were the back part of the eye less projecting it would be much wiser.

2 Is more benevolent and noble, more intelligent in the under part, and more weak in the upper.

3, Inanity with a mixture of contempt.

4, The nose excepted, empty, and more perverse than all the other five.

5, The under half not vulgar, but the full forehead denotes imbecillity. In the mouth, only, are taste and understanding united.

6, A nose like this, which speaks a person of discernment, does not correspond with so foolish a countenance.

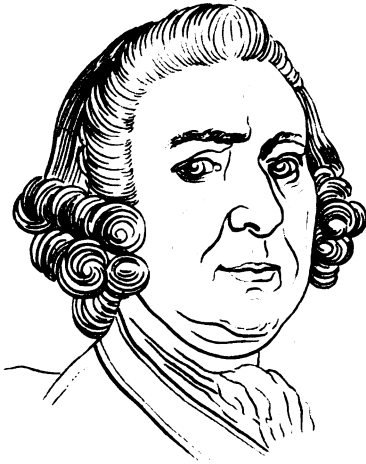
XI.

FOUR additional profiles, in the Grecian style, a few remarks on which may show the enquiring reader how minute are traits which have great signification; and how difficult it is, to the inexperienced eye, not to confound things in themselves very dissimilar.

The two upper have a great resemblance to each other; as likewise, have the two lower. Physiognomonical sensation would generally pronounce them to be four sisters. All will find the two upper more noble than the two lower.

The

I.

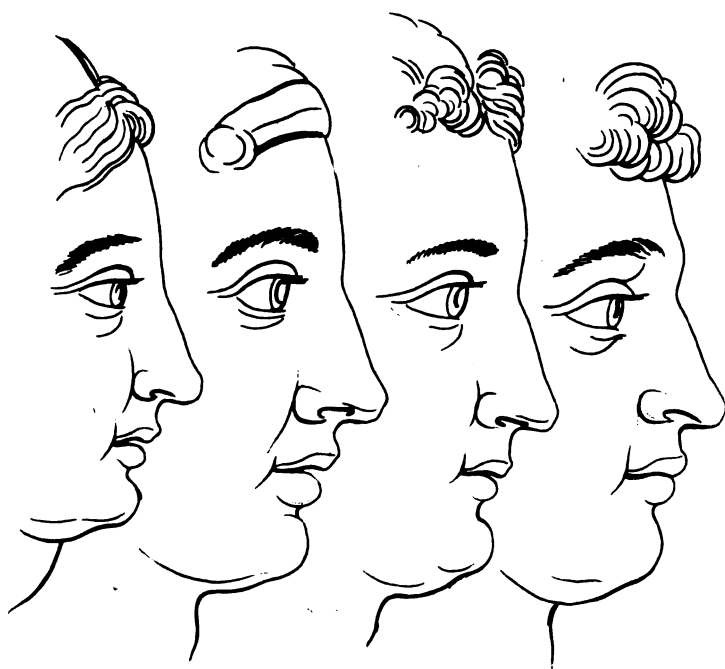


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Anson ?

II.



III.

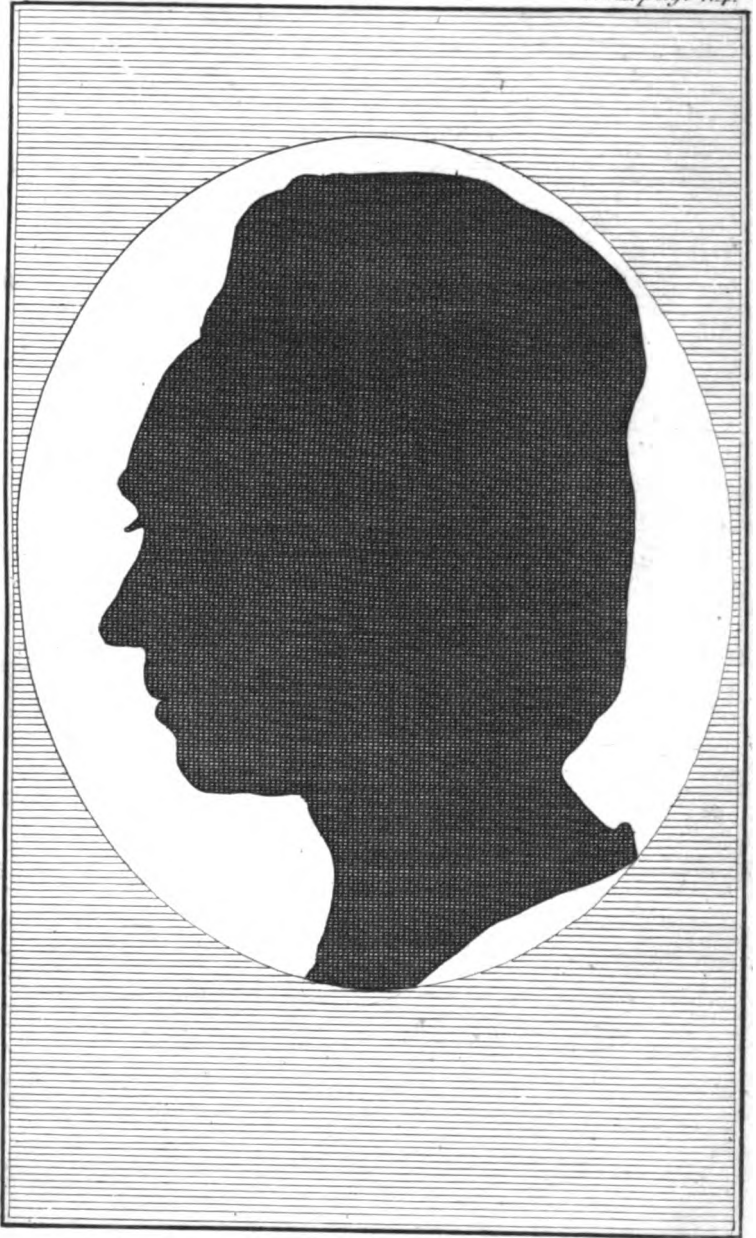


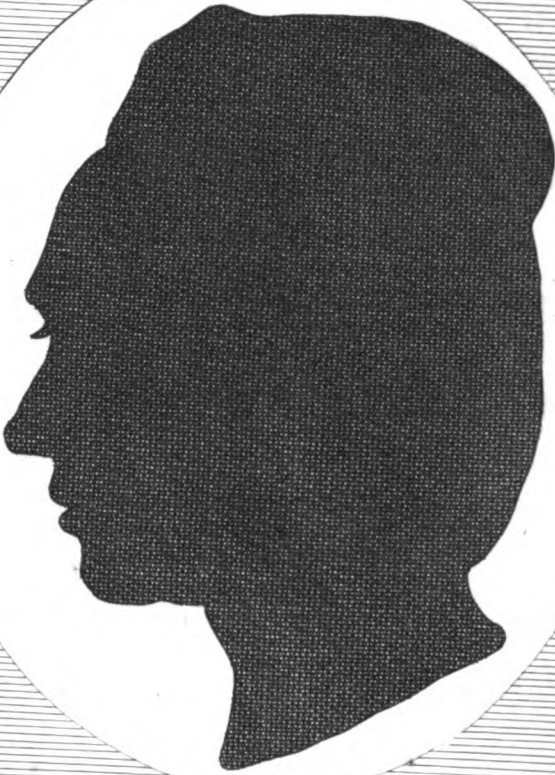
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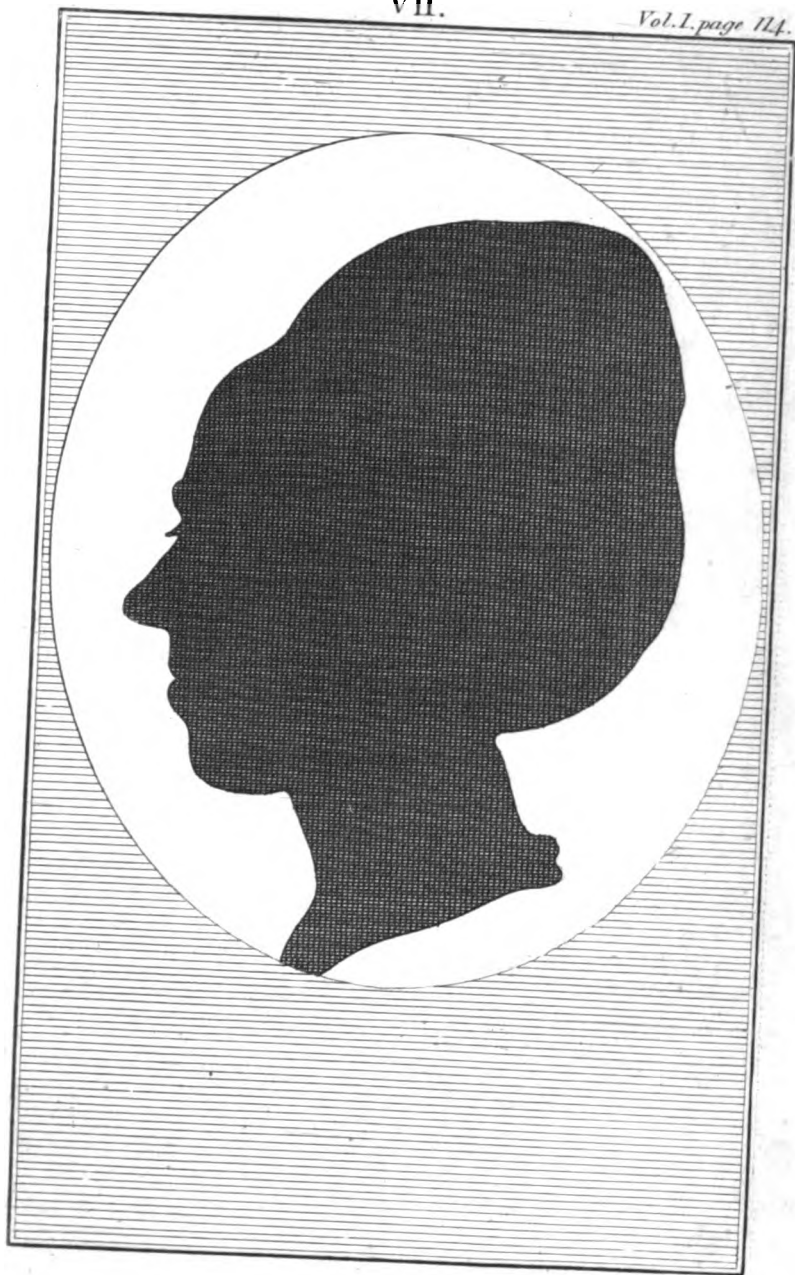


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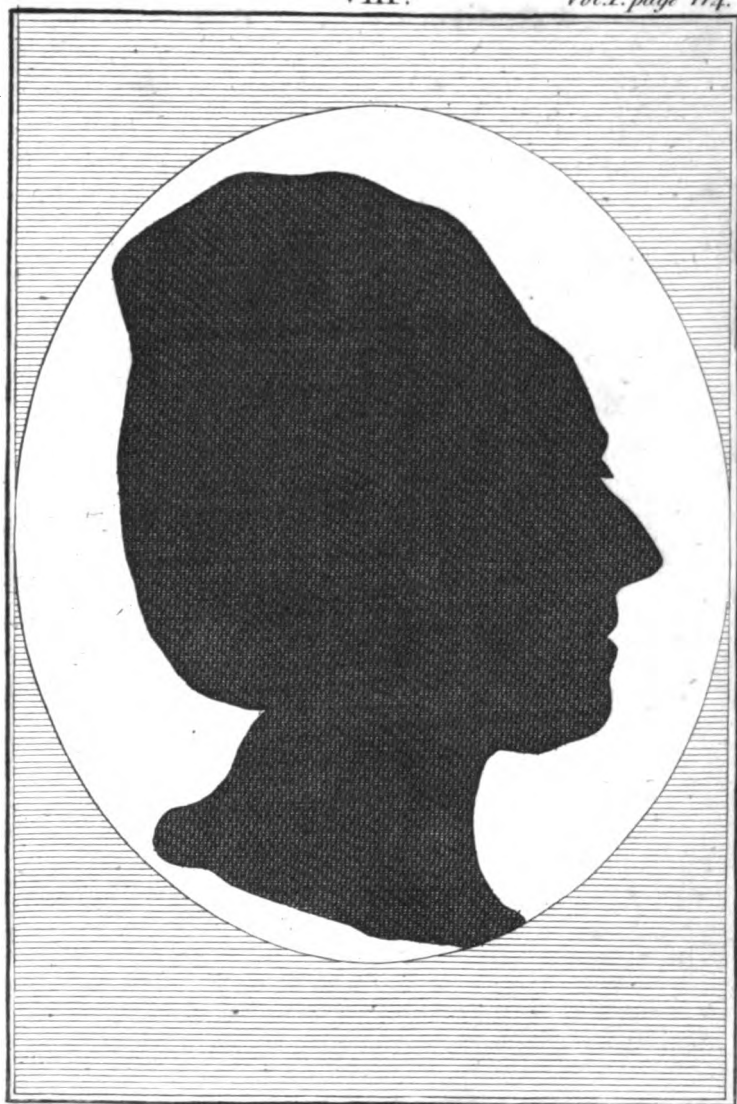


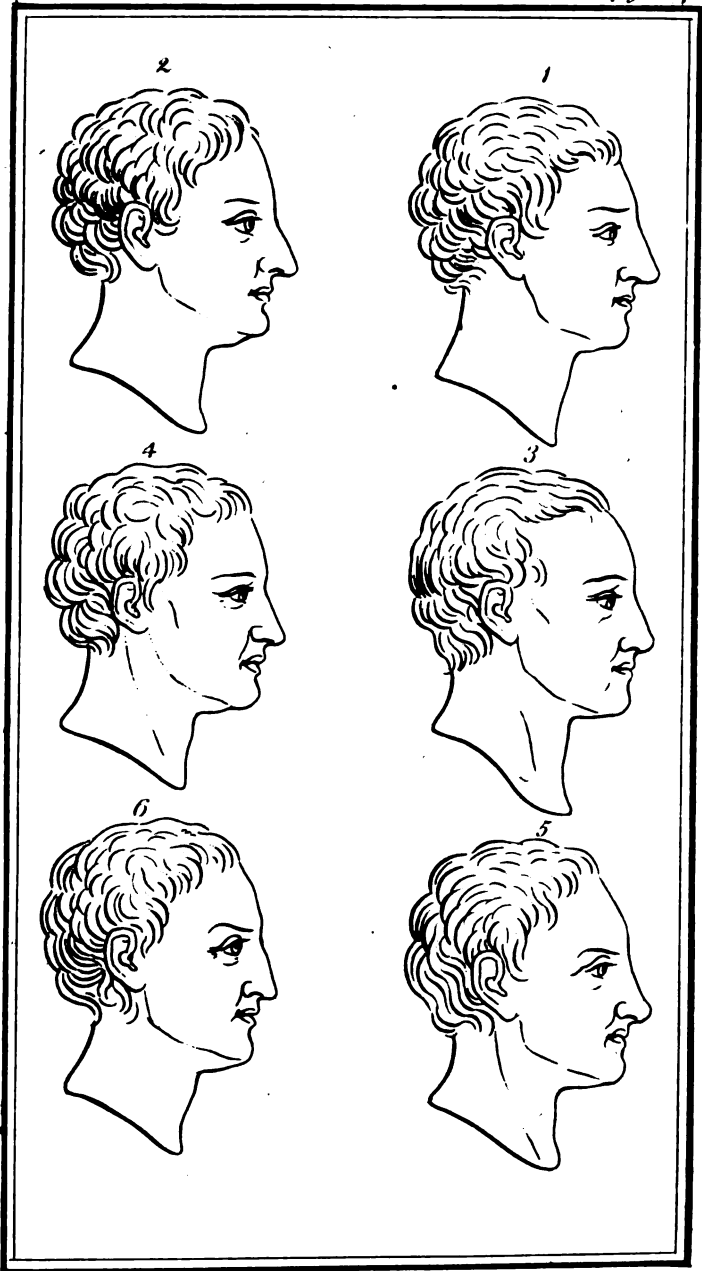


















The forehead of 2 will be found to possess a small superiour degree of delicacy over that of 1 ; the forehead of 3 much inferior to 2, and the forehead of 4 still inferior to 3. The physiognomist will read more of affection in 4 than in 3, and something less of delicacy ; and more of voluptuousness, in 3 than in 4.

The converse of the proposition we have hitherto maintained will, in certain countenances, be true. The observer will perceive similarity in a hundred countenances which, to the inexperienced, appear entirely dissimilar.

ST. 117

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XV.

THE PHYSIOGNOMIST.

ALL men have talents for all things, yet we may safely maintain very few have the determinate and essential talents.

All men have talents for drawing. They can all learn to write, well or ill. Yet not an excellent draughtsman will be produced in ten thousand. The same may be affirmed of eloquence, poetry, and physiognomy.

All men, who have eyes and ears, have talents to become physiognomists. Yet, not one in ten thousand can become an excellent physiognomist.

It may therefore be of use to sketch the character of the true physiognomist, that those who are deficient in the requisite talents may be deterred from the study of physiognomy. The pretended physiognomist, with a foolish head and a wicked heart, is certainly one of the most contemptible and mischievous creatures that crawls on God's earth.

No one whose person is not well formed can become a good physiognomist. The handsomest
painters

painters were the greatest painters. Reubens, Vandyke, and Raphael, possessing three gradations of beauty, possessed three gradations of the genius of painting. The physiognomists of greatest symmetry are the best : as the most virtuous best can determine on virtue, and the just on justice, so can the most handsome countenances on the goodness, beauty and noble traits of the human countenance; and consequently on its defects and ignoble properties. The scarcity of human beauty is a certain reason why physiognomy is so much decried, and finds so many opponents.

No one, therefore, ought to enter the sanctuary of physiognomy who has a debased mind, an ill formed forehead, a blinking eye, or a distorted mouth. "The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil thy whole body shall be full of darkness: if, therefore, that light that is in thee be darkness, how great is that darkness!"

Any one who would become a physiognomist cannot meditate too much on this text.

Oh! single eye, that beholdest all things as they are, seest nothing falsely, with glance oblique, nothing overlookest—Oh! most perfect image of reason and wisdom—Why do I say

image? Thou that art reason and wisdom themselves; without thy resplendent light would all that appertains to physiognomy become dark!

Whoever does not, at the first aspect of any man, feel a certain emotion of affection, or dislike, attraction or repulsion, never can become a physiognomist.

Whoever studies art more than nature, and prefers what the painters call manner to truth of drawing; whoever does not feel himself moved almost to tears, at beholding the antient ideal beauty, and the present depravity of men and imitative art; whoever views antique gems, and does not discover enlarged intelligence in Cicero; enterprising resolution in Cæsar; profound thought in Solon; invincible fortitude in Brutus; in Plato godlike wisdom; or, in modern medals, the height of human sagacity in Montesquieu; in Haller the energetic contemplative look, and most refined taste; the deep reasoner in Locke; and the witty satirist in Voltaire, even at the first glance, never can become a physiognomist.

Whoever does not dwell with fixed rapture on the aspect of benevolence in action, supposing itself unobserved; whoever remains unmoved by the voice of innocence; the guileless look of
inviolated

inviolated chastity ; the mother contemplating her beauteous sleeping infant ; the warm pressure of the hand of a friend, or his eye swimming in tears ; whoever can lightly tear himself from scenes like these, and turn them to ridicule, might much easier commit the crime of parricide than become a physiognomist.

What then is required of the physiognomist ? What should his inclinations, talents, qualities, and capabilities be ?

His first of requisites, as has, in part, already been remarked, should be a body well proportioned, and finely organized : accuracy of sensation, capable of receiving the most minute outward impressions, and easily transmitting them faithfully to memory ; or, as I ought rather to say, impressing them upon the imagination, and the fibres of the brain. His eye, in particular, must be excellent, clear, acute, rapid, and firm.

Precision in observation is the very soul of physiognomy. The physiognomist must possess a most delicate, swift, certain, most extensive spirit of observation. To observe is to be attentive, so as to fix the mind on a particular object, which it selects, or may select, for consideration, from a number of surrounding objects.

To be attentive is to consider some one particular object, exclusively of all others, and to analyze, consequently, to distinguish, its peculiarities. To observe, to be attentive, to distinguish what is similar, what dissimilar, to discover proportion, and disproportion, is the office of the understanding.

Without an accurate, superiour, and extended understanding, the physiognomist will neither be able rightly to observe nor to compare and class his observations; much less to draw the necessary conclusions. Physiognomy is the highest exercise of the understanding, the logic of corporeal varieties.

The true physiognomist unites to the clearest and profoundest understanding the most lively, strong, comprehensive imagination, and a fine and rapid wit. Imagination is necessary to impress the traits with exactness, so that they may be renewed at pleasure; and to range the pictures in the mind as perfectly as if they still were visible, and with all possible order.

Wit* is indispensable to the physiognomist, that he may easily perceive the resemblances

* Wit is here used in a less discriminating, and therefore a much more general, sense than is usually appropriated to it in the English language. T,

that

that exist between objects. Thus, for example, he sees a head or forehead possessed of certain characteristic marks. These marks present themselves to his imagination, and wit discovers to what they are similar. Hence greater precision, certainty, and expression, are imparted to his images. He must have the capacity of uniting the approximation of each trait, that he remarks; and, by the aid of wit, to define the degrees of this approximation. Without wit, highly improved by experience, it will be impossible for him to impart his observations with perspicuity. Wit alone creates the physiognomical language; a language, at present, so unspeakably poor. No one who is not inexhaustibly copious in language can become a physiognomist; and the highest possible copiousness is poor, comparatively with the wants of physiognomy. All that language can express the physiognomist must be able to express. He must be the creator of a new language, which must be equally precise and alluring, natural and intelligible.

All the productions of art, taste, and mind; all vocabularies of all nations, all the kingdoms of nature, must obey his command, must supply his necessities,

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The art of drawing is indispensable, if he would be precise in his definitions, and accurate in his decisions. Drawing is the first, most natural, and most unequivocal language of physiognomy; the best aid of the imagination, the only means of preserving and communicating numberless peculiarities, shades, and expressions, which are not by words, or any other mode, to be described. The physiognomist who cannot draw, hastily, accurately, and characteristically, will be unable to make, much less to retain, or communicate, innumerable observations.

Anatomy is indispensable to him; as also is physiology, or the science of the human body, in health; not only that he may be able to remark any disproportion, as well in the solid as the muscular parts, but that he may likewise be capable of naming these parts in his physiognomical language. He must further be accurately acquainted with the temperaments of the human body. Not only its different colours and appearances, occasioned by the mixture of the blood, but also the constituent parts of the blood itself, and their different proportions. Still more especially must be understood the external symptoms of the constitution, relative to the
nervous

nervous system, for on this more depends than even on the knowledge of the blood.

How profound an adept ought he to be in the knowledge of the human heart, and the manners of the world! How thoroughly ought he to inspect, to feel himself! That most essential yet most difficult of all knowledge, to the physiognomist, ought to be possessed by him in all possible perfection. In proportion only as he knows himself will he be enabled to know others.

Not only is this self knowledge, this studying of man, by the study of his own heart, with the genealogy and consanguinity of inclinations and passions, their various symptoms and changes, necessary to the physiognomist, for the foregoing causes, but also for an additional reason.

“ The peculiar shades” (I here cite the words of one of the critics on my first essay) “ the peculiar shades of feeling, which most affect the observer of any object, frequently have relation to his own mind, and will be soonest remarked by him in proportion as they sympathize with his own powers. They will affect him most, according to the manner in which he is accustomed to survey the physical and moral world. Many therefore of his observations

“ tions are applicable only to the observer him-
“ self ; and, however strongly they may be con-
“ ceived by him, he cannot easily impart them to
“ others. Yet these minute observations influence
“ his judgment. For this reason, the physiogno-
“ mist must, if he knows himself, which he in jus-
“ tice ought to do before he attempts to know
“ others, once more compare his remarks with
“ his own peculiar mode of thinking, and sepa-
“ rate those which are general from those which
“ are individual, and appertain to himself.” I
shall make no commentary on this important
precept. I have given a similar one in the frag-
ment on the difficulties of studying physiog-
nomy, and in other places.

I shall here only repeat that an accurate and
profound knowledge of his own heart is one of
the most essential qualities in the character of
the physiognomist.

Reader, if thou hast not often blushed at thy-
self, even though thou shouldest be the best of
men, for the best of men is but man ; if thou
hast not often stood with downcast eyes, in pre-
sence of thyself and others ; if thou hast not dared
to confess to thyself, and to confide to thy friend,
that thou art conscious the seeds of every vice
are latent in thy heart ; if, in the gloomy calm
of

of solitude, having no witness but God and thy own conscience, thou hast not a thousand times sighed and sorrowed for thyself; if thou wantest the power to observe the progress of the passions, from their very commencement; to examine what the impulse was which determined thee to good or ill, and to avow the motive to God and thy friend, to whom thou mayest thus confess thyself, and who also may disclose the recesses of his soul to thee; a friend who shall stand before thee the representative of man and God, and in whose estimation thou also shalt be invested with the same sacred character; a friend in whom thou mayest see thy very soul, and who shall reciprocally behold himself in thee; if, in a word, thou art not a man of worth, thou never canst learn to observe, or know men well; thou never canst be, never wilt be, worthy of being a good physiognomist——If thou wishest not that the talent of observation should be a torment to thyself and an evil to thy brother, how good, how pure, how affectionate, how expanded, ought thy heart to be! How mayest thou ever discover the marks of benevolence and mild forgiveness, if thou thyself art destitute of such gifts? How, if philanthropy does not make thine eye active, how mayest thou

thou discern the impressions of virtue and the marks of the sublimest sensations? How often wilt thou overlook them in a countenance disfigured by accident! Surrounded thyself by mean passions, how often will such false observers bring false intelligence! Put far from thee self-interest, pride, and envy, otherwise "thine eye will be evil, and thy whole body full of darkness." Thou wilt read vices on that forehead whereon virtue is written, and wilt accuse others of those errors and failings of which thy own heart accuses thee. Whoever bears any resemblance to thine enemy, will by thee be accused of all those failings and vices with which thy enemy is loaded by thy own partiality and self-love. Thine eye will overlook the beauteous traits, and magnify the discordant. Thou wilt behold nothing but caricature and disproportion.

I hasten to a conclusion.

That the physiognomist should know the world, that he should have intercourse with all manner of men, in all various ranks and conditions; that he should have travelled, should possess extensive knowledge, a thorough acquaintance with artists, mankind, vice and virtue, the wise and the foolish, and particularly with children,

dren, together with a love of literature, and a taste for painting and the other imitative arts ; I say, can it need demonstration that all those and much more are to him indispensable ?—To sum up the whole ; to a well formed, well organized body, the perfect physiognomist must unite an acute spirit of observation, a lively fancy, an excellent wit, and, with numerous propensities to the arts and sciences, a strong, benevolent, enthusiastic, innocent heart ; a heart confident in itself, and free from the passions inimical to man. No one, certainly, can read the traits of magnanimity, and the high qualities of the mind, who is not himself capable of magnanimity, honourable thoughts, and sublime actions.

I have pronounced judgment against myself in writing these characteristics of the physiognomist. Not false modesty, but conscious feeling, impels me to say I am as distant from the true physiognomist as heaven is from earth. I am but the fragment of a physiognomist, as this work is but the fragment of a system of physiognomy.

XVI.

OF THE APPARENTLY FALSE DECISIONS
OF PHYSIOGNOMY.

ONE of the strongest objections to the certainty of physiognomy is, that the best physiognomists often judge very erroneously.

It may be proper to make some remarks on this objection.

Be it granted the physiognomist often errs; that is to say his discernment errs, not the countenance—But to conclude there is no such science as physiognomy, because physiognomists err, is the same thing as to conclude there is no reason, because there is much false reasoning.

To suppose that, because the physiognomist has made some false decisions, he has no physiognomical discernment, is equal to supposing that a man, who has committed some mistakes of memory, has no memory; or, at best, that his memory is very weak.—We must be less hasty. We must first enquire in what proportion his memory is faithful, how often it has failed, how often been accurate. The miser may perform ten acts of charity: must we therefore affirm he is charitable? Should we not rather

ther enquire how much he might have given, and how often it has been his duty to give?—The virtuous man may have ten times been guilty, but, before he is condemned, it ought to be asked, in how many hundred instances he has acted uprightly. He who games must oftener lose than he who refrains from gaming. He who slides or skaits upon the ice is in danger of many a fall, and of being laughed at by the less adventurous spectator. Whoever frequently gives alms is liable, occasionally, to distribute his bounties to the unworthy. He, indeed, who never gives cannot commit the same mistake, and may, truly, vaunt of his prudence since he never furnishes opportunities for deceit. In like manner he who never judges never can judge falsely. The physiognomist judges oftener than the man who ridicules physiognomy, consequently, must oftener err than he who never risks a physiognomonical decision.

Which of the favourable judgments of the benevolent physiognomist may not be decried as false? Is he not himself a mere man, however circumspect, upright, honourable and exalted he may be; a man who has in himself the root of all evil, the germe of every vice; or, in other words, a man whose most worthy propen-

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fities,

fities, qualities, and inclinations, may occasionally be overstrained, wrested, and warped?

You behold a meek man, who, after repeated and continued provocations to wrath, persists in silence; who, probably, never is overtaken by anger, when he himself alone is injured. The physiognomist can read his heart, fortified to bear and forbear, and immediately exclaims, behold the most amiable, the most unconquerable, gentleness!—You are silent—You laugh—You leave the place, and say, “Fye on such a physiognomist! How full of wrath have I seen this man!”—When was it that you saw him in wrath?—Was it not when some one had mistreated his friend?—“Yes, and he behaved like a frantic man in defence of this friend, which is proof sufficient that the science of physiognomy is a dream, and the physiognomist a dreamer.”—But who is in an error, the physiognomist or his censurer?—The wisest man may sometimes utter folly—This the physiognomist knows, but, regarding it not, reveres and pronounces him a wise man.—You ridicule the decision, for you have heard this wise man say a foolish thing.—Once more, who is in an error?—The physiognomist does not judge from a single incident, and often not from several combining incidents.—Nor does he, as a physiognomist,

fiognomist, judge only by actions. He observes the propensities, the character, the essential qualities, and powers, which, often, are apparently contradicted by individual actions.

Again—He who seems stupid or vicious may yet probably possess indications of a good understanding, and propensities to every virtue. Should the beneficent eye of the physiognomist, who is in search of good, perceive these qualities, and announce them; should he not pronounce a decided judgment against the man, he immediately becomes a subject of laughter. Yet how often may dispositions to the most heroic virtue be there buried! How often may the fire of genius lay deeply smothered beneath the embers!—Wherefore do you so anxiously, so attentively, rake among these ashes?—Because here is warmth—Notwithstanding that at the first, second, third, fourth raking, dust only will fly in the eyes of the physiognomist and spectator. The latter retires laughing, relates the attempt, and makes others laugh also. The former may perhaps patiently wait and warm himself by the flame he has excited. Innumerable are the instances where the most excellent qualities are overgrown and stifled by the weeds of error. Futurity shall discover why, and the discovery shall not be in vain. The common

unpractised eye beholds only a desolate wilderness. Education, circumstances, necessities, stifle every effort toward perfection. The physiognomist inspects, becomes attentive, and waits. He sees and observes a thousand contending contradictory qualities; he hears a multitude of voices exclaiming, What a man! But he hears too the voice of the Deity exclaim, What a man! He prays, while those revile who cannot comprehend, or, if they can, will not, that in the countenance, under the form they view, lie concealed beauty, power, wisdom, and a divine nature.

Still further—The physiognomist, or observer of man, who is a man—a Christian—that is to say a wise and good man, will a thousand times act contrary to his own physiognomical sensation—I do not express myself accurately—He appears to act contrary to his internal judgment of the man. He speaks not all he thinks—This is an additional reason why the physiognomist so often appears to err; and why the true observer, observation, and truth, are in him, so often mistaken, and ridiculed. He reads the villain in the countenance of the beggar at his door, yet does not turn away, but speaks friendly to him, searches his heart, and discovers;—Oh God, what does he discover!—An immeasurable abyss, a chaos of vice!—But does he discover
nothing

nothing more, nothing good?—Be it granted he finds nothing good, yet he there contemplates clay which must not say to the potter, “why hast thou made me thus?” He sees, prays, turns away his face, and hides a tear which speaks, with eloquence inexpressible, not to man, but to God alone. He stretches out his friendly hand, not only in pity to a hapless wife, whom he has rendered unfortunate, not only for the sake of his helpless innocent children, but in compassion to himself, for the sake of God, who has made all things, even the wicked themselves, for his own glory. He gives, perhaps, to kindle a spark which he yet perceives, and this is what is called (in scripture) giving his heart.—Whether the unworthy man misuses the gift, or misuses it not, the judgment of the donor will alike be arraigned. Whoever hears of the gift will say, How has this good man again suffered himself to be deceived!

Man is not to be the judge of man—And who feels this truth more coercively than the physiognomist? The mightiest of men, the Ruler of man, came not to judge the world, but to save. Not that he did not see the vices of the vicious, nor that he concealed them from himself, or others, when philanthropy required they should be remarked and detected.—Yet he judged not,

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punished

punished not.—He forgave—"Go thy way, sin no more."—Judas he received as one of his disciples, protected him, embraced him—Him, in whom he beheld his future betrayer.

Good men are most apt to discover good.—Thine eye cannot be christian if thou givest me not thy heart. Wisdom without goodness is folly, I will judge justly and act benevolently.

Once more—A profligate man, an abandoned woman, who have ten times been to blame when they have affirmed they were not, on the eleventh are condemned when they are not to blame. They apply to the physiognomist. He inquires, and finds that, this time, they are innocent. Discretion loudly tells him he will be censured should he suffer it to be known that he believes them innocent; but his heart more loudly commands him to speak, to bear witness for the present innocence of such rejected persons. A word escapes him and a multitude of reviling voices at once are heard—"Such a judgment ought not to have been made by a physiognomist!"—Yet who has decided erroneously?

The above are a few hints and reasons to the discerning to induce them to judge as cautiously concerning the physiognomist as they would wish him to judge concerning themselves, or others.

XVII. OF

XVII.

OF THE GENERAL OBJECTIONS MADE TO
PHYSIOGNOMY.

INNUMERABLE are the objections which may be raised against the certainty of judgments drawn from the lines and features of the human countenance. Many of these appear to me to be easy, many difficult, and some impossible to be answered.

Before I select any of them, I will first state some general remarks, the accurate consideration and proof of which will remove many difficulties.

It appears to me that, in all researches, we ought first to inquire what can be said in defence of any proposition. One irrefragable proof of the actual existence and certainty of a thing will overbalance ten thousand objections. One positive witness, who has all possible certainty that knowledge and reason can give, will preponderate against innumerable others who are only negative. All objections against a certain truth are in reality only negative evidence. "We never observed this: we never experienced that."—Though ten thou-

land should make this assertion, what would it prove against one man of understanding, and sound reason, who should answer, "But I have observed; and you, also, may observe, if you please." No well founded objection can be made against the existence of a thing visible to sense. Argument cannot disprove fact. No two opposing positive facts can be adduced, all objections to a fact, therefore, must be negative.

Let this be applied to physiognomy. Positive proofs of the true and acknowledged signification of the face and its features, against the clearness and certainty of which nothing can be alleged, render innumerable objections, although they cannot probably be answered, perfectly insignificant. Let us therefore endeavour to inform ourselves of those positive arguments which physiognomy affords. Let us first make ourselves steadfast in what is certainly true, and we shall soon be enabled to answer many objections, or to reject them as unworthy any answer.

It appears to me that in the same proportion as a man remarks and adheres to the positive will be the strength and perseverance of his mind. He whose talents do not surpass mediocrity is accustomed to overlook the positive, and to maintain the negative with invincible obstinacy.

Thou

Thou shouldest first consider what thou art, what is thy knowledge, and what are thy qualities and powers; before thou inquirest what thou art not, knowest not, and what the qualities and powers are that thou hast not. This is a rule which every man who wishes to be wise, virtuous and happy ought, not only to prescribe to himself, but, if I may use so bold a figure, to incorporate with, and make a part of, his very soul. The truly wise always first directs his inquiries concerning what is; the man of weak intellect, the pedant, first searches for that which is wanting. The true philosopher looks first for the positive proofs of the proposition. I say first—I am very desirous that my meaning should not be misunderstood, and, therefore, repeat, *first*. The superficial mind first examines the negative objections.—This has been the method pursued by infidels, the opponents of Christianity. Were it granted that Christianity were false, still this method would neither be logical, true, nor conclusive. Therefore such modes of reasoning must be set aside, as neither logical nor conclusive, before we can proceed to answer objections.

To return once more to physiognomy, the question will be reduced to this.—“Whether
“there are any proofs sufficiently positive and
“decisive,

“decisive, in favour of physiognomy, to induce
 “us to disregard the most plausible objections.”
 —Of this I am as much convinced as I am of
 my own existence; and every unprejudiced
 reader will be the same, who shall read this work
 through, if he only possess so much discernment
 and knowledge as not to deny that eyes are
 given us to see; although there are innumerable
 eyes in the world that look and do not see.

It may happen that learned men, of a certain
 description, will endeavour to perplex me by
 argument. They, for example, may cite the
 female butterfly of Reaumur, and the large,
 winged ant, in order to prove how much we
 may be mistaken, with respect to final causes,
 in the products of nature—They may assert,
 “wings, undoubtedly, appear to be given for
 “the purpose of flight, yet these insects never
 “fly; therefore wings are not given for that
 “purpose.—And by a parity of reasoning, since
 “there are wise men who, probably, do not see,
 “eyes are not given for the purpose of sight.”—
 To such objections I shall make no reply, for
 never, in my whole life, have I been able to
 answer a sophism. I appeal only to common
 sense. I view a certain number of men, who all
 have the gift of sight, when they open their
 eyes, and there is light, and who do not see
 when

when their eyes are shut. As this certain number are not select, but taken promiscuously, among millions of existing men, it is the highest possible degree of probability that all men, whose formation is similar, that have lived, do live, or shall live, being alike provided with those organs we call eyes, must see. This, at least, has been the mode of arguing and concluding, among all nations, and in all ages. In the same degree as this mode of reasoning is convincing, when applied to other subjects, so is it when applied to physiognomy, and is equally applicable; and, if untrue in physiognomy, it is equally untrue in every other instance.

I am therefore of opinion that the defender of physiognomy may rest the truth of the science on this proposition, "That it is universally
 " confessed that, among ten, twenty, or thirty
 " men, indiscriminately selected, there as cer-
 " tainly exists a physiognomical expression, or
 " demonstrable correspondence of internal power
 " and sensation, with external form and figure,
 " as that, among the like number of men, in the
 " like manner selected, they have eyes and can
 " see." Having proved this, he has as sufficiently proved the universality and truth of physiognomy as the universality of sight by the aid of eyes, having shewn that ten, twenty, or thirty
 men,

men, by the aid of eyes, are all capable of seeing. From a part I draw a conclusion to the whole; whether those I have seen or those I have not.

But it will be answered, though this may be proved of certain features, does it, therefore, follow that it may be proved of all?—I am persuaded it may: if I am wrong shew me my error.

Having remarked that men who have eyes and ears see and hear, and being convinced that eyes were given him for the purpose of sight, and ears for that of hearing; being unable longer to doubt that eyes and ears have their destined office, I think I draw no improper conclusion, when I suppose that every other sense, and member, of this same human body, which so wonderfully form a whole, has each a particular purpose; although it should happen that I am unable to discover what the particular purposes of so many senses, members, and integuments may be. Thus do I reason, also, concerning the signification of the countenance of man, the formation of his body, and the disposition of his members.

If it can be proved that any two or three features have a certain determinate signification, as determinate as that the eye is the expression of the countenance, is it not accurate to conclude,
according

according to the mode of reasoning above cited, universally acknowledged to be just, that those features are also significant, with the signification of which I am unacquainted.—I think myself able to prove, to every person of the commonest understanding, that all men, without exception, at least under certain circumstances, and in some particular feature, may, indeed, have more than one feature, of a certain determinate signification; as surely as I can render it comprehensible, to the simplest person, that certain determinate members of the human body are to answer certain determinate purposes.

Twenty or thirty men, taken promiscuously, when they laugh, or weep, will, in the expression of their joy or grief, possess something in common with, or similar to, each other. Certain features will bear a greater resemblance to each other among them than they otherwise do, when not in the like sympathetic state of mind.

To me it appears evident that, since excessive joy and grief are universally acknowledged to have their peculiar expressions, and that the expression of each is as different as the different passions of joy and grief, it must, therefore, be allowed that the state of rest, the medium between joy and grief, shall likewise have its peculiar expression; or, in other words, that the
muscles

muscles which surround the eyes and lips, will indubitably be found to be in a different state.

If this be granted concerning the state of the mind in joy, grief, or tranquillity; why should not the same be true concerning pride, humility, patience, magnanimity, and other affections?

According to certain laws the stone flies upward, when thrown with sufficient force; by other laws, equally certain, it afterward falls to the earth; and will it not remain unmoved according to laws equally fixed if suffered to be at rest? Joy according to certain laws is expressed in one manner, grief in another, and tranquillity in a third. Wherefore then shall not anger, gentleness, pride, humility, and other passions be subject to certain laws; that is, to certain fixed laws?

All things in nature are or are not subjected to certain laws. There is a cause for all things or there is not. All things are cause and effect, or are not. Ought we not hence to derive one of the first axioms of philosophy? And, if this be granted, how immediately is physiognomy relieved from all objections, even from those which we know not how to answer; that is, as soon as it shall be granted there are certain characteristic features, in all men, as characteristic as the eyes are to the countenance!

But,

But, it will be said, how different are the expressions of joy and grief, of the thoughtful and the thoughtless ! And how may these expressions be reduced to rule ?

How different from each other are the eyes of men, and of all creatures ; the eye of an eagle from the eye of a mole, an elephant, and a fly ! and yet we believe of all who have no evident signs of infirmity, or death, that they see.

The feet and ears are as various as are the eyes ; yet we universally conclude of them all they were given us for the purposes of hearing and walking.

These varieties by no means prevent our believing that the eyes, ears, and feet, are the expressions, the organs of seeing, hearing, and walking ; and why should we not draw the same conclusions concerning all features and lineaments of the human body ? The expressions of similar dispositions of mind cannot have greater variety than have the eyes, ears and feet, of all beings that see, hear, and walk ; yet may we as easily observe and determine what they have in common as we can observe and determine what the eyes, ears, and feet, which are so various, among all beings that see, hear, and walk, have also in common. This well considered, how many objections will be answered, or become insignificant !

XVIII. VA-

XVIII.

VARIOUS OBJECTIONS TO PHYSIOGNOMY
ANSWERED.

OBJECTION I.

“IT is said, we find persons who, from youth
 “ to old age, without sickness, without debauch-
 “ ery, have continually a pale, death-like aspect ;
 “ who, nevertheless, enjoy an uninterrupted and
 “ confirmed state of health.”

ANSWER.

THESE are uncommon cases. A thousand men will shew their state of health by the complexion and roundness of the countenance, to one in whom these appearances will differ from the truth.—I suspect that these uncommon cases are the effects of impressions, made on the mother, during her state of pregnancy.—Such cases may be considered as exceptions, the accidental causes of which may, perhaps, not be difficult to discover.

To me it seems we have as little just cause hence to draw conclusions against the science of physiognomy, as we have against the proportion

tion of the human body because there are dwarfs, giants, and monstrous births.

OBJECTION II.

A FRIEND writes me word, "He is acquainted with a man of prodigious strength, who, the hands excepted, has every appearance of weakness, and would be supposed weak by all to whom he should be unknown."

ANSWER.

I COULD wish to see this man. I much doubt whether his strength be only expressed in his hands, or, if it were, still it is expressed, in the hands; and, were no exterior signs of strength to be found, still he must be considered as an exception, an example unexampled. But, as I have said, I much doubt the fact. I have never yet seen a strong man whose strength was not discoverable in various parts.

OBJECTION III.

"WE perceive the signs of bravery and heroism in the countenances of men who are, notwithstanding, the first to run away."

ANSWER.

THE less the man is the greater he wishes to appear.

But what were these signs of heroism? Did they resemble those found in the Farnesian Hercules?—Of this I doubt: let them be drawn,

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let

let them be produced; the physiognomist will probably say, at the second, if not at the first, glance, *Quanta species!* Sickness, accident, melancholy, likewise, deprive the bravest men of courage. This contradiction, however, ought to be apparent to the physiognomist.

OBJECTION IV.

“WE find persons whose exterior appearance denotes extreme pride, and who, in their actions never betray the least symptom of pride.”

ANSWER.

A MAN may be proud and affect humility.

Education and habit may give an appearance of pride, although the heart be humble; but this humility of heart will shine through an appearance of pride, as sun beams through transparent clouds. It is true that this apparently proud man would have more humility had he less of the appearance of pride.

OBJECTION V.

“WE see mechanics who, with incredible ingenuity, produce the most curious works of art, and bring them to the greatest perfection; yet who, in their hands and bodies, resemble the rudest peasants, and wood-cutters; while the hands of fine ladies are totally incapable of such minute and curious performances.”

ANSWER.

ANSWER.

I SHOULD desire these rude and delicate frames to be brought together and compared.—Most naturalists describe the elephant as gross and stupid in appearance; and, according to this apparent stupidity, or rather according to that stupidity which they ascribe to him, wonder at his address. Let the elephant and the tender lamb be placed side by side, and the superiority of address will be visible from the formation and flexibility of the body, without farther trial.

Ingenuity and address do not so much depend upon the mass as upon the nature, mobility, internal sensation, nerves, construction, and suppleness of the body, and its parts.

Delicacy is not power, power is not minuteness. Apelles would have drawn better with charcoal than many miniature painters with the finest pencil. The tools of a mechanic may be rude, and his mind the very reverse. Genius will work better with a clumsy hand than stupidity with a hand the most pliable.—I will indeed allow your objection to be well founded if nothing of the character of an artist is discoverable in his countenance; but, before you come to a decision, it is necessary you should be acquainted with the various marks that denote mechanical genius, in the face. Have you considered the

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lustre,

lustre, the acuteness, the penetration, of his eyes; his rapid, his decisive, his firm aspect; the projecting bones of his brow, his arched forehead, the suppleness, the delicacy, or the massiness of his limbs? Have you well considered these particulars? "I could not see it in him," is easily said. More consideration is requisite to discover the character of the man.

OBJECTION VI.

"THERE are persons of peculiar penetration who have very unmeaning countenances."

ANSWER.

THE assertion requires proof.

For my own part, after many hundred mistakes, I have continually found the fault was in my want of proper observation.—At first, for example, I looked for the tokens of any particular quality too much in one place; I sought and found it not, although I knew the person possessed extraordinary powers. I have been long before I could discover the seat of character. I was deceived, sometimes by seeking too partially, at others, too generally. To this I was particularly liable in examining those who had only distinguished themselves in some particular pursuit; and, in other respects, appeared to be persons of very common abilities, men whose powers were all concentrated to a point, to the examination

amination of one subject ; or men whose powers were very indeterminate : I express myself improperly, powers which had never been excited, brought into action. Many years ago, I was acquainted with a great mathematician, the astonishment of Europe ; who, at the first sight, and even long after, appeared to have a very common countenance. I drew a good likeness of him, which obliged me to pay a more minute attention, and found a particular trait which was very marking and decisive. A similar trait to this I, many years afterward, discovered in another person, who, though widely different, was also a man of great talents ; and who, this trait excepted, had an unmeaning countenance, which seemed to prove the science of physiognomy all erroneous. Never since this time have I discovered that particular trait in any man who did not possess some peculiar merit, however simple his appearance might be.

This proves how true and false, at once, the objection may be which states, “ Such a person “ appears to be a weak man, yet has great powers “ of mind.”

I have been written to concerning D’Alembert, whose countenance, contrary to all physiognomical science, was one of the most common. To this I can make no answer, unless I

had seen D'Alembert. This much is certain, that his profile, by Cochin, which yet must be very inferior to the original, not to mention other less obvious traits, has a forehead, and in part a nose, which were never seen in the countenance of any person of moderate, not to say mean, abilities.

OBJECTION VII.

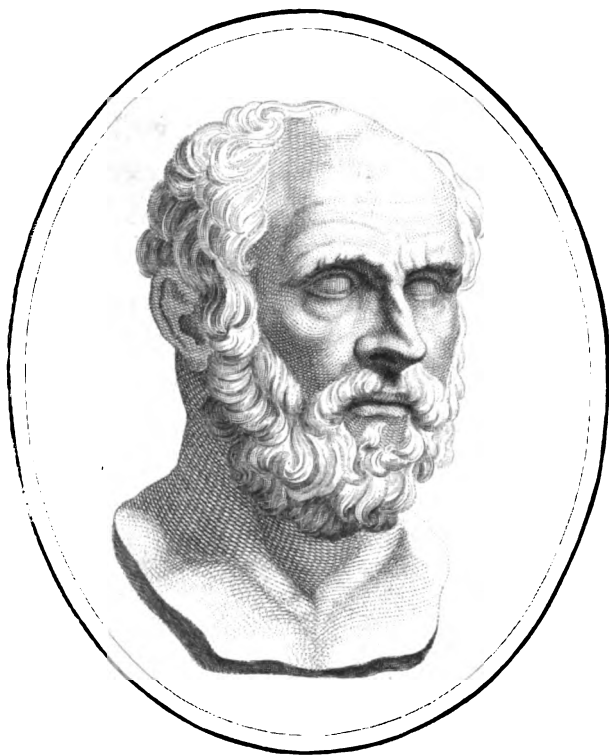
“WE find very silly people with very expressive countenances.”

ANSWER.

WHO does not daily make this remark? My only answer, which I have repeatedly given, and which I think perfectly satisfactory, is, that the endowments of nature may be excellent; and yet, by want of use, or abuse, may be destroyed. Power is there, but it is power misapplied: The fire wasted in the pursuit of pleasure can no longer be applied to the discovery and display of truth—It is fire without light, fire that ineffectually burns.

I have the happiness to be acquainted with some of the greatest men in Germany and Switzerland; and I can, upon my honour, assert that, of all the men of genius with whom I am acquainted, there is not one who does not express the degree of invention and powers of mind he possesses in the features of his countenance, and particularly in the form of his head.

I shall



I shall only select the following names, from an innumerable multitude. Charles XII. Louis XIV. Turenne, Sully, Polignac, Montesquieu, Voltaire, Diderot.—Newton, Clarke, Maupertuis, Pope, Locke, Swift, Lessing, Bodmer, Sultzer, Haller. I believe the character of greatness in these heads is visible in every well drawn outline. I could produce numerous specimens, among which an experienced eye would scarcely ever be mistaken.

Will not the annexed head, though not one of the most determinate, impress every spectator with ideas of deep thought, and a spirit of enquiry?

XIX.

ON DISSIMULATION, FALSEHOOD AND
SINCERITY.

ONE of the most usual, and strong, objections against physiognomy is the universality, and excess, of dissimulation, among mankind. If we are able to answer this objection, satisfactorily, we shall have gained a very material point.

Men, it is said, make all possible efforts to appear wiser, better, and honest than, in reality, they are. They affect the behaviour, the voice, the appearance of the most rigorous virtue. This is a part of their art; they study to deceive, till they are able to remove every doubt, destroy every suspicion that is entertained of their worth. Men of the most acute penetration, the greatest understanding, and even those who have applied themselves to the study of physiognomy, daily are, and shall continue to be, deceived by their arts.—How, therefore, may physiognomy ever be reduced to a true and certain science?

I believe I have stated this objection in its full force. I will answer,

And,

And, first, I am ready to grant it is possible to carry the art of dissimulation to an astonishing degree of excess; and by this art the most discerning man may be amazingly deceived.

But, although I most freely grant all this, I still hold this objection, against the certainty of physiognomy, to be infinitely less important than some generally believe, and would induce others to believe it to be; and this, principally, for the two following reasons.

I. There are many features, or parts of the body, which are not susceptible of dissimulation; and, indeed, such features as are indubitable marks of internal character.

II. Because dissimulation itself has its certain and sensible tokens, though they may not be definable by lines or words.

I repeat there are many features or parts of the body which are not susceptible of dissimulation; and, indeed, such features as are indubitable marks of internal character.

What man, for example, however subtle, would be able to alter the conformation of his bones, according to his pleasure? Can any man give himself, instead of a flat, a bold and arched forehead; or a sharp indented forehead, when nature has given him one arched and round?

Who can change the colour and position of
his

his eye-brows? Can any man bestow on himself thick, bushy, eye-brows, when they are either thin, or wholly deficient of hair?

Can any fashion the flat and short, into the well-proportioned and beautiful nose?

Who can make his thick lips thin, or his thin lips thick?

Who can change a round into a pointed, or a pointed into a round chin?

Who can alter the colour of his eyes, or give them, at his pleasure, more or less lustre?

Where is the art, where the dissimulation, that can make the blue eye brown, the green one black, or if it be flat give it rotundity?

The same may be said of the ears, their form, position, distance from the nose, height, and depth: also, of the skull, which forms a large portion of the outline of the head; and of the complexion, the skin, the muscles, and the pulse. These are each decisive marks of the temper and character of man, as we shall shew in its place, or which, however, we easily may shew, and as the least accurate observer must daily perceive.

How is it possible for dissimulation to exist in these, or many other of the external, parts of the human body?

Let the choleric, or the melancholy, man labour

bour how he may to appear phlegmatic, or sanguine, he will never be able to alter his blood, complexion, nerves, and muscles, or their different symptoms and marks.

An irascible man, however mild, however calm or placid, a mein he may assume, cannot alter the colour and louring of his eye, the nature and curling of his hair, or the situation of his teeth.

The weak man, however industrious, will be unable to alter the profile of his countenance, the lips excepted, and these but little. He never can make it resemble the profile of the great and wise man. He may wrinkle his forehead, or make it smooth, but the bones will continue the same. The fool is equally incapable of concealing the tokens of folly, as the truly wise man, the man of real genius, is of depriving himself of the marks of his clear, his piercing, his superior mind; for could he do so he would no longer be a fool.

It will be still objected, that enough remains of the exterior parts of man, which are capable of dissimulation in a very high degree. Granted; but we cannot grant that it is impossible to detect such dissimulation.

No; for, in the second place, I believe that
there

there is no kind of dissimulation but has its certain and sensible tokens, though they may not be definable by lines or words.

The fault is not in the object but in the observer, that these tokens remain unremarked.

I acknowledge that, to discern these tokens, an acute and practised eye is necessary; as, to define them, is, likewise, an excellent physiognomical genius. I will, further, willingly grant they cannot always be expressed by words or lines, and drawing, yet they are discernible. Have effort, constraint, absence, and dissipation, those companions of deceit, no determinate, at least perceptible, marks?

“ Un homme dissimulé veut il masquer ses
 “ sentimens? Il se passe dans son interieur un
 “ combat entre le vrai, qu’il veut cacher, et le
 “ faux qu’il voudroit presenter. Ce combat
 “ jette la confusion dans le mouvement de res-
 “ sorts. Le cœur, dont la fonction est d’exciter
 “ les esprits, les pousse ou ils doivent naturelle-
 “ ment aller. La volonté s’y oppose, elle les
 “ bride, les tient prisonniers, elle s’efforce d’en
 “ détourner le cours et les effets, pour donner
 “ le change. Mais il s’en echappe beaucoup, et
 “ les fuyards vont porter des nouvelles certaines
 “ de ce qui se passe dans le secret du conseil.
 “ Ainsi

“Ainsi plus on veut cacher le vrai, plus le trouble augmente, et mieux on se decouvre*.”

I am of Dom Pernetty's opinion.

While I was writing this, a disagreeable incident happened, which is applicable to the subject. I know not whether it be for or against me.—Two young persons, about four and twenty, more than once, came before me, and most solemnly declared two tales, directly opposite, were each of them true. The one affirmed “Thou art the father of my child.” The other, “I never had any knowledge of thee.” They both must be convinced that one of these assertions was true, the other false. The one must have uttered a known truth, the other a known lie; and thus the vilest slanderer, and the most injured and innocent person, both stood in my presence—“Consequently one of them must

* If a deceitful man wishes to conceal his thoughts, he is subjected to an internal struggle between the true, which would be hidden, and the false which endeavours to appear. This struggle puts the spirits into commotion, which are impelled by the heart, according to its function, to their natural state. The will opposes this impulse, restrains them, keeps them prisoners, and endeavours to turn the tide, and its effects, purposely to deceive. Many, however, will escape, and the fugitives bring certain intelligence of what is secretly passing in the council of the mind. Thus the greater the endeavour is to conceal truth, the more are the thoughts troubled, and discovered.

must be able to dissemble, most surprisingly, and the vilest falsehood may assume the garb of the most injured innocence."—Yes, it is a melancholy truth.—Yet, on consideration, not so—for this is the privilege of the freedom of human nature, the perfection and honour of which alike consists in its infinite capability of perfection and imperfection; for imperfection to the actual free and moral perfection of man is its greatest worth. Therefore it is melancholy, not that vile falsehood can, but that it does, assume the appearance of suffering innocence.

"Well, but it has this power, and what has the physiognomist to answer?"

He answers thus.

Two persons are before me, one of whom puts no constraint upon himself, to appear other than he is, while the second is under the greatest constraint, and must, also, take the greatest care that this constraint shall not appear. The guilty is probably more daring than the innocent, but certainly the voice of innocence has greater energy, persuasive and convincing powers; the look of innocence is surely more serene and bright than that of the guilty liar.

I beheld this look, with mingled pity and anger, for innocence, and against guilt; this indescribable

describable look that, so expressively, said, "And darest thou deny it!"—I beheld, on the contrary, a clouded and insolent look, I heard the rude, the loud, voice of presumption, but which, yet, like the look, was unconvincing, hollow, that with forced tones answered, "Yes, I dare." I viewed the manner of standing, the motion of the hands, particularly the undecided step, and, at the moment when I awfully described the solemnity of an oath, at that moment, I saw in the motion of the lips, the downcast look, the manner of standing of the one party; and the open, astonished, firm, penetrating, warm, calm, look, that silently exclaimed, Lord Jesus, and wilt thou swear!

Wilt thou believe me, Oh, reader?—I saw, I heard, I felt, guilt and innocence.—Villainy with a depressed, accursed,—I know not what.

The author of the memorial in behalf of the widow Gamm, truly says,

Cette chaleur, si l'on pouvoit ainsi parler, est le pouls de l'innocence. L'innocence a des accents inimitables, et malheur au juge qui ne sçait point les entendre.*

Quoi

* This warmth may be called the pulse of innocence. The accents of innocence are inimitable; and woe be to the judge to whom they are unintelligible,

Quoi des sourcils ! (says another Frenchman, I believe Montagne) Quoi des epaules ! Il n'est mouvement qui ne parle, et un langage intelligible, sans discipline, et un langage public *.

I must not quit this important point without saying something further.

As a general remark, it may be affirmed honesty (or sincerity) is the simplest, yet the most inexplicable of things ; a word of the most extensive sense, and the most confined.

The perfectly virtuous may be called a God, and the totally vicious a Demon ; but man is neither God nor Demon ; he is man : no man is perfectly virtuous, nor wholly vicious.

Speaking of falsehood and sincerity, we must not consider these qualities in their purest and abstract state, but must call him sincere who is not conscious of any false and selfish views, which he endeavours to conceal ; and him false who actually endeavours to appear better than he is, in order to procure himself some advantage to others detriment. This premised, I have still what follows to add concerning deceit and sincerity, as they relate to physiognomy.

Few

* What eyebrows ! what shoulders ! There is not a motion but what speaks an intelligible language, without instruction, a universal language.

Few men have been more deceived by hypocrites than myself; and if any person has just cause to state dissimulation as an objection against physiognomy, that cause have I. Yet the more I have been imposed upon, by an assumed mien of honesty, the more pertinaciously do I maintain the certainty of the science. Nothing can be more natural than that the weakest understanding must at length become cautious by suffering, and wise by experience.

My station obliged me to exert my whole powers in discovering the tokens of sincerity and falsehood; or, in other words, to analyze those obscure sensations, those true untaught principles, which are felt at the first glance of a suspicious person, and firmly to retain those principles, contrary to the inclinations of a good heart, and a sound understanding, by which they would willingly have been rejected. My attempts to efface such impressions from my mind have always been to my own injury.

The hypocrite is never less capable of dissimulation than at the first moment, while he remains perfectly himself, and before his powers of deception are excited. I maintain that nothing is, at the same time, more difficult, or more easy, than the detection of hypocrisy: nothing

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more

more difficult, so long as the hypocrite imagines he is observed; nothing more easy when he supposes the contrary. Nothing, on the contrary, can be more easy to note and discover than honesty, since it is continually in its natural state, and is never under any constraint to maintain an appearance of the thing that it is not.

It must nevertheless be carefully remembered that timidity and bashfulness may raise, even in an honest countenance, the blush of insincerity. Timidity, and not dissimulation, may often make the person who relates an event, or intrusts another with a secret, unable to look him in the face. Yet the downcast look of the speaker continually makes a bad impression. We very rarely can refrain from suspecting insincerity; still is it weakness, timidity, imperfection: timidity which may easily become insincerity; for who are more disposed to be insincere than the timid? How quickly do they concede and accommodate themselves to the manners of all with whom they converse! How strong, how continual, to them, is the tempting spirit of conciliation! What was the falsehood, the perfidy, of Peter, but timidity? The most inferior of men have strength, power, and instinct, sufficient to
plan

plan and practise deceit, and ensnare others, under an appearance of fidelity and friendship. Yet numberless men, not the rude and insensible, but the noble, the feeling, the finely organized, and, indeed, those the most, are in continual danger of acting with insincerity. They find themselves exposed, as it were, to a torrent of deceit, and may easily acquire the habit of not opposing the multitudes with whom they converse. They are often betrayed into flattery, contrary to the dictates of the heart, and often are driven to join the ridicule that is levelled at the virtuous, nay possibly at a friend.—Yet, no.—Ridicule a friend!—Whoever is capable of this possesses neither a feeling, a true, nor a noble mind. Ridicule and friendship are as distant as Lucifer and a cherub. Yet, alas! how easily may an honest, but weak and timid, mind be drawn to ridicule what is in itself honourable, sacred, and godlike!—How easily too may those who have not the power of denial make promises to two different persons, one of which they have only the power to keep, or assent to two contradictory propositions! Oh timidity! Oh unworthy fear! You have made more dissemblers and hypocrites than, even, ever were formed by selfishness and vice.

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XX.

ON FREEDOM AND NECESSITY.

MY opinion, on this profound and important question, is that man is as free as the bird in the cage; he has a determinate space for action and sensation, beyond which he cannot pass. As each man has a particular circumference of body, so has he likewise a certain sphere of action. One of the unpardonable sins of Helvetius, against reason and experience, is that he has assigned to education the sole power of forming, or deforming, the mind. I doubt if any philosopher of the present century has imposed any doctrine upon the world so insulting to common sense. Can it be denied that certain minds, certain frames, are by nature capable, or incapable, of certain sensations, talents, and actions?

To force a man to think and feel like me is equal to forcing him to have my exact forehead and nose; or to impart unto the eagle the slowness of the snail, and to the snail the swiftness of the eagle: yet this is the philosophy of our modern wits.

Each individual can but what he can, is but
what

what he is. He may arrive at, but cannot exceed, a certain degree of perfection, which scourging, even to death itself, cannot make him surpass. Each man must give his own standard. We must determine what his powers are, and not imagine what the powers of another might effect in a similar situation.

When, oh ! men and brethren, children of the common father, when will you begin to judge each other justly ? When will you cease to require, to force, from the man of sensibility the abstraction of the cold and phlegmatic ; or from the cold and phlegmatic the enthusiasm of the man of sensibility ? When cease to require nectaries from an apple tree, or figs from the vine ? Man is man, nor can wishes make him angel ; and each man is an individual self, with as little ability to become another self as to become an angel. So far as my own sphere extends, I am free ; within that circle can act. I, to whom one talent only has been intrusted, cannot act like him who has two. My talent, however, may be well or ill employed. A certain quantity of power is bestowed on me, which I may use, and, by use, increase, by want of use, diminish, and, by misuse, totally lose. But I never can perform, with this quantity of power, what

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might

might be performed with a double portion, equally well applied. Industry may make near approaches to ingenuity, and ingenuity to genius, wanting exercise, or opportunity of unfolding itself; or, rather, may seem to make these approaches: but never can industry supply total absence of genius or ingenuity. Each must remain what he is, nor can he extend or enlarge himself beyond a certain size: each man is a sovereign prince; but, whether small or great, only in his own principality. This he may cultivate so as to produce fruits equal to one twice as large, that shall be left half uncultivated. But, though he cannot extend his principality, yet, having cultivated it well, the lord of his neighbour's may add that as a gift. Such being freedom and necessity, it ought to render each man humble, yet ardent, modest, yet active.—Hitherto and no farther—Truth, physiognomy, and the voice of God, proclaim aloud to man, *Be what thou art, and become what thou canst.*

The character and countenance of every man may suffer astonishing changes; yet, only to a certain extent. Each has room sufficient: the least has a large and good field, which he may cultivate, according to the soil; but he can only sow

few such seed as he has, nor can he cultivate any other field than that on which he is stationed. In the mansion of God, there are, to his glory, vessels of wood, of silver, and of gold. All are serviceable, all profitable, all capable of divine uses, all the instruments of God : but the wood continues wood, the silver silver, the gold gold. Though the golden should remain unused, still they are gold. The wooden may be made more serviceable than the golden, but they continue wood. No addition, no constraint, no effort of the mind, can give to man another nature. Let each be what he is, so will he be sufficiently good, for man himself, and God.—The violin cannot have the sound of the flute, nor the trumpet of the drum. But the violin, differently strung, differently fingered, and differently bowed, may produce an infinite variety of sounds, though not the sound of the flute. Equally incapable is the drum to produce the sound of the trumpet, although the drum be capable of infinite variety.

I cannot write well with a bad pen, but with a good one, I can write both well and ill. Being foolish I cannot speak wisely, but I may speak foolishly although wise. He who nothing possesses, nothing can give ; but, having, he may
give,

give, or he may refrain. Though, with a thousand florins, I cannot buy all I wish, yet am I at liberty to choose, among numberless things, any whose value does not exceed that sum. In like manner, am I free, and not free. The sum of my powers, the degree of my activity, or inactivity, depend on my internal and external organization, on incidents, incitements, men, books, good or ill fortune, and the use I may make of the quantity of power I possess. "It is not of him that willeth, or of him that runneth, but of God that sheweth mercy. Nor may the vessel say to the potter, why hast thou made me thus? But the righteous lord reapeth not where he hath not sowed, nor gathereth where he hath not strewed. Yet with justice he demandeth five other talents, from him who received five, two from him who received two, and one from him who received one.

ADDI-

ADDITIONS.

IT would be an absurd and ridiculous pretension to define only the outlines of the annexed heads, with all their significations. Yet, something, after repeated observation, may, with certainty, be said, and referred to further proof.

I.

a. A great and active mind, with high retentive faculties. The sketch and form of the eye leads us to suppose any object quickly seized by, and firmly fixed in, the memory.

b. Will not so easily adopt an opinion as the former—is only susceptible of feeling in the moments of devotion.—Nothing insidious, or deceitful, can be discovered in this countenance.

II.

a. A countenance, which, to eternity, never would busy itself with abstractions, calculations, and classifications: wholly addicted to sensual delights; capable of all the arts, and errors; of love; of the highest sensations; and of the lowest and most licentious. Probability is that
it

it should contain itself in the medium between these two extremes.

b. A countenance pleased with fidelity—A lover of order ; but difficult to renounce an opinion once imbibed.

III.

a. Will probably remain in a state of mediocrity : its prudence might become modest timidity ; but never can it attain the active sphere of the hero.

b. Rich in ingenuity—quick of perception ; but not deep in research—susceptible of moral and sensitive ideas in which it delights.—Scarcely capable of punctual activity, and love of accuracy.

IV.

a. A countenance of rapid action and powers, ever busied in philosophy and poetry, and, notwithstanding the coldness of the mouth, seldom capable of calm consideration.

b. Characteristic of economy. Totally incapable of poetical sensibility.—Pursues its plans with cool firmness, without once busying itself with objects beyond its sphere.

V. THE

V.

THE countenance of a painter—enthusiastic—capable of working with quickness, softness, and intelligence ; but not of the minute labour of accuracy.

VI.

NEVER will man with such a profile become eminent in any art or science.—He will unite the love of order and industry, truth and goodness, and, in a state of mediocrity, will become a most useful, and intelligent, man.

VII.

THE countenance of a hero—active—alike removed from hasty rashness and cold delay.—Born to govern.—May be cruel, but, scarcely, can remain unnoticed.

VIII.

NEITHER hero, mathematician, nor statesman : a rhymers, perhaps, or a wrangling lawyer.

IX.

THIS profile denotes open honesty, or belies its conformation.—May attain an eminent degree

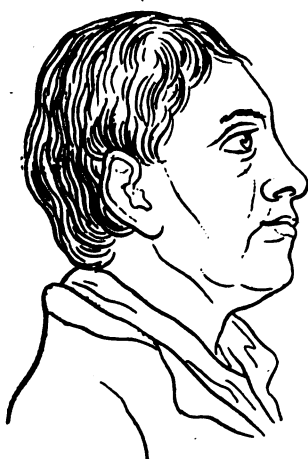
gree of good taste, but never can be great, when bodily strength and constitutional courage are requisite.

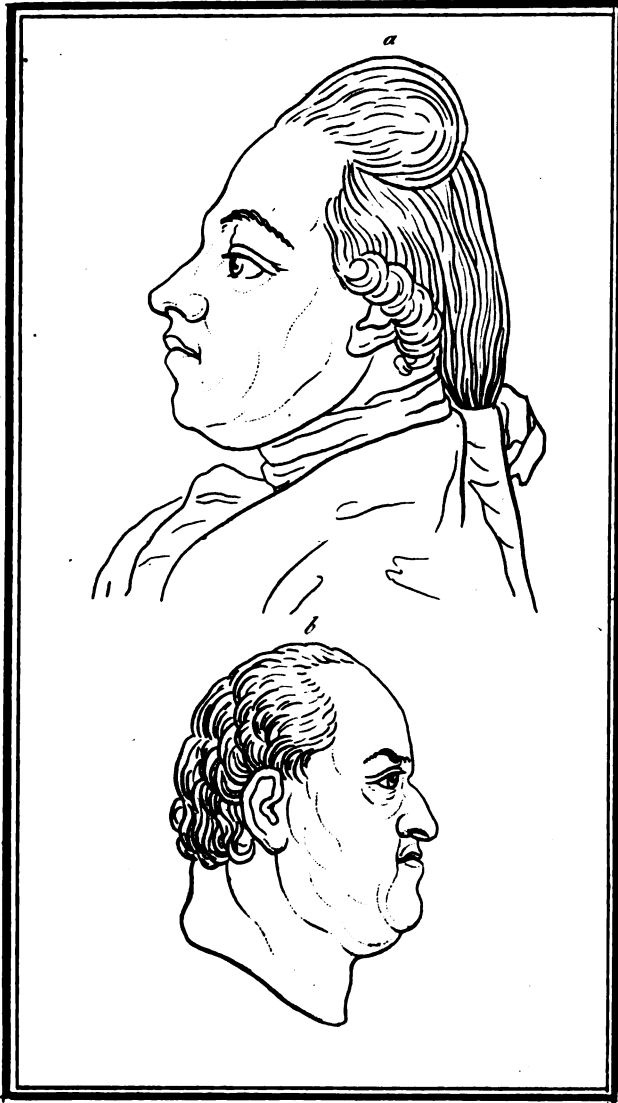
X.

A GREAT countenance.—Will establish, and extend, his power in those regions into which he once has penetrated.—Heroism in every feature, from the forehead to the beard.—A mouth of amazing cool fortitude—ready to oppress others, difficult to be oppressed himself.









V.



VI.



VII.



VIII.



IX.



X.



XXI.

ON THE HARMONY OF MORAL AND
CORPOREAL BEAUTY.

IT has been asked, is there any visible, demonstrable, harmony, and coincidence, between moral and corporeal beauty, and between moral and corporeal deformity? Or, if there be any real dissonance, and disagreement, between moral beauty, and corporeal deformity, and between moral deformity and corporeal beauty?

Millions of nature's works will exclaim—
“How may this be denied!”

Yet is it necessary this should be demonstrated. May the reader hear, and patiently consider, what I have to say! The time, I hope, will come, nay, I might almost promise the time shall come; a better time, when every child shall laugh that I was obliged to demonstrate this. Laugh, perhaps, at the age; or, which is more noble, weep, to remember there ever were men who required such demonstration.

Let those who are willing listen to the voice of truth. I can but stammer some of the documents she has taught me.

Truth,

Truth, whether or not received as such, still is truth. It is not my declaration that makes that true which is true; but, it being true, I will speak.

It being granted that man is the work of supreme wisdom, is it not infinitely more conformable to wisdom that a harmony between physical and moral beauty rather should than should not exist; and that the Author of all moral perfection should testify his high good pleasure by the conformity between the mental and bodily faculties? Let us only suppose the reverse—Who could believe in infinite wisdom and goodness and support the thought that, not by accident, or only under certain circumstances, but that it was a general law of nature, that where the highest moral perfection was, there all physical imperfection should be; that a man the most virtuous should be the most deformed; and that he who was the most exalted, most noble, most magnanimous, and greatest benefactor to, should be the most deformed of, his species; that God should deny all beauty to virtue, lest it might be thereby recommended; that what was most loved by the Deity, and was in itself most lovely, should be stamped with the seal of divine disapprobation?—Oh brother, friend of virtue, fellow adorer

adorer of supreme wisdom, which is pure goodness, who could support this, I had almost said, blasphemous supposition?

Let us imagine a like dissonance between the capacity for receiving knowledge and the conformation of the body. Can it be thought agreeable to eternal wisdom to impress the marks of stupidity on that body in which understanding resides, and is displayed? This, surely, never can be supposed. Yet how infinitely less depends upon this than upon the former kind of harmony! How infinitely more incumbent was it on the author of nature to display and perfect the moral, rather than the intellectual, part of man!

Again, who will suppose it consonant to divine wisdom to give the form and appearance of the most strong to the weakest body, and of the most weak to the strongest? (I speak not of accidents and exceptions, but of the general course and constitution of nature.) Yet would such dissimulation, such unworthy juggling, be wisdom and worth, compared with that conduct which should place an evident disagreement, throughout all nature, between physical and moral beauty.

I am, notwithstanding, willing to own that
 VOL. I. N such

such metaphysical reasoning, however conclusive it may appear, to certain persons, is not always incontrovertible. Facts, the actual state of things in nature, must decide ; consequently observation and experiment are requisite.

First, I maintain, what the most inaccurate observer of the human countenance can no longer deny, that each state of the human mind, and of internal sensation, has its peculiar expression in the face. Dissimilar passions have not similar expressions, neither have similar passions dissimilar expressions.

I maintain, what also no moralist will deny, that certain states of mind, certain sensations, and inclinations, are ardent, beautiful, noble, sublime, and that they inspire all feeling hearts with pleasure, love and joy ; that others, on the contrary, are totally opposite, or repugnant ; disgusting, hateful, and terrifying.

I maintain, what is manifest to every eye, however inexperienced, that there is beauty, or deformity, in the features of the face. (At present, I shall confine myself to this.) In vain are the singular objections that have been made against the actual beauty of the body and its ever true and consistent principles.—Place a handsome and an ugly man beside each other, and

no

no person will be found to exclaim of the first, **How ugly !** or of the last, **How handsome !** Let the handsome man disfigure his countenance by grimace ; and people of all nations, beholding him, would pronounce him ugly, disgusting ; and, recovering his form, would declare he had a handsome, intelligent, a beautiful countenance.

The result of this will be,

The passions of the mind produce their accordant effects on the countenance.

There are such things as moral beauty and deformity ; dispositions, qualities, which attract good and ill will.

There are such things as corporeal beauty and deformity, in the features of the human countenance.

We have now to consider whether the expressions of moral beauty are corporeally beautiful, and the expressions of ~~corporeal~~ deformity corporeally deformed ; or, reversing the proposition, is the expression of moral beauty deformity, and of moral deformity beauty ?—Or are the expressions of moral qualities neither beautiful nor deformed ? Or, are they, without sufficient cause, sometimes beautiful, sometimes deformed ?

Let us, for example, take the instantaneous expressions of the mind, when it is impassioned.

sioned. Let the countenances of the good and the wicked, the sincere and the deceitful man be taken, and shewn to a child, a peasant, a connoisseur, or to any indifferent person. Let a drawing be made at the moment when a noble, and a mean action are performing. Then let it be asked which of the countenances are beautiful; which most beautiful; which most deformed; and it will be seen that, child, peasant, and connoisseur, will agree in pronouncing the same countenance most beautiful, and the same most deformed.

I next inquire, of what passions, what states of mind, are those most deformed and most beautiful countenances the expressions? From this inquiry it will be found that the most deformed expressions also betoken the most deformed states of mind.

The same is true of all the innumerable shades, and combinations, of morally beautiful, and morally deformed, states of mind, and their expressions.

Thus far there appears to be little difficulty in the inquiry; and the next step is as little difficult.

Each frequently repeated change, form, and state of countenance, impresses, at length, a durable

durable trait on the soft and flexible parts of the face. The stronger the change, and the oftener it is repeated, the stronger, deeper, and more indelible is the trait. We shall hereafter shew that the like impression is made in early youth, even on the bony parts.

An agreeable change, by constant repetitions makes an impression on, and adds a feature of durable beauty to, the countenance.

A disagreeable change, by constant repetition, makes an impression on, and adds a feature of durable deformity to, the countenance.

A number of such like beautiful changes, when combined, if not counteracted, impart beauty to the face ; and many deformed changes impart deformity.

We have before observed that morally beautiful states of the mind impart beautiful impressions.

Therefore the same changes, incessantly repeated, stamp durable expressions of beauty on the countenance.

Morally deformed states of mind have deformed expressions ; consequently, if incessantly repeated, they stamp durable features of deformity.

They are, in proportion, stronger, and deeper,

the oftener, and the stronger, the expressions peculiar to the supposed state of mind take place.

There is no state of mind which is expressed by a single part of the countenance, exclusively. Should there be passions which are expressed more forcibly by this, than by that, feature of the face; which effect strong changes in one part, and are scarcely perceptible in another; still we shall find, from attentive observation, that, in all the passions of the mind, there is no yielding feature of the countenance which remains unchanged. Whatever is true of the effects of one expression upon any feature, or part of the countenance, is true of all. In deformed states of mind they all change to greater deformity, and, in beautiful states, to superiour beauty. The whole countenance, when impassioned, is a harmonized, combined, expression of the present state of the mind.

Consequently, frequent repetitions of the same state of mind, impress, upon every part of the countenance, durable traits of deformity, or beauty.

Often repeated states of the mind give habit. Habits are derived from propensities, and generate passions.

The

The foregoing propositions, combined, will give the following theorem :

The beauty and deformity of the countenance is in a just, and determinate, proportion to the moral beauty and deformity of the man.

The morally best, the most beautiful.

The morally worst, the most deformed.

The torrent of objection now breaks all bounds ; I hear its roar ; it rushes on, rapid and fearful in its course, against my supposed poor hut, in the building of which I had taken such delight.—Treat me not, good people, with so much contempt ; have patience : mine is not a hut raised on a quicksand, but a firm palace, founded on a rock, at the foot of which the torrent, dreadful as it is, shall furiously foam in vain. The confidence of my speech will, I hope, be pardoned. Confidence is not pride ; prove my error, and I will become more humble. An objector loudly exclaims, “ This doctrine is in “ contradiction to daily experience. How nu-
“ merous are the deformed virtuous, and the

“beautiful vicious!”—Beautiful vicious! Vice with a fair face! Beauty of complexion, or beauty of feature; which is meant?—But I will not anticipate. Hear my answer.

I. In the first place this objection is inapplicable. I only affirm virtue beautifies, vice deforms. I do not maintain that virtue is the sole cause of human beauty, or vice of deformity; such doctrine would be absurd. Who can pretend there are not other, more immediate causes of the beauty or deformity of the countenance? Who would dare, who would wish, to deny that, not only the faculties of the mind, but the original conformation in the mother's womb, and also education, which depends not on ourselves, rank, sickness, accident, occupation, and climate, are so many immediate causes of beauty and deformity among men? My proposition is perfectly analogous to the axiom, that virtue promotes worldly welfare, and that vice destroys it. Can it be any real objection to this truth though there are many thousands of the virtuous wretched, and of the wicked prosperous? Is any thing more meant, than that, though there are, indeed, many other inevitable, and co-operating, causes of happiness and unhappiness, as well as
virtue

virtue and vice, yet morality is among others one of the most active and essential? The same reasoning will apply to the proposition concerning physiognomy. Virtue beautifies, vice deforms; but these are not the sole causes of beauty and deformity.

II. With respect to experience, if we examine accurately, we shall find that much is to be deducted from this part of the objection. I am inclined to believe that experience will be found favourable to our doctrine. Is it not frequently said, "I allow she is a handsome woman, but she does not please me; or, even, she is disagreeable to me?" On the contrary, we say, "He is an ordinary man; notwithstanding which, I liked his countenance, at the first sight: I felt myself prejudiced in his favour." On enquiry, it will be found that the beauty we could not love, and the deformity with which we were pleased, incited our antipathy and sympathy by the beautiful or amiable qualities of the mind which had been impressed upon the countenance.

Since the pleasing traits of an ugly face, and the displeasing of a beautiful, have been so prominent as to act more powerfully upon us than
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the others all combined, is not this a proof that these lines of beauty are more excellent, more expressive, more noble, than those which are more corporeal?

Let it not be said that such sympathies and antipathies are raised by frequent conversation, and after the beauties or deformities of the mind are discovered. How often are they incited at the first view! Neither let it be affirmed that this happens in consequence of conclusions drawn concerning the disposition of the person; it having previously been experienced that, in similar instances, those who had like features, notwithstanding their ugliness, were good; and others, with certain disagreeable traits, notwithstanding their beauty, were bad, people. This is frequently the case, it is true; but this does not invalidate our proposition. They are equally consistent. Children will convince us how little forcible this objection is, who, previous to experience, will look steadfastly, and with pleasure, on a countenance which is the reverse of corporeally beautiful, but which is impressed with the traits of a beautiful mind; and will, when the contrary is the case, so often begin violently to cry.

III. In

III. In the third place, it is necessary properly to define the words.

Were my proposition stated thus, without all qualification—"That virtue is beautiful, and "vice corporeally deformed,"—Nearly as many objections would be raised as there are various opinions concerning the words virtue and vice, moral good and evil. The courtier, who pronounces every man virtuous who is not flagrantly vicious; the weak bigot, who declares all is evil that is not good according to his model; the officer, who esteems the man of honour, and the soldier obedient to discipline, to be the most virtuous; the vulgar, who account all virtuous that are not guilty of the grossest sins; the peasant, who remains virtuous as long as no warrant brings him before the justice of the peace; the narrow moralist, who holds nothing to be good that is not acquired by rigid abstinence, with whom virtue is absolute stoicism; each, and all of these, according to their several conceptions, will rise up and witness against a proposition so indeterminate, so replete with paradox. The objector, however, ought to have remarked that I here understand the words virtue and vice in their most extensive signification; or that I am, properly, speaking
only

only in general, of moral beauty and deformity. I class with the former all that is noble, good, benevolent, or tending to effect good purposes, which can have place in the mind; and, in the latter, all that is ignoble, evil, mean, and inimical.

It may happen that one possessed of many excellent qualities, and who long has practised virtue, at length may yield to the force of passion, and, in so great a degree, that all the world, according to the general sense of the word, may justly pronounce him vicious. Will it therefore be said, "Behold your vicious beauty! "Where is your harmony between virtue and "beauty?"

Has it not been already premised that such a person had excellent dispositions, and much good, and that he had long encouraged and established the goodness of his character?

He therefore had, and still has, goodness worthy of emulation; and the more habitual it is to him, the deeper root the first virtuous impressions took, the more conspicuous and firm are the traits of beauty imprinted upon his countenance. The roots and stem still are visible, though some alien branch may have been ingrafted. The soil and its qualities are apparent, notwith-

notwithstanding that tares have been sown among the wheat. Is it not, therefore, easy to conceive that the countenance may continue fair, although the man has yielded to vice? This but confirms the truth of our proposition.

Indeed, an eye but little experienced will discover that such a countenance was still more beautiful, previous to the dominion of this passion; and that it is, at present, in part, deformed. How much less pleasing, alas! how much more harsh, and disagreeable, than formerly, though it may not have arrived at that state which Gellert describes!

His morn of youth how wondrous fair!
 How beauteous was his bloom!
 But ah! he stray'd from virtue's paths,
 And pangs his life consume.
 His wasted form, his livid eye,
 His haggard aspect pale,
 Of many a hidden, hideous vice,
 Recount a fearful tale.

I have known handsome, and good, young men, who, in a few years, by debauchery and excess, have been totally altered. They were still generally termed handsome, and so, indeed, they were; but, good God! how different was their present from their former beauty!

Men,

Men, on the contrary, may be found with ignoble dispositions, and passions, the empire of which has been confirmed by education. They may, for years, have been subject to these passions, till they have become truly ugly. Such persons may, at length, combat their vices, with their whole force, and, sometimes, obtain no small victory. They, from the best of motives, may eradicate the traits of the most prominent; and, in the strictest sense of the word, may be called truly virtuous. There is a moral judge, whose decision is infinitely superiour to ours, that will behold, in such persons, greater virtues than in any who are by nature inclined to goodness. These, however, will be brought as examples of the deformed virtuous. So be it; such deformities, nevertheless, are only faithful expressions of the vices which long were predominant, and the multitude of which do but enhance the worth of present virtue. How much greater was the deformity of the features before the power of this virtue was felt, and how much more beautiful have they since become! Socrates, who is brought as an example by all physiognomists, and their opponents, may here most properly be cited; but to him a separate fragment must be dedicated.

Let

Let it be further considered—There are a multitude of minute, mean, disgusting, thoughts, manners, incivilities, whims, excesses, degrading attachments, obscenities, follies, obliquities of the heart, which, singly, or collectively, men are far from denominating vice; yet a number of such, combined, may greatly debase and deform the man. While he remains honest in his dealings, without any notorious vice, and adds to this something of the œconomy of the citizen, he will be called a good fellow, an excellent fellow, against whom no man has any thing to allege; and, certainly, there are great numbers of such good, ugly, fellows.—I hope I have been sufficiently explicit on this subject.

IV. In the fourth place, it is necessary to take a more distant view of the harmony between moral and corporeal beauty, by which, not only many objections will vanish, but, the subject on which we treat will, also, become more interesting.

We must not only consider the immediate effects of morality and immorality, on the beauty of the human countenance, but their immediate consequences, as they relate to the general corporeal beauty or deformity of the human race. I walk in the multitude, I contemplate the vulgar;

gar ; I go through villages, small towns, and great, and every where, among all ranks, I behold deformity ; I view the lamentable, the dreadful, ravages of destruction.

I constantly find that the vulgar, collectively, whether of nation, town, or village, are the most distorted.

I am afflicted at the sight of ugliness, so universal ; and my wounded soul, my offended eyes, wander till they find some man, but moderately handsome, on whom they are fixed ; although he by no means is the perfection of human beauty. That beauteous image of happiness haunts me which man might possess, but from which man, alas ! is so remote.

How often do I meditate on this, the most beauteous of all races, the noblest in its face, and ask, why is it thus sunken in deformity, in the abyss of abominations !

The more I reflect, the more I find that men individually, as well as the whole race, contribute to produce this degradation ; and, consequently, that man has the power of becoming more beautiful, more perfect : the more too am I convinced that virtue and vice, with all their shades, and in their most remote consequences, are beauty and deformity. This is doubly proved.

And

And first, a relaxation of morality increases in a thousand instances, great and small, a degradation, an ignoble debasement, while moral powers, energy, activity, and the ardour of imitation produce the contrary, and generate every disposition to the beautiful and the good ; and, consequently, to their expressions.

Degradation is gradual, and manifests itself in innumerable distortions, proportionate to the predominant vices, if not counteracted by some more just and ardent incitement to perfection.

Wherever, on the contrary, virtue and philanthropy reign, without adverting to the immediate pleasing effects, how beautiful how prominent is the picture they imprint, how attractive are the added traits ! The real philanthropist is active, mild, gentle ; not timid, indolent, stupid, abject, capricious ; not—In short, I might enumerate a hundred negative, and positive, qualities, which beautify the human countenance, the earlier this philanthropy, this supreme of virtues, this soul of every virtue, is awakened in the mind, even though but feebly awakened, by which it may produce its various beautiful effects.

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What

What still is more conclusive, respecting this question, and removes most objections, is that—Virtue and vice, morality and immorality, in their most extensive signification, have numerous immediate consequences in rendering the forms of children ugly, or beautiful. How justly, hence, may we answer such questions as —“ Wherefore has this child, which, from infancy, has been educated with so much care, and is itself so tractable and virtuous, this child so much better than its father who died while it was an infant, still so much of the disgusting and the hateful in its countenance ?” —The question ought to be, why has it retained so much, why inherited so much from its parent ?

I know no error more gross or palpable than the following, which has been mentioned by such great men. “ Every thing in man depends on education, instruction, and example ; and nothing on organization, and the original formation of the body ; for these latter are alike in all.”

Helvetius has, in his great enthusiasm for the improvement of the human race, that is to say of education, carried this doctrine so far, contrary

trary to the most evident experience, that, while I read, I scarcely could believe my eyes.

I shall have various opportunities, in the following fragments, to speak of propositions that relate to this subject.

At present thus much only.

It will be as difficult to find any two children that perfectly resemble each other, as it would be to find any two men.

Let a child be taken from a mother, who is not void of sensibility; let her but attentively observe it, for two minutes after its birth, and let it be placed among a hundred other children of the same town, or district; no matter though the inhabitants bear the most general resemblance to each other; she still would, certainly, soon select it from among the hundred.

It is likewise a fact universally acknowledged, that new born children, as well as those of riper growth, greatly resemble their father or mother, or sometimes both, as well in the formation of the body as in particular features.

It is a fact, equally well known, that we observe, in the temper, especially of the youngest children, a striking similarity to the temper of the father, or of the mother, or sometimes both.

How often do we find in the son the character, constitution, and most of the moral qualities of the father ! In how many a daughter does the character of the mother revive ! Or the character of the mother in the son, and of the father in the daughter !

As a proof that character is not the result of education, we need but remark, that brothers and sisters, who have received the same education, are very unlike in character. Helvetius himself, who allows so little to the primary qualities and dispositions of children, by the very rules and arts he teaches, to cherish or counteract the temper, as it unfolds itself, grants, in reality, that moral propensities are absolutely different in every individual child.

And how much soever such original properties of constitution and temper, such moral propensities, may be modified by education ; how possible soever it may be to render the worst valuable ; yet is it indubitable that some dispositions, although they all, in a certain sense, are good, are generally confessed by men to be originally good in gradation ; that some among them, under equal circumstances, are more pliable, docile, and capable of improvement ; and
that

that others are more obstinate, and less manageable. The guilt or innocence of the child is not here called in question. No rational man will maintain that a child, even with the worst dispositions, has, therefore, any moral turpitude.

We have proved, as was incumbent on us,
That features and forms are inherited ;
That moral propensities are inherited.

The above propositions having been proved, who will any longer doubt that a harmony exists between the inherited features and forms and the inherited moral propensities ?

This being ascertained, and since the deformities of the mind, and consequently of the body, and of the body, consequently of the mind, may be inherited, we have obtained the most conclusive reason why so many men, born handsome, degenerate, whose deformity is yet by no means of an extreme degree ; and, in like manner, why so many others, born ugly, improve by becoming virtuous ; and who, yet, are by no means so handsome as some who are far less good.

We cannot but remark how eternally prominent is the harmony between moral and corpo-

real beauty, and how it is established by the foregoing proofs.

Let us suppose men of the most beautiful and noblest form, and that they, and their children, become morally degenerate; abandon themselves to their passions, and, progressively, become more and more vicious. How will these men, or their countenances at least, be, from generation to generation, deformed! What bloated, depressed, turgid, stupid, disfigured, and haggard features! What variety of more or less gross, vulgar, caricatures, will rise in succession, from father to son! Deformity will increase. How many of the children, at first, the perfect images of their degenerate parents, will, by education, become, themselves, still more degenerate, will display less tokens of goodness, and more early symptoms of vice!—How deep in degeneracy, how distant, is man, from that perfect beauty with which, by thy fatherly mercy, oh God! he was at first endowed! How is thy image deformed by sin, and changed even to fiend-like ugliness; ugliness which afflicted benevolence scarcely dares contemplate! Licentiousness, sensuality, gluttony, avarice, debauchery, malignity, passions, vices, what deformities
do

do you present to my sight ! How have you disfigured my brother !

Let us add to this an inseparable truth, which is that, not only the flexible and the solid parts of the countenance, but, also, the whole system, bones, and muscles, figure, complexion, voice, gait, and smell, every member corresponding with the countenance may be vitiated and deformed, or rendered more beautiful. Let us remark this, and preserve, by drawing, what we remark ; or rather let us have recourse to living examples. Let us compare the inhabitants of a house of correction, where we find the stupid, the indolent, and the drunken, with some other society, in a more improved state. However imperfect it may be, yet will the difference be visible. Let them be compared to a society of enthusiasts, or a club of mechanics, and how lively will the testimony be in favour of our proposition ! Nay more, it will awaken feelings for ourselves, and others, which, however afflicting they may be, still, will be salutary ; and this is the very end I wish to obtain.

But man is not made only to fall, he is again capable of rising to an eminence higher than that from which he fell. Take the children of the

most ordinary persons, let them be the exact image of their parents; let them be removed, and educated in some public, well regulated, seminary; their progress from deformity toward beauty will be visible. Arrived at the state of puberty, let them be placed in circumstances that shall not render the practice of virtue difficult, and under which they shall have no temptations to vice; let them intermarry; let an active impulse to improvement be supposed; let only a certain portion of care and industry, though not of the highest kind, be employed in the education of their descendants, and let these descendants continue to intermarry: what a handsome race of men will the fifth or sixth generation produce, if no extraordinary accidents intervene! Handsome, not only in the features of the countenance, but, in the solid parts of the head, in the whole man, accompanied by contentment, and other virtues. Industry, temperance, cleanliness, are produced; and, with these, if some care be taken in education, regular muscles, also, a good complexion, a well formed body, suppleness, activity; while the deformities which are the consequence of infirmities, and a feeble constitution, will be prevented;

since

since these good properties, these virtues, are always attended by health, and a free growth of the limbs.—In short there is no part of corporeal beauty, no feature of man, which virtue and vice, in the most extensive sense, may not influence.

What benevolent heart but must rejoice at the recollection ! How great is the power which God has given to beauty over the heart of man ! What are thy feelings, oh man of benevolent sensibility, when thou beholdest the sublime works of antiquity, when thou viewest the divine creations of men, and angels, by Raphael, Guido, Mengs, West, Fuseli ? Speak, what are thy emotions, how ardent thy desires for the improving, the beautifying, the ennobling of our fallen nature ?

Promoters, lovers, and inventors of the finest arts, and the sublimest sciences ; ye wealthy, who merit gratitude for the rewards you bestow on the works of genius, and ye, sons of genius, by whom these works are produced, attend to this truth.—You are in search of perfection. For this you deserve our thanks. Would you render man the most perfect, the most beautiful of objects, deformed ?—Oh no !—Prevent him not, therefore, from being good. Be not indifferent

ferent whether he be good or evil ; but employ those divine powers with which you are endowed to render him good, so shall you render him beautiful.

The harmony of virtue and beauty, of vice and deformity, is an extensive, a vast, a noble field for the exercise of your art. Think not you can make man more beautiful without making him better. The moment you would improve his body and neglect his mind, the moment you would form his taste at the expence of his virtue, you contribute to render him vicious. Your efforts will then be in vain. He will become deformed, and his son, and his son's son, shall continue to degenerate. Your labours then how erroneous !

When, oh artists ! will you cease to seek reputation by toys and tricks, or to what purpose ? It is as though he who would build a palace should employ his carver, or his gilder, as an architect.

Do you hope to form the taste by licentious imagery ? You hope in vain ; it is as though you would teach your sons continence by reading them obscene lectures, the tendency of which is but to inflame the passions.

Of

Of this enough.

I shall conclude with a text of sublime consolation to myself and all others who have good reason to be dissatisfied with many parts of the form and physiognomy of themselves, which, perhaps, are incapable of improvement, and who yet strive after the perfecting of the inward man.

“It is sown in dishonour, it is raised in glory.”

ADDL

A D D I T I O N S.

NUMEROUS traits of beauty and deformity are too minute to be traced by the pencil or the engraver; and, whenever they can be made visible upon paper, they must, then, be strong, indubitable, and convincing.

I.

NATURE forms no such countenance; at least, no such mouth.—Vice only can thus disfigure.—Rooted unbounded avarice.—Thus does brutal insensibility deform God's own image.—Enormous depravity has destroyed all the beauty, all the resemblance.—Can any benevolent, wise, or virtuous, man, look, or walk, thus?—Where is the man, however inobservant, daring enough to maintain the affirmative?

II.

A DEGREE still more debased—A countenance by vice rendered fiend-like, abhorrent to nature, in which falaciousness is sunken almost below brutality.—Every spark of sensibility, humanity, nature, is extinguished.—Distortion, deformity in excess—and, though sensuality should not appear with this particular kind of ugliness, yet,

yet, may it not incur ugliness still more dreadful?—Whoever has frequently viewed the human countenance in houses of correction and jails will often scarcely believe his eyes, will shudder at the stigmas with which vice brands her slaves.

III.

HERE are traits of drunkenness combined with thoughtless stupidity.—Who can look without disgust?—Would these wretches have been what they are had they not, by vice, erased nature's marks?—Can perversion be more apparent than in the middle profile?

IV.

THE last stage of brutal corruption, apparent most in the under part of the male profile, and in the forehead, and nose, of the female (the ears not included). Can any supposition be more absurd than that such a countenance should be the abode of a wise, a virtuous, or an exalted mind?

We turn with horror from nature thus debased, and rejoice that millions of people afford not any countenance so abominable.

V. WHAT

V.

WHAT heart can sympathize with any one of these countenances? Who will expect from any one of them perpetual virtue, pure love, noble benevolence, or the high efforts of genius?

1, Immovable icy coldness, without a spark of sensibility.

2, Rudeness, phlegm; false, feeble, dull, ridiculous.

3, The contempt of a vulgar girl.

4, Sensual desire, without individual love.

5, Ogling of a low, crafty, sensualist.

6, Chagrin of contempt returned.

7, Perfect levity.

8, Moral relaxation.

9, Malignity, ignorance, brutal lust.

10, 11, Anger—Contempt—The rage of an offended villain, without great strength, or courage.

VI.

HOW much of the noble, the prudent, the forbearing, the experience and worth of age, is visible in the posture and countenance of 1—And of the unfeeling, the rude, the contemptuous in 2!—Yet is the mouth too good for this posture, and this aspect.

VII. THE

VII.

THE spirit of projecting—want of wisdom—brutal boasting wrinkle the countenance of
1.—2 Is the image of blood-thirsty cruelty ; unfeeling, without a trait of humanity.

VIII.

VIRTUE, noble simplicity, goodness, open confidence, are not discoverable here.—Unbounded avarice, unfeeling wickedness, knavery unequalled, in the eye and mouth, eradicate every pleasing impression.—It is possible this countenance might not have looked much better previous to its degradation, but vice only could produce the full effect we behold.

IX.

THE visage of a satyr, distorted thus by sensuality.—Careless insensibility.—An excess of stupid brutality.

X.

THUS does a continual repetition of extreme contempt distort the mouth ; thus infix itself with traits not to be effaced ; thus deform a countenance which, not stigmatized by this vice, would probably have been amiable.

XI. LET

XI.

LET us ascend a few steps, and relieve ourselves with expressions of nobler passions. Who will not survey these four heads with internal sympathetic pleasure? And wherefore? Because moral beauty, in action, is impressed upon each of these countenances. Thus only can the noble mind languish, weep, love, thus only can be agitated, as in 1, 2, 3, 4.

XII.

A COUNTENANCE not remarkable for the beauty, but the harmony of its features—Pleasing, because calm, dispassionate, benevolent, noble, wise.—Let this countenance be compared with No. I. II. III. &c. and then, reader, be you friend or opponent, say whether you can doubt that vice distorts, deforms; or that virtue bestows that which charms, delights, and beautifies, if not the form, at least the features of the countenance. For, where is the virtue, which, as virtue, does not charm, and where the vice, which, as vice, does not deform? Grant me this and I require no more.

XXII. SOCRATES.

I.



Smith sculp.

II.



Heath's sculp

II.



Heath sculp

III

Vol. I. p. 208.



IV



V







VII



VIII









XII



Heath sculp.

XXII.

SOCRATES.

THE well-known judgment of the physiognomist Zopyrus, concerning Socrates —

“ That he was stupid, brutal, sensual, and addicted to drunkenness — ”

Has been repeatedly cited in modern times against physiognomy ; but this science has been as repeatedly supported by the answer of Socrates, to his disciples, who ridiculed the judgment of the physiognomist.

“ By nature I am addicted to all these vices, and they were only restrained, and vanquished, by the continual practice of virtue.”

Permit me to add something on this subject.

However insignificant, in itself, this anecdote may be, or though, like anecdotes in general, it should be but half true, yet is it pregnant with physiognomical discussion.

Let us suppose it to be literal truth ; what will be the consequence ?

It will not militate against physiognomy, whatever it may do against the knowledge of Zopyrus.

VOL. I.

P

Suppose

Suppose that Zopyrus was mistaken, that he overlooked all traits of excellence, and dwelt upon the rude, the massy. How will this injure the science of physiognomy?

That physiognomist who, from his zeal for the science, should affirm, "I never err," would be like the physician who, from the ardour of his zeal for the honour of his art, should affirm, "My patients never die."

Whoever, because of one, or one hundred, errors of the physiognomist, should reject the science of physiognomy, would be like the man who, because there are ignorant physicians, or because that the patients of the greatest physicians die, should reject all physical aid.

But to come nearer to the point.

All antiquity, certainly, attests Socrates had a very ordinary countenance.

All the busts of Socrates, however different from each other, still have a similarity of ugliness. To this we may add what was said by Alcibiades, who, certainly, was well acquainted with Socrates, as he also was with what was beautiful, and what deformed; "That he resembled the figure of Silenus*." I understand

* It is difficult, says Winckelmann, for human nature to be more debased than in the figure of Silenus.

stand the remark of Alcibiades to refer to the general form of the countenance. We perceive there can be no doubt of the ugliness of Socrates.

Yet was Socrates, from all that we know concerning him, the wisest, best, most incomparable of men. Be this all granted; we shall ever carefully avoid denying what is highly probable in order to establish our own propositions.

“Consequently, the wisest and best of men
“had the countenance of the most stupid and
“debauched; or, rather, had a gross, rude, forbidding, ugly, countenance.” How may this objection be answered?

I. The deformity of Socrates was, in the opinion of most who maintain the circumstance, a thing so remarkable, so extraordinary, that it was universally considered as a contradiction, an anomaly of nature.—Accurately examined, is this for or against physiognomy?—A direct contrary relation, between the external and internal, was expected. This want of conformity, this dissonance, produced general astonishment.—Let any one determine what was the origin of their general expectation and astonishment.

II. Were this dissonance all that it has been asserted to be, it will only form an exception to a general rule, which will be as little conclusive, against physiognomy, as a child born with twelve fingers would against the truth that men have five fingers on each hand. We must allow there are unusual exceptions, mistakes of nature, errors of the press, if I may so speak, which as little destroy the legibility, and the explicability, of the human countenance, as ten or twenty errors, in a large volume, would render the whole unintelligible.

III. This, however, is capable of a very different answer; and the best reply that I can make is that—"Characters pregnant with strong
 "and contending powers generally contain in
 "the great mass, the prominent features of the
 "face, somewhat of severe, violent, and perplexed; consequently are very different from
 "what the Grecian artists, and men of taste,
 "name beauty. While the signification, the
 "expression, of such prominent features are
 "not studied and understood, such countenances will offend the eye that searches only
 "for beauty." The countenance of Socrates is manifestly of this kind.

IV. Studying physiognomy, it cannot be too
 much

much inculcated, nor too often repeated, by a writer on the science, that dispositions, and their developement, talents, powers, their application and use, the solid and flexible parts, the prominent and fugitive traits must be most accurately distinguished, if we would form an accurate judgment on the human countenance. This appears to have been neglected in the judgment formed on the countenance of Socrates. Zopyrus, Alcibiades, Aristotle, most of the physiognomists with whom I am acquainted, all its opponents, nay, its very defenders, have, in this, been deficient.

To the unphysiognomical eye, the form of the countenance of Socrates might appear distorted, although the mutable features might have displayed celestial beauty.

A man of the best native inclinations may degenerate, and another with the worst may become good. The noblest talents may rust in indolence, and the most moderate, by industry, be astonishingly improved. If the first dispositions were excellent it will require an acute observer to read their neglect in the countenance, especially if unimpassioned. In like manner, if they were unfavourable, it will require the most

experienced eye to read their improvement. Original dispositions are most discoverable in the form of the solid and prominent parts ; and their developement, and application, in the flexible features.—Whoever is accustomed to attend only to the flexible traits, and their motion, and has not, as often happens, devoted himself to the study of the solid parts, and permanent traits, he, like Zopyrus, in the countenance of Socrates, will neither discover what is excellent, and characteristic of the disposition, nor the improvement of what may have been apparently bad ; consequently his judgment must be erroneous. It is incumbent upon me to make this evident. Be it supposed that the great propensities of Socrates were prominent in his countenance, though it were rude and unpleasing, and that these permanent features were not studied, but that the gross, rude, massy traits met the acute eye of the Greek, who was in search of beauty, alone. Be it further supposed, as each observer will remark, that the improvement of all, which may be denominated bad in the disposition, is only visible when the features are in action. Nothing will then be more probable than physiognomonical error, or more plausible

plausible than false conclusions against the science.

V. I have repeatedly spoken of good and bad dispositions: the elucidation of my subject requires I should here explain myself with greater accuracy.

A man born with the happiest propensities or dispositions may become bad; or with the most unfortunate may, after his own manner, become good.

To speak with precision, no man has good or bad dispositions; no man is born either vicious or virtuous; we must be children before we are men, and children are neither born with vice or virtue: they are innocent. Time will improve some few to a high degree of virtue, and sink some few others to as low a degree of vice. The multitude will find a medium: they appear to want the power of being either virtuous or vicious in any extraordinary degree. All, however, whom for a moment we have considered innocent, all sin, as all die; none may escape sin and death. By sin I mean a propensity to sensual gratifications, which are attended with a troubled conscience and the degradation of the native powers. I shall just observe that original

fin, that subject of ridicule in this our philosophic age, is, in this sense, most demonstrable to a true philosopher, a dispassionate observer of nature.

It is no less true, to speak philosophically, that is according to experience, that there is, originally, only physical irritability in men, however great their progress may afterward be in vice or virtue; an impulse to act, to exist, to extend the faculties; which impulse, considered as the spring of action, is good; but which has in itself neither morality nor immorality. If this irritability, this power, be so formed that it is generally addicted, being surrounded by certain objects, or placed under such and such, almost unavoidable, circumstances, to bad thoughts and bad actions, which disturb the peace and happiness of mankind; if they are so formed that, in the present state of the world and its inhabitants, they have scarcely the power of being employed to good, they are then called immoral propensities; and moral, when they are, generally speaking, the reverse.

Experience indubitably teaches us that where the power and irritability are great, there, also, will numerous passions take birth which will generally induce immoral thoughts and actions.

“ Helvetius

“ Helvetius says the abuse of power (and “ the same may be said of all the faculties of “ man) is as inseparable from power as the effect “ from the cause.”

Qui peut tout ce qu'il veut, veut plus que ce qu'il doit.*

Hence the sense of the affirmation that man has evil propensities is clear. It might as well be affirmed he has the best propensities; since nothing more is meant than that, with respect to certain objects, he is or is not irritable. It is possible he may apply his proportion of power to good, though it is often applied to evil; that circumstances may happen which shall produce irritability where it was wanting, or that he shall remain unmoved under the strongest incitements; consequently, that either virtue itself is there, or an appearance of virtue, which will be called virtue and strength of mind.

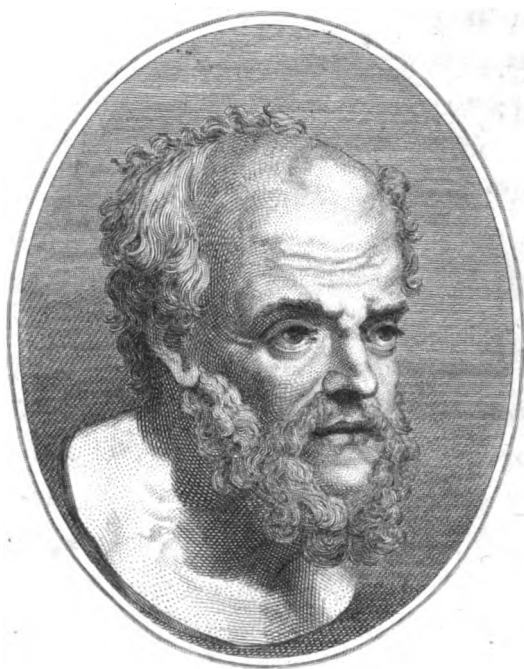
VI. Let us apply what has been said to an engraving of Socrates, with which we here present our readers.

According to this head, after Reubens, which we shall first consider, Socrates had certainly great propensities to become eminent. If he resembled
this

* He who can do all he will, will do more than he ought.

this copy, and I have no doubt but that his appearance was better, for this may be the twentieth copy, each of which is less accurate, the declaration of Zopyrus, that he was stupid, was incontrovertibly erroneous; nor was Socrates less mistaken when he was so ready to allow that he was, by nature, weak. It may have been, and perhaps was, an inevitable effect of the weight of these features that the perspicuity of his understanding was, sometimes, as if enveloped by a cloud. But had Zopyrus, or any true physiognomist, been accustomed accurately to remark the permanent parts of the human face, he never could have said Socrates was naturally stupid.

Whoever considers this forehead as the abode of stupidity has never been accustomed to observe the forehead. If Zopyrus, or any other ancient, has held this arching, this prominence, or these cavities, as tokens of stupidity, I can only answer they have never been accustomed to consider or compare foreheads. How great soever the effects of a good or bad education, of fortunate or disastrous circumstances, and whatever other influence, of better or worse, may become, a forehead like this will ever remain the same, with respect to its great outlines
of



Socrates.

Smith sculp.

of character, and never can escape the accurate physiognomist. In these high and roomy arches, undoubtedly, the spirit dwells which will penetrate clouds of difficulties, and vanquish hosts of impediments.

The sharpness also of the eyebones, the eyebrows, the knitting of the muscles between the brows, the breadth of the nose, the depth of the eyes, the projection of the pupil, under the eyelid, how does each separately, and all combined, testify the great natural propensities of the understanding, or rather the powers of the understanding called forth!—And how inferior must this twentieth or thirtieth copy be, compared to the original! What painter, however good, is accurate in his foreheads? Nay, where is the shade that defines them justly? How much less an engraving from the last of a succession of copies!

“ This countenance, however, has nothing of
“ that noble simplicity, that cool, tranquil, art-
“ less, unassuming, candour so much admired in
“ the original. Something of deceit and sensu-
“ ality are clearly perceptible in the eye.”

In the countenance before us, yes; but a countenance of this pregnancy and power may
exert

exert an astonishing degree of force in the command of its passions, and by such exertion may become what others are from a kind of imbecility ; and further I affirm the living countenance may have traits too evident to be mistaken, which yet no art of the painter, no stroke of the engraver, can express. This subject was slightly mentioned in a former fragment : I here repeat, with a greater degree of precision,—

The most disgusting vices are often concealed under the fairest faces ; some minute trait, inexpressible by the graver, to be seen only occasionally, when the features are in motion, will denote the most enormous vice. Similar deceptions are found in a distorted, or rather in a strong, a pregnant, countenance ; such as is that of Socrates. The most beautiful, noble, and active, characteristics of wisdom and virtue, may discover themselves only by certain indefinable traits, visible to a spectator when the features are in action.

The greatest likenesses of such faces, which are strikingly like because of the strength and sharpness of the prominent features, are, for that very reason, generally, libels on the originals. The present portrait of Socrates, although it might
have

have been called the strongest of likenesses, by the multitude, might yet have been the greatest of libels upon the man. To exaggerate the prominent, and to omit the minute, is a libellous rule alike for the reasoner or the painter. Of this all sophistical reasoners, all vile painters, avail themselves. In this light I consider most of the portraits of Socrates. I think it probable, nay certain, with respect to myself, that the countenance would, on the first view, have produced similar effects. The sharp, compressed, and heavy parts shocked, or bedimmed, the eye of the Greek, accustomed to consider beauteous forms, so that the spirit of the countenance escaped his penetration. The mind is invisible to those who understand not the body of physiognomy, that is to say, the outlines, and form, of the solid parts.

VII. The engraving we have in view, the rational physiognomist will say, is, at least, as remarkable, as extraordinary, as was the character of Socrates.—This may well lead us to suspect that there is still a possibility left of reconciling it to the science of physiognomy.

Much we have seen, more we have to see.—We boldly affirm there are traits in this countenance

nance expressive of extraordinary greatness, fortitude unshaken ; however degrading single features may be, the whole bears the stamp of manly perseverance.—To what we have already said in its favour, we shall further add—In the upper part of the chin is powerful understanding ; and, in the lower, strength, and courage, which denote an almost total absence of fear. The thick, short, neck, below, is, by the general judgment of all nations, the feature of resolution.—*Stiff-necked.*

If we remember that, in painting such countenances, the large traits are always rendered somewhat more large, that the more minute lines of the countenance in action are wanting, and that, though the likeness is preserved, still the soul is fled from the face, we shall not be surprised to find, in this countenance, so much of the great, and of the little ; of the inviting, and of the forbidding.

Of this we should certainly be convinced could we contemplate living nature. How differently would these immovable eyes speak, could we behold them animated, inspecting the soul of the listener, while the noble Greek was teaching honour toward God, hope of immortality,

talities, simplicity, and purity of heart!—Can any man of observation doubt of this?

This, now so fatal, mouth, which may be proved not to have been accurately drawn, as it also may that much which all living mouths have is here wanting, do you not feel, oh! philanthropists! oh! men of observation! that it must assume a form infinitely different in a moment so picturesque?

Let me be permitted a short digression; suffer me to bewail the artist and the painter.

Designers, statuary, and painters, usually caricature nature in those parts where she has somewhat caricatured herself. They generally are ready to seize those unfortunate moments, those moments of relaxed indolence, into which the persons who sit or stand to them sink, with such facility, and into which it is almost impossible to prevent sinking. These they perpetuate, because imitation is then most easy, and incite exclamation, or perhaps laughter, in the spectator. A likeness is given by a portrait painter as it is by a satirist; we know who the picture is meant for, though it is *unlike*. Satires and bad portraits ever find superficial admirers, but for such the artist should not labour;
his

his great endeavour should be to pourtray the beauty of truth, and thus secure the admiration of those who are worthy to admire.

The lucky moment of the countenance of man, the moment of actual existence, when the soul, with all her faculties, rushes into the face, like the rising sun, when the features are tinged with heavenly serenity, who seeks, who patiently awaits this moment? By whom are such, by whom can such, moments be depicted?

IX. We return to Socrates.

He confessed that industry, that the exercise of his faculties, had amended his character. This, according to our principles, ought to be expressed in the countenance. But where and how? It was not visible in the solid parts, but it was in the flexible features, and, particularly, in their action and illumination, which no painting, much less engraving, can express. A strong degree of debasement must, also, still exist in Socrates, consequently, might still be perceptible in his countenance. Have not the wisest their moments, their hours, of folly; the best their intervals of passion, and vice, if not in act,
at

On fumming up all these confiderations concerning the countenance of Socrates, and this phyfiognomonical anecdote, will they oppofe, or fupport, the fcience of phyfiognomy?

XI. But never will I allow that actual reformation, pre-eminent wisdom, proved fortitude, and heroic virtue, can exist, and not be impressed upon the countenance, unless it voluntarily distorts itself, or is distorted by accident.

Let the opponent bring the wisest and best
VOL. I. Q man

man he knows, with the most stupid or vicious countenance. The search will be tedious ere such a one be found; and, when found, we will discuss what may seem contradictory, according to our principles, and will own ourselves confuted, if it be not confessed that the man proves either not so good and wise as he was supposed, or that there are manifest traits of excellent wisdom and goodness which had passed unobserved.

ADDI-

ADDITIONS.

THESE heads, all copied after antiques, appear to be great, or, at least, tolerable, likenesses of Socrates, an additional proof that, in all copies of a remarkable countenance, we may believe something, but ought not to believe too much.

First, it may be said, that all the eight profiles, of the two annexed plates, have a striking resemblance to each other; and that it is immediately manifest they all represent the same person. We find in all the same baldness, the same kind of locks, the same blunt nose, the same cavity under the forehead, and the same character of the massive in the whole.

And, to this it may be answered, that, however difficult it may be to compare eight portraits, so similar, yet, an experienced eye will perceive very essential differences.

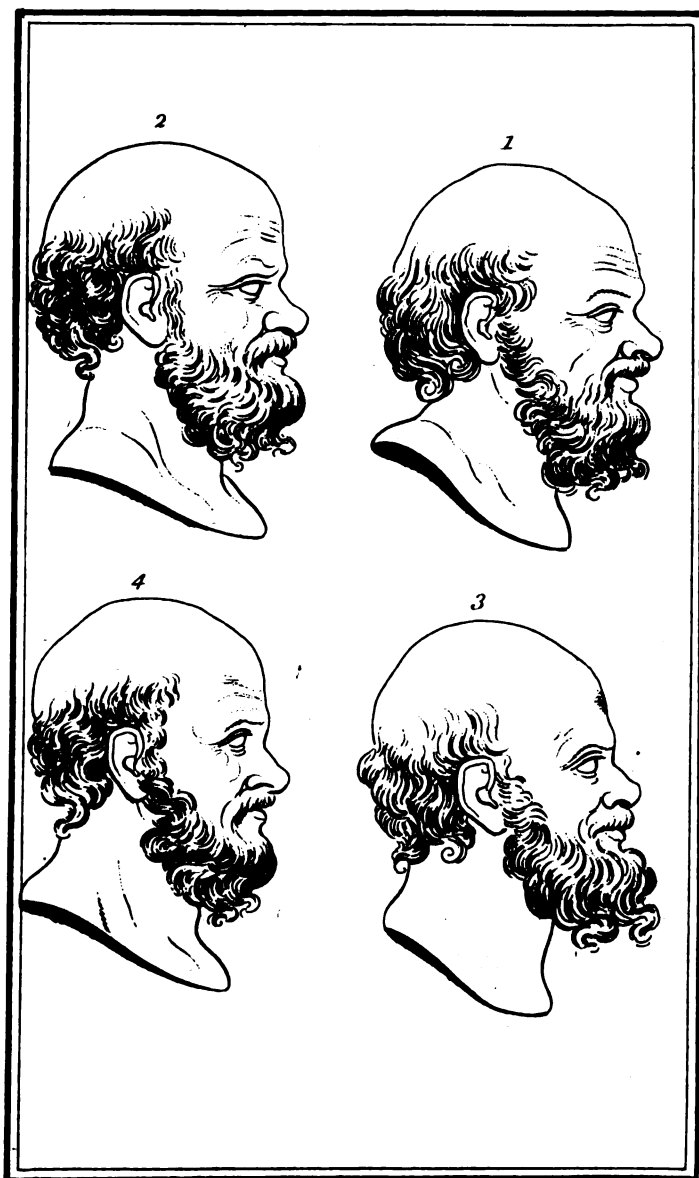
The foreheads, in 1, of the first, and 2, and 4, of the second, plate, are more perpendicular than the others. Among the eight there is not one weak head; but these three are rich in understanding. The outline of the forehead and skull of 2, in plate I. principally betokens under-

Q 2

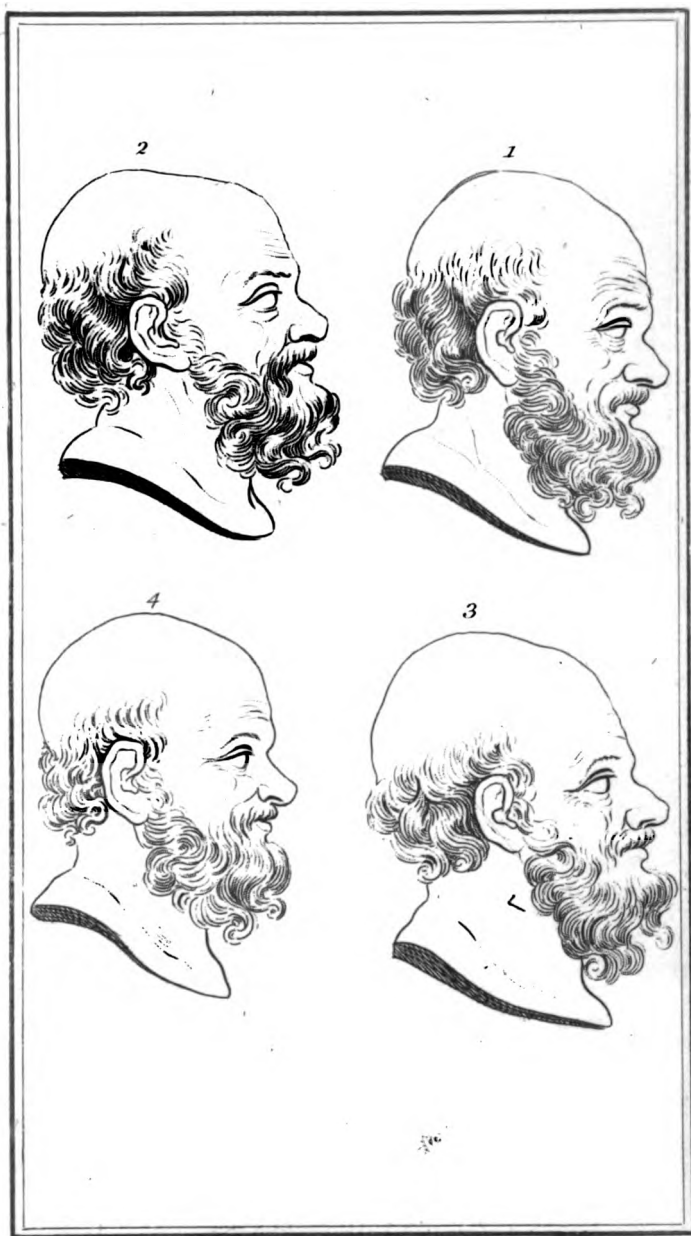
standing.

standing. The mouth of the same face, and that of 2, in plate II. have the most firmness; 1 in plate II. the most subtlety. In the outline of the mouth of 3, plate I. is much expression of intelligence; but less genius than in 2, of the same plate. 4, of plate I. is less expressive. 3, of plate II. combined with an attentive look requires no comment.

MISCEL.-



II



MISCELLANEOUS PHYSIOGNOMONICAL
EXERCISES.

AS experiments upon physiognomonical sensation, we shall conclude this volume by adding a number of countenances. We shall give our opinions in brief, that we may not anticipate the judgment of the reader.

I.

ARDOUR and coolness combined, proving that this countenance is energetic, persevering, unconquerable. It is the aspect of a strong, projecting, mind. The mouth is stability itself.

II.

THE infamous Knipperdolling—Villany and deceit in the mouth; in the forehead and eye courage. How much had virtue and man to expect from the power and determination of such a countenance! What acts of wisdom and heroism!—At present all is inflexibility, coldness, and cruelty; an eye without love, a mouth without pity. In the mouth (*a*) drawn by the side of this head, is the reverse of arrogance and obstinacy.—It is contempt without ability.

Q₃

III. STORT-

III.

STORTZENBECHER—The excess of rude, inexorable, wanton, cruelty.—The whole is no longer capable of affection, friendship, or fidelity.

IV.

HONOUR—Faith—Beneficence.—Though certainly not handsome both these countenances speak open sensibility. Whoever would here deny his confidence and esteem, is surely little deserving of confidence and esteem himself.

V.

AN imperfect portrait of a musical person—The forehead and eyebrows less profound in thought than quick of conception.—Little produced, much imagined*. The intensive is particularly expressed in the eye, eyebones and eyebrows.—The mouth is the peculiar seat of the tender, the soft, the breathing†, the amorous, of exquisite musical taste.

VI.

HOW much soever this countenance may be injured by an ill-drawn eye, the arching of the forehead is still more manly than effeminate.—The nose I consider as a determinate token of calm

* Wenig extension viel intensiön.

† Aufschlürfende—Sipping.

calm fortitude, and discreet, benevolent, fidelity.
The whole is good and noble.

VII. VIII.

THESE are not Voltaire, they are but caricatures—Essays of an artist whose intention was to express the general character, not accurately to define the features; for so feeble a forehead, as is generally found in these nineteen sketches, Voltaire, the writer of nations, the ornament of the age, could not have. The character of the eye is similar in most of them—ardent, piercing, but without sublimity, or grace. 2, 3, 7, of plate VII. are most expressive of invention, power, and genius.—6, and 8, mark the man of thought.—1, 2, and 3, of plate VIII. least betoken keen sensibility. The lips all denote satire, wit, and resistsless ridicule.—The nose of 8, in plate VIII. has the most of truth and mind.

VIII. b.

PRECISION is wanting to the outline of the eye, power to the eyebrows, the sting, the scourge, of satire to the forehead. The under part of the profile, on the contrary, speaks a flow of wit, acute, exuberant, exalted, ironical, never deficient in reply.

IX.

THE eye and lips cautious, circumspect, and

Q 4

wife.

wife. Much science and memory in the forehead ; genius rather discovering than producing. This mouth must speak excellently, profoundly.

X.

THIS cold vacuity of look—this rigid insensibility of the mouth, probably are given by the painter.—But the forehead, at least in its descent ; and the nose, the nostril excepted, are decisive tokens of an acute, capacious, mind. The under part of the ear accords with the forehead and nose, but not the upper. In the disfigured mouth are bitterness, contempt, vexation.

XI.

A MAN of mind, but unpolished, without reflection. I may pronounce this character rude, peculiar, with the habits of an artist. It is an acquired countenance ; the rudeness of nature is very dissimilar to this.

XII.

A BAD likeness of the author of these fragments, yet not to be absolutely mistaken. The whole aspect, especially the mouth, speaks inoffensive tranquillity, and benevolence, bordering on weakness ;—More understanding and less sensibility in the nose than the author supposes himself to possess.—Some talents for observation in the eye and eyebrows.

XIII. A

XIII.

A RUDE outline of our greatest poet.—The outline of the forehead, particularly of the eye-bones, gives the most perfect expression of a clear understanding, as does the elevation, above the eye, of elegance and originality.—This mouth shews less sweetness, precision, and taste, than appertain to the original. The whole bears an impression of tranquillity, and purity of heart!—The upper part of the countenance seems most the seat of reason, and the under of imagination—Or, in other words, in the upper part we distinguish the man of thought and wisdom, more than the poet; and, in the under, the poet more than the man of thought and wisdom.

XIV. A.

EXPRESSIVE, vigorous, poetical, genius, without its sweetness, and polished elegance. Less dramatic and epic than picturesque and bold—more pliability in the mouth than in the forehead and chin.—Taste in the outline of the nose; strong passion in the chin. Strength, fidelity, in the whole.—Such outlines represent powerful, penetrating, ardent, eyes, a fine speaking glance. A calm analyzing train of ideas, slowly acquired, will not be sought by the physiognomist

fiognomist in the under part of the profile, nor tardy sluggishness in the upper.

L.

XV.

STABILITY, intelligence, good sense, in the forehead, eyes, eyebrows, and nose. The end of the nose does not agree with the other parts. The back part of the eye is too long, and, therefore, weaker than the fore part. The mouth has something of wit; but, in other respects, is bad, and feeble.

XVI.

WHICH only promises much in the eyebrows.—A man who will meet his man.—Rather firm than acute; more power than taste; more of the great than the beautiful. The mouth is more mild and benevolent than the nose, and the whole countenance beside, should seem to promise.

XVII.

THIS profile of the same person discovers still more passion, than the full face of resolution and strength of mind; the nostril is bad, small, childish; the nose will suffer no insult; the eye, here, has nothing of the power of the other features: the wrinkles by which it is surrounded greatly lower the expression of the whole.

XVIII. THE

XVIII.

THE portrait of a miniature painter, remarkable for his high finished pictures. Delicacy and elegance, employed in minute things, is perspicuous in the whole visage, particularly in the nose. The position of the forehead speaks more understanding than the outline itself. The under part of the mouth is weak, and may signify either benevolence or melancholy. Precision cannot be mistaken in the eye.

XIX.

A THOUGHTFUL, enquiring, head, without great sensibility. Discretion rather than understanding. (Discretion employs itself on things, actions, projects and their progress; understanding in the minute distinction between ideas, their exact boundaries, and characteristics.) The outline of the forehead, as far as it is visible, does not discover this calm, exact, distinction, and determination of ideas. The breadth of the nose is also significant of consideration, and discretion; and its prominent outline of activity and lively passion.

XX.

A COUNTENANCE of mature consideration. A man who hears, speaks little, but his words are decisive. His character is firm but not violent.

violent—Faithful rather than fond—A mind more accurate and comprehensive than penetrating and inventive—A countenance, not beautiful, but respectable to respectable men.—Without effeminacy, without impetuosity—Thinks before he advises—Will not easily be turned aside from his purpose. The eyebrows, and the very bad ear, especially, are highly contradictory to the precision and energy of the whole outline, particularly of the nose, and mouth.

XXI.

THERE is something difficult to define in this profile, which betokens refined sensibility. It has no peculiar strength of mind, still less of body; will not soon oppress, may soon be oppressed. Peace of mind, circumspection, which may degenerate into anxiety, rather gentle than bold, insinuating persuasion rather than bold eloquence; worth rich in discretion, active benevolence, appear to be visible in this countenance, which is far inferior to the original.

L.

XXII.

PROMPT; quick to undertake, and to complete; hating procrastination and irresolution; loving industry, and order; enterprizing; not easily deceived; soon excited to great undertakings;

ings ; quick to read ; difficult to be read. Such is this countenance, or I am much deceived.

L.

XXIII.

IN this imperfect copy are mildness, premeditation, peace, scrutinizing thought. To analyze with ease, calmly to enjoy, rationally to discourse when no natural impediment intervenes, I conceive to be the principal characteristics of this countenance, which is far inferior to the original.

L.

XXIV.

A MAN whose character is nearly similar, except that he has a more antiquated air : but not with less candour or intelligence, though more timidity. The nose is decisively significant of acute critical enquiry.

XXV.

TWO profiles of foolish men, in which the upper has the distinguishing marks of weakness in the lower part of the profile, and the under in the upper part, and in the angular wrinkles of the sharp closed mouth.

XXVI.

1, A PORTRAIT which, by its noble and beautiful outline, fixes the attention. Much power of mind, in the form ; but, in its present appearance, that power greatly benumbed. I think

think I read unfortunate love, and see the person who has felt its power, which still is nourished by the sweet memory of the beloved object.

2 Is the absolute reverse of 1. Incapable of any high degree of improvement. Such a forehead and such a nose combined ever denote unconquerable debility, and inanity. Were this perpendicular forehead thrown but a hair's breadth more back, I durst not risk a judgment so decisive against the countenance.

XXVII.

1, EVIDENTLY no strength of mind. Commonness, not stupidity, in the outline of the nose; want of strength in the parts about the eye. The lower muscles of the nose, and the wrinkles of such a mouth, are almost decisive marks of feebleness.

2, Nothing, in this countenance, bespeaks strength of mind, yet is it difficult to determine which are the signs of weakness. The mouth, and aspect, at least the nose, and eyebrow, no one will consider as thoughtful, enquiring, or powerful.

XXVIII.

BENEVOLENT serenity, a playful fancy, promptitude to observe the ridiculous.—The form of the forehead should be more sunken where it joins the nose. This deficiency lessens the
the

the expression of understanding. The eye, and nose, especially, betoken a fine understanding, sincerity, candour, and sensibility.

XXIX.

SULZER.

SOMETHING ill drawn, gross, and distorted. The eager enquirer is still visible in the outline, and wrinkles, of the forehead ; in the eyebrows and nose, especially, in the lower part of the latter ; and, more still, in the middle line of the mouth, so tranquilly closed, and in the angle formed by the under part of the nose and the upper lip.

XXX.

NOT the man of deep research, but quick of perception ; grasps his object with promptness and facility ; every where collects elegance and grace, and returns them to the world with added charms. Who but sees this in the forehead, eyebrow, and particularly in the poetical eye ? —The lower part of this countenance is less that of the profound, cautious, enquiring, philosopher, than of the man of taste.

XXXI.

BALTHASAR BECKER.

A COUNTENANCE void of grace ; formed, I might say, to terrify the very devil : bony, yet lax ; violent, wild, yet without tension : such particularly

particularly are the forehead, eyebrows, eyes, nose, mouth, chin, neck, and hair. In better pictures, the eye and nose are decisive of a powerful, presumptuous, destructive mind. The mouth denotes facility of speech, calm, and copious eloquence.

XXXII.

ALTHOUGH the back part of the pupil be too pointed, or ill drawn, yet there is much of mind in the eye; true accurate attention, analyzing reflection. The nose less marks the projector than the man of accurate investigation. Eloquence, and fine imagination, in the mouth.

XXXIII.

A MIXTURE of effeminacy and fortitude.—Levity and perseverance—Harmony—Nobility of mind—Simplicity—Peace.—The high smooth forehead speaks the powers of memory.—It delights in the clear, unperplexed, the sincere—The eye has no pretensions. This nose of the youthful maiden, united with such a mouth and chin, banishes all suspicion that such a countenance can act falsely, or ignobly.

XXXIV.

THIS shade, though imperfect, may easily be known. It must pass without comment, or rather the commentary is before the world, is in this book. Let that speak; I am silent.

REVISION

I

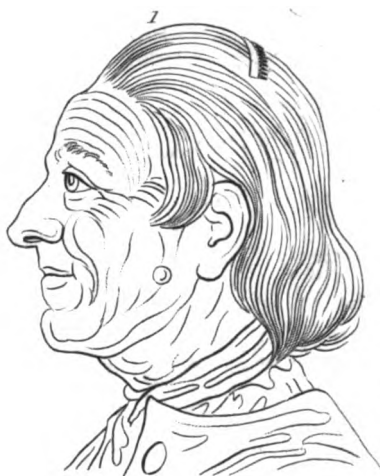




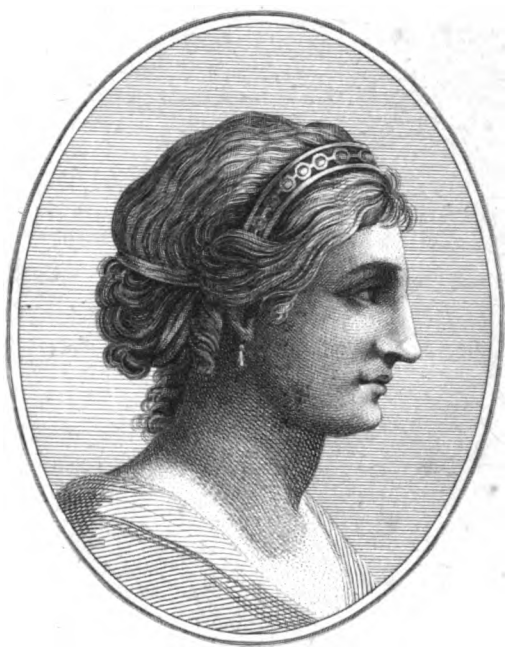


IV

l'ol. I. p. 240.





*Heath sculp*





VIII. b.



*Head sculp.*



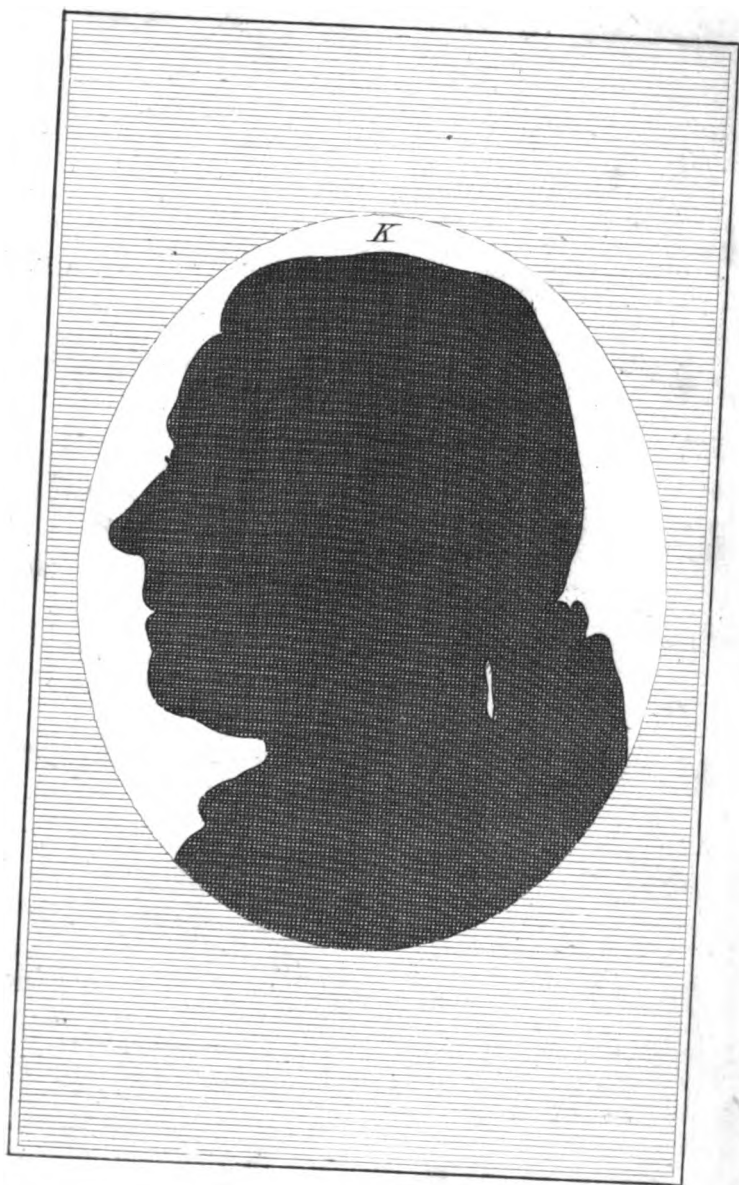
Heath sculp.

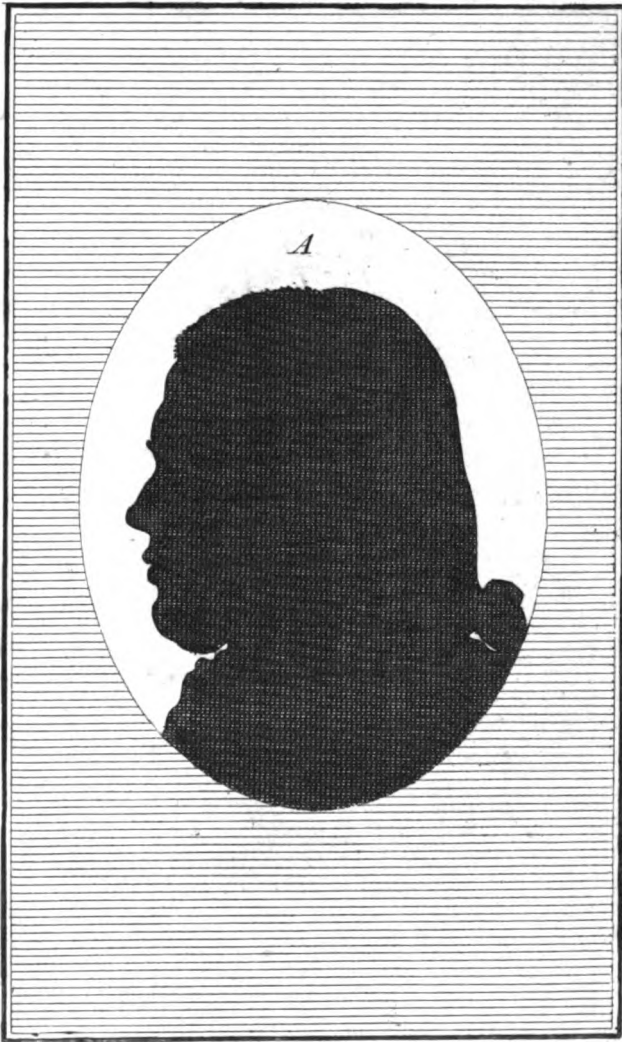
XI



Wright sculp.

*Heath sculp*







XV.



Hiath sculp

XVI.



Hiath sculp.

XVII



Hiath sculp.

XVIII



Math. sculp.

XIX



North sculp



Heath sculp.



XII



XXIII.

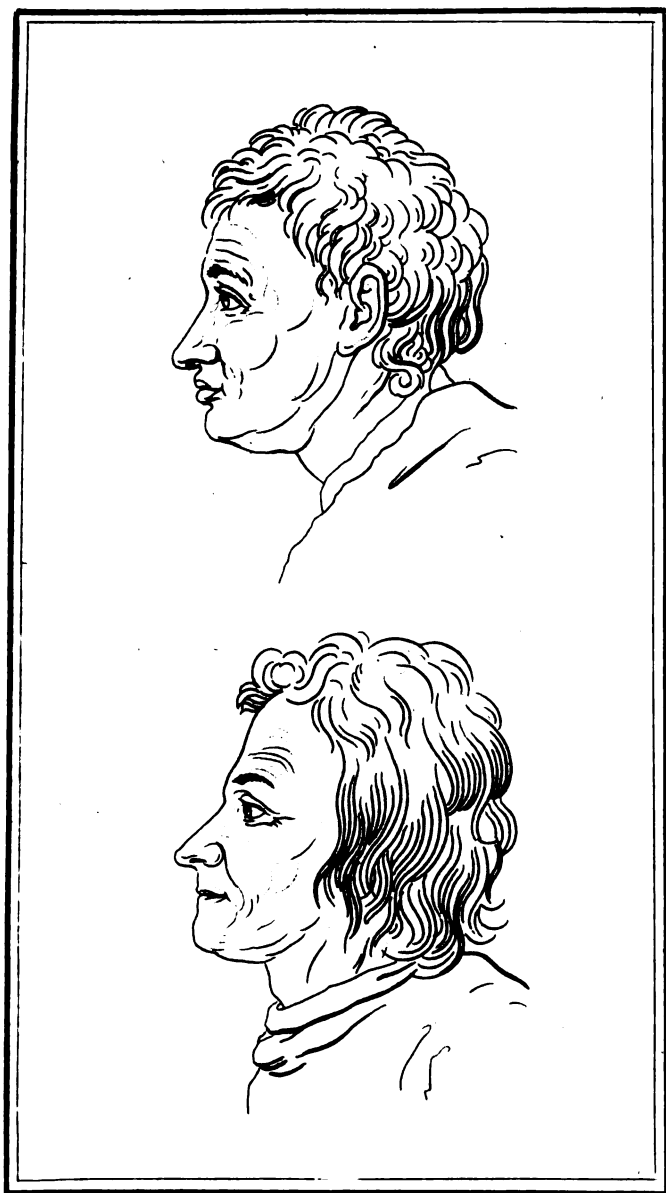


Smith sculp.

XXIV.



Heath Sculp.







Death sculpt.

XXVIII.



Death sculpt



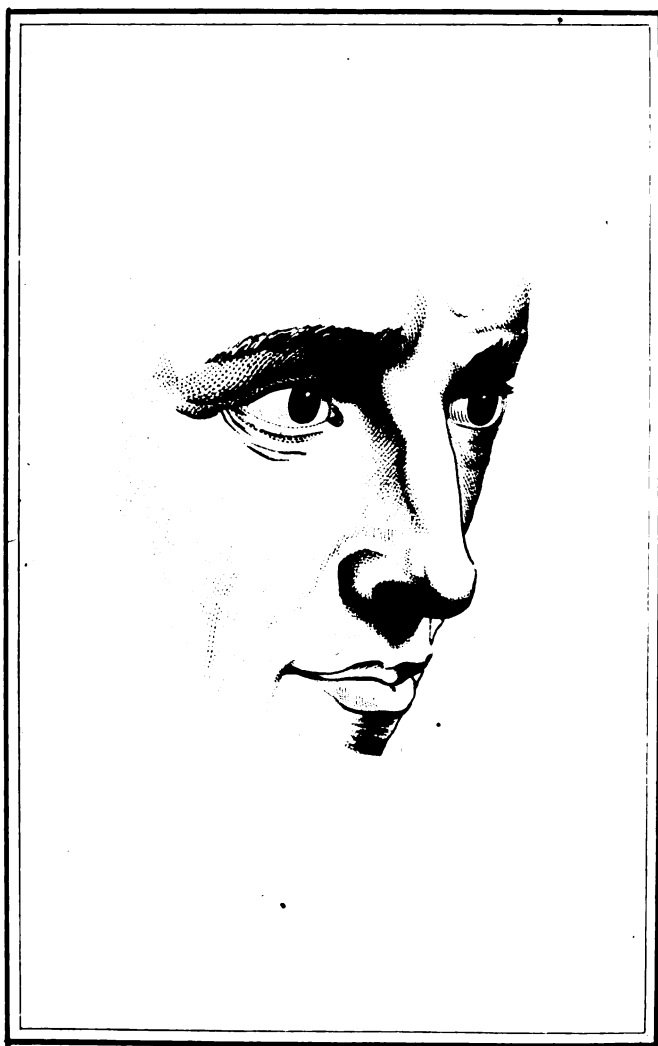
Sultzzer.

XXX



... north sculp

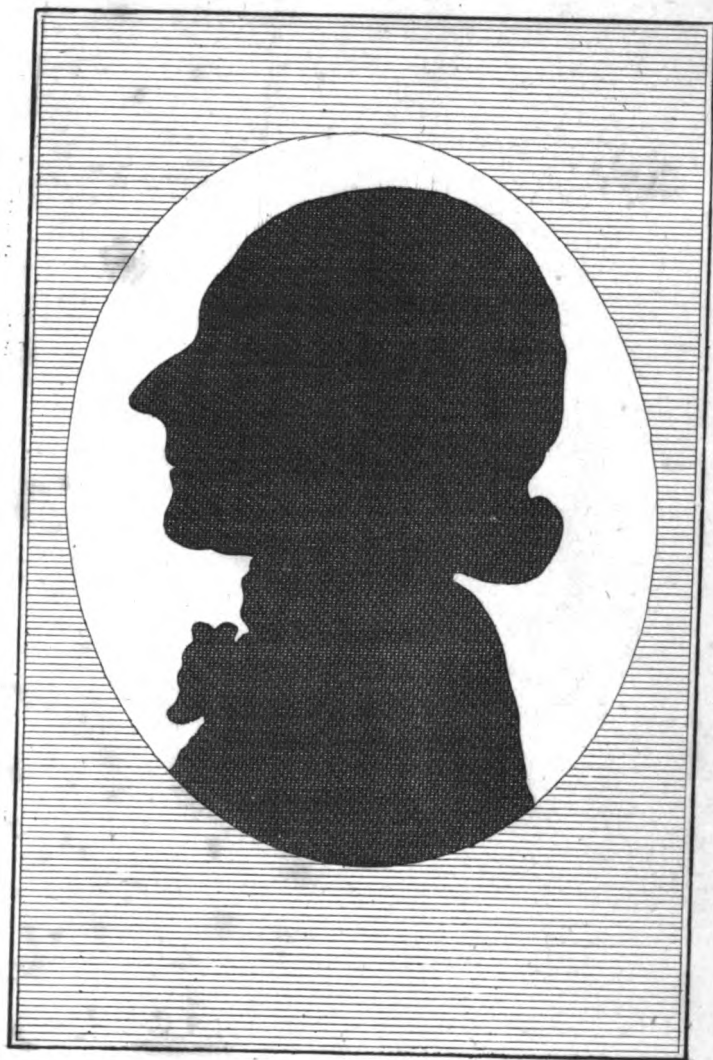




XXXIII



Heath. sculp.



REVISION OF THE AUTHOR.

I HAVE carefully read this volume of physiognomical fragments, both in manuscript and since it has been printed, and cannot but give it my perfect approbation. What I found necessary to correct in the judgments that are added I have corrected, as if they had been my own, with the knowledge and consent of the editor; so that I am as responsible as if each word were mine. I have nothing more to add, or alter. May this endeavour generate happiness and truth.

J. C. LAVATER.

APRIL 7th, 1783.

END OF THE FIRST VOLUME.

**This book is under no circumstances to be
taken from the Building**

[illegible]

