

## **The face as indicative of character / by Alfred T. Story.**

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# THE FACE

AS

## INDICATIVE OF CHARACTER.

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ALFRED T. STORY.



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ALFRED T. STORY,  
*Author of "A Manual of Phrenology," &c.*

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# THE FACE AS INDICATIVE OF CHARACTER.

## CHAPTER I.

### THE TEMPERAMENTS.

EVER since man began to study Man he has been led to regard the face as in some measure "the mirror of the mind." We have the authority of Shakspeare that "there is no art to find the mind's construction in the face;" but we have no reason to suppose that the poet intended that expression as his final opinion on the matter. Indeed, he is all the time telling us that the face is the index of character :—

"Men should be what they seem;  
Or those that be not, would they might seem none,"

he says, in *Measure for Measure* (Act iii., sc. 3). What Shakspeare probably meant when he said there was no art to read the mind from the face was that in his day Physiognomy was not reduced to an art. Many attempts have since been made to formulate rules for discovering mental peculiarities from the countenance, but none, so far, have been very precise or trustworthy. Theophrastus in ancient times, and Lavater in modern, are the names most identified with physiognomical research. Both are credited with having possessed uncommon ability in regard to the discrimination of character. The latter, especially, became one of the most noted men of his day, on account of his keen insight into character. Neither he nor Theophrastus, however, could communicate their art. Lavater's system of Physiognomy contains some most valuable hints and suggestions relative to facial indications of character, but with few exceptions his rules for deducing characteristics are not to be relied on.

Since Lavater's time there have been a number of workers in the same field, and various attempts have been made to systematize the results obtained, some of which we shall have occasion to mention in the course of the ensuing chapters, and maybe to offer some criticisms on them.

The first step in the study of physiognomy is to get a thorough knowledge of the temperaments. The full importance of this will be fully seen in the sequel, so that it is not necessary to stop to make it manifest at present.

Temperament may be defined as the condition of constitu-



tion resulting from the predominance of one or other parts or functions of the organization. The ancients divided the temperaments into three: the Sanguine, the Phlegmatic, and the Melancholic, based on the relative preponderance of one or other of the so-called "humours" of the body. A later division recognises the influence of brain and nerve on temperamental condition, which was not done before. This classification was adopted by the early phrenologists, and is, indeed, largely in vogue to the present day. According to this division there are four temperaments: the Lymphatic, the Sanguine, the Bilious, and the Nervous, dependent respectively on the relative development of the stomach, the lungs, the liver, and the brain and nervous system.

This classification has been abandoned by many for one that is generally adopted in America. It is based on the broad physiological generalization that the body is composed of three distinct systems of organs, that is, the Motive or Mechanical system, the Vital or Nutritive system, and the Mental or Nervous system. Hence we have three temperaments:—the Motive, the Vital, and the Mental. For physiognomical purposes it does not much matter which division is followed, so long as the proportional influence of the various bodily conditions are properly estimated in relation to the manifestation of character. As being somewhat the more practical, we shall prefer generally in these articles to use the latter classification.

To begin with the Motive. This temperament is determined by the bony framework of the body, modified by the muscular fibres and cellular tissues which cover it. It constitutes the mechanical and locomotive apparatus, and, of course, where predominant, has an influence in accordance with its nature. A good development of this temperament is an invariable accompaniment of great force of character and power of constitution. There are two forms of the temperament—the muscular and the osseous. The former is indicated by rounder forms, and gives a predilection to almost restless activity. Where the bony framework preponderates—indicated by greater ruggedness and angularity of outline—there is often a predisposition to extreme lethargy. It takes a great deal to fully rouse persons so constituted, but when they are got into motion it is quite as difficult to stop them. Men of this type are often extremely awkward in their movements; they are also not unfrequently uncouth in their manners. When there is more harmony between the development of bone and muscle, the utmost grace and agility are often combined with great strength.



The influence of the Motive temperament is to give vigour, force, and endurance. These qualities it communicates to all mental operations, whether emotional or intellectual. When in excess it is not unfrequently accompanied by coarseness and harshness, together with incapacity to receive much culture. The world owes much to men of this type. They may not be the thinkers, the originators, the poets, the philosophers, but they are the explorers, the pioneers, the workers in every branch of industry. They discover new lands, cut out colonies in the wilderness, tame the wild beast, and the wilder man—battle with nature everywhere. They are conquerors in the physical sense. Livingstone was a good specimen of the motive temperament, with a high degree of the mental superadded. So was the subject of our engraving (Fig. 1); John Brown, executed in America for the part he took in instigating a rebellion to free the negro slaves. Abraham Lincoln and Lord Hartington also possess a marked degree of this temperament as indicated by the bold and somewhat rugged outline of their physiognomies.



Fig. 1.

The Vital or nutritive temperament is dependent on a pre-

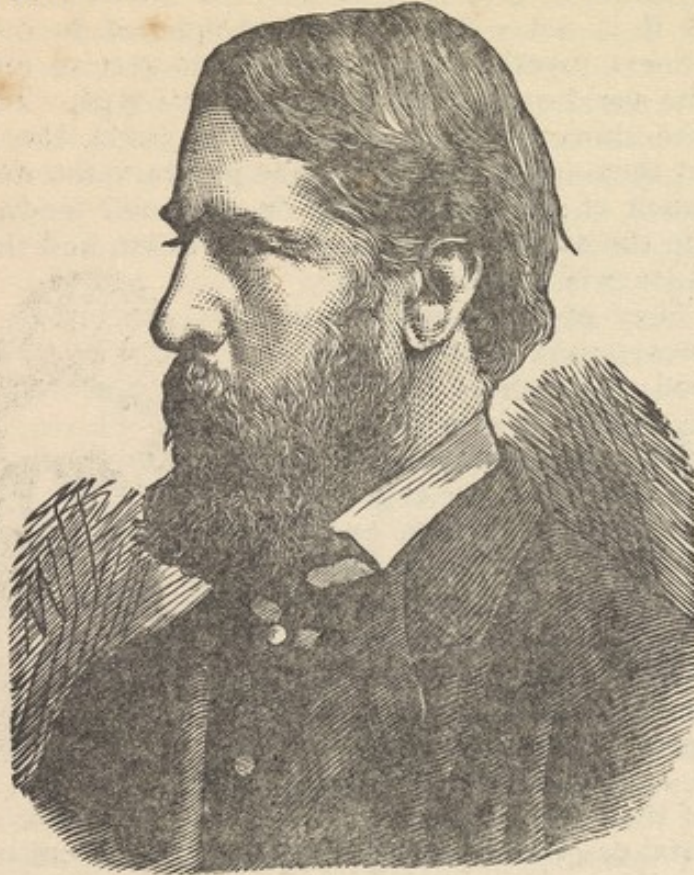


ABRAHAM LINCOLN.

dominance of those functions of the system which chiefly contribute to the nourishment of the body. They consist of



those performed by the organs contained in the thorax and the abdomen. In the former are the heart and lungs, on which depend the functions of respiration and circulation; in



LORD HARTINGTON.

the latter those organs that are mainly concerned in the absorption and assimilation of nutriment. The organs of the



Fig. 2.

chest, when large, give that constitutional bias which, in the quadruple classification of the temperaments, was called the sanguine (from *sanguis*, the blood), and which Mr. George Combe describes as "indicated by well-defined forms, moderate plumpness of person, tolerable firmness of flesh, light hair, inclining to chestnut, blue eyes, fair complexion, with ruddiness of countenance. It is marked by great activity of the blood-vessels, fondness for exercise, and an animated countenance. The brain partakes of the general state, and is active."



Persons with a marked development of this form of the Vital temperament generally possess a great deal of excitability and impulsiveness; and from the ardour and vivacity of their dispositions, they are prone to excess in the indulgence of the more animal propensities.

Where there is a predominance of the abdominal organs, there is a predisposition to that form of the Vital temperament known as the Lymphatic. This habit of body, Mr. Combe says, "is distinguishable by a round form of the body, softness of the muscular system, repletion of the cellular



CHARLES H. SPURGEON.

tissue, fair hair, and a pale skin. It is accompanied by languid vital actions, with weakness and slowness in the circulation. The brain, as a part of the system, is also slow, languid, and feeble in its action, and the mental manifestations are proportionally weak."

A person who has a predominance of this form of the Vital temperament is not favourably constituted either for physical or mental vigour. It gives a tendency to lethargy, laziness, indifference to active exertion of any kind, and from the stagnation it induces, and the over-indulgence of appetite, is liable to result in actual disease. When, however, a person has a good development of the Vital temperament as a whole,



that is, of both the abdominal and thoracic portions of it, as in our example (Fig. 2.) there is a good deal of general vital stamina and constitutional power. The animal functions are active, and there is an active sympathy with the physical, but with a fair development of brain, the tendency that way is not controlling. Such persons make good doctors, and are often natural healers (as was the case with the subject of our cut), from the amount of vital magnetism they possess.



JOSEPH LIVESLEY.

A good share of the Vital temperament is also essential to the orator, for without it the emotions are not lively and spontaneous, and there is not that capacity to get hold of the sympathies of an audience that is necessary to draw the speaker out and, at the same time, to give him the power to rivet the attention of his hearers. Mr. Spurgeon is a good type of this temperament, combined with a tolerably high



degree of the mental. The portrait of Joseph Livesley indicates a more purely Vital temperament.

The Vital temperament is generally predominant in children, as indicated by the round and full outlines of the infantile face and form. It is also generally the prevailing temperament, in combination with the Mental, in women.

We now come to the Mental or Nervous temperament. As the name implies it is determined by a predominance of brain and nerve, or that portion of the system called into exercise in the production of mind as such—thought, feeling, sensation, memory, &c. It is not necessary for our present purpose to describe the constitution of the brain further than to say that it is composed, for the most part, of a mass of nervous matter, and that it absorbs more of the life-element of the blood in proportion to its volume than any other portion of the system. It will be readily perceived, therefore, that a person with a large and active brain will use up more vitality than one with a smaller brain, and that, consequently, more nourishment, in proportion, will be required; or, if a proportionate amount of nutriment is not taken, that there will be less fulness and rotundity of form. In other words, there will be a tendency to thinness and leanness. This habit of body will have its parallel in the face, for the face is an index of the state of the whole system: not only its healthy, but its diseased condition are fully indicated in the face. Hence, where there is a predominance of the Mental temperament, the person is characterized by a frame relatively slight, a head relatively large, and "by fine, thin hair, thin skin, small, thin muscles, quickness in muscular motion, paleness of countenance, and often delicate health."

Persons with a high degree of this temperament are extremely susceptible to influences of every kind, are refined and delicate in feeling and expression, and easily disgusted with anything coarse or vulgar. They enjoy and suffer in the highest degree, and are subject to extremes of feeling. Their sympathies and antipathies are easily excited; and they experience a vividness and intensity of emotion, a clearness, a promptness, and a rapidity of perception and conception, and a love of mental exercise imparted by no other temperament. Such persons, consequently, are liable to overdo and prematurely exhaust their



Fig. 3.



physical powers, which at best are none too good. The portrait of the Rev. R. Watson (Figure 3) presents a good specimen of a highly mental temperament. A more susceptible type of organization, combined with clearness of thought and intensity of feeling, could scarcely be found. The portrait of Fanny Forrester indicates a high degree of the Mental, with but a moderate degree of the Motive.



FANNY FORRESTER.

It need scarcely be said that a somewhat even combination of the temperaments is the most conducive to health and to efficiency. "A well-balanced temperament," says Mr. Fowler, "is by far the best. That most favourable to true greatness and general genius, to strength of character, along with perfection, and to harmony and consistency throughout, is one in which each is strongly marked, and all about equally developed." An excess of the Motive, with a deficiency of the Mental temperament, gives power with sluggishness, so that the talents lie dormant. The Vital in excess conduces to physical power and enjoyment, but detracts from the mental and moral, so that there is a tendency to coarseness and animality. An excess of the Mental confers too much mind for the body, and often leads to an excess of exquisiteness and sentiment. An equable balance of the three conditions gives an abundant supply of vital energy, physical stamina, and mental power and susceptibility. Persons with such a constitution unite cool judgment with intense and well-governed feelings; great force of character and intellect with thorough consistency; brilliancy with depth; rapidity and clearness of thought with mental and physical endurance.

A talented authoress,\* writing on the subject of Temperament, says:—"No character can possess capacious powers

\* M. A. Schimelpenninck (*The Principles of Beauty*).



which does not combine two temperaments at least." (She doubtless means two temperaments in full development, for all persons have some degree of all the temperaments.) "Nor will the character ever be beautifully humanized or balanced when one of these temperaments is not active and the other passive, yielding together at once an active and a passive power, and in their united operations modifying each other so as to keep the character steady, and to form a due balance of activity and repose. Nor, again, can the countenance be truly beautiful without this harmonious variety. Where the countenance exhibits one temperament only, there will be a poverty of expression, and where there are two temperaments of the same order, there will always be a violent overcharge of nearly similar expression. If both temperaments be active, the countenance and character will exhibit a feverish irritability, and utter incapacity of calmness, repose, or stability, either bodily or mental. If, on the contrary, they be passive, then the expression will be languid, weak, and inanimate, wholly deficient in spirit, courage, and energy. It must, however, here be understood that such combinations of like temperaments may not only be perfectly harmonious, but that, by the great emphasis of their own style of expression, they may give the most powerful effect of beauty."

But when we have described the temperaments, and indicated their general influence or character, we have not exhausted all that must be taken into account in judging of disposition, &c., from the organization as a whole. It is very essential, for instance, to take into consideration quality of organization. By quality we mean something above temperament. Each of the temperaments may be of high or low quality. As all of them, however, take their character primarily from the brain, it will suffice to indicate the general form of cephalic development.



Fig. 4.

A large base of the brain generally goes along with an active Vital temperament, combined with the Motive. When this portion of the brain is developed at the expense of the higher faculties, there is a tendency to lowness of type; while in proportion as the head is higher and fuller in the frontal and coronal regions is the increase in quality manifest. In other words, quality of organization depends very much on



the direction in which the mind works. If to sensual gratification merely, the quality will be low; if to intellect, imagination, and morality, it will be higher.

A good idea will be obtained of our meaning by comparing the accompanying face (Fig. 4) with that above. In the case of the Rev. R. Watson the head is developed in the upper part, while it is narrow in the base. Hence, thought and feeling being elevated, the quality is high. In Marat there is no lack of the cephalic (Mental) temperament, but, the brain being very largely developed in the basal and posterior regions, and being low in proportion, quality is not high; and Marat, although he exerted a most powerful influence on the course of the French Revolution, was noted for the lowness and vulgarity of his tastes and proclivities. We shall have occasion to return to this subject in the sequel.

It should be said here, however, that, as a general rule, the amount of base there is to the brain may be judged of by the breadth of the face between the ears. If the face be broader at this part than above, it may be assumed that, *cæteris paribus*, there is a predominance of propensity over intellect. Where the lower part of the face is broad and heavy, the passions are generally active. That is, the posterior portion of the head is well developed.

Another important element to be taken into account in judging character physiognomically is the healthiness or unhealthiness of the organization; for idiosyncrasy is often as much determined by physiological or pathological conditions as by inherent mental qualities. For instance, peevishness, sourness of disposition, vixenishness, despondency, melancholy, lethargy, irritability, &c., are generally the result of a low state of health, or of some constitutional excess or defect; while cheerfulness, hopefulness, energy, activity, and evenness of temper are caused by a constitution that works without extreme ups and downs. How much the smooth motion of the wheels of society and the world depends on good digestion! Many an unjust, unkind, or impolitic act has been committed simply because the actor was suffering from a fit of indigestion, dyspepsia, or gout. In like manner, imperfect performances in other respects—in manual labour, in business, or in thought—often result from indifferent circulation, or from nervousness, consequent on too little exercise, or on sleeplessness.

The face is a perfect index to the state of health. Everyone knows a healthy face. It requires no expert physiognomist to point out the person who is enjoying robust health and the one who is suffering from ill-health; but when it comes to



particulars the general observer is at fault. We shall be able to show, however, in the next chapter, that the face indicates a great deal more than the general condition, or health, or the reverse.



## CHAPTER II.

## THE FACIAL POLES.

There are several important facial signs of character, or rather of health as affecting character, which must now be pointed out. They are the physiognomical "poles," as they are called, of the lungs, the stomach, and the heart. How important these are in the physiognomic art will be readily understood after a brief consideration of the effects on character of weak or strong digestive power, poor or good lungs, bad or good circulation.

We will take digestion first. The facial pole of this function is situate about half-way between the corners of the mouth, and the lower part of the ears, opposite the molar teeth, or in the middle of the cheeks.

Those who are full in that region have naturally good digestive powers, while constitutional dyspeptics fall in there, that is, are hollow-cheeked, or, as it is often popularly put, "lantern-jawed." The accompanying portrait (Fig. 5) indicates weak digestion. This is a condition of health very often present in literary men and brain-workers generally, and arises, in great measure from the nervous strain on the system, and the sedentary habits of this class of persons. The contrary condition is seen in Fig. 6, representing Meissonier, the French artist, who evidently enjoys good eupeptic capabilities.



Fig. 5.

It is also shown in the portrait of Victor Hugo. "This popularity," says Mr. Fowler (in "Human Science"), "shows why and how all the minutest shadings and phases of all the health conditions report themselves in the face; that is why the countenances of all proclaim so perfectly all their bodily conditions, including their precise existing states of health and disease; and thereby incidentally why a good complexion is a paramount condition of beauty, and beauty a sign of loveableness, because it indicates normality, and thus purity."

*Dyspeptic  
poles*



The polarity of the lungs is obviously connected with the face just where the hectic flush appears in consumption, and at the reddest part of the rosy cheeks of health. That this



Fig. 6.

the less tendency to consumption there is; and the thinner and smaller this muscle, the greater is the predisposition to consumption. Mr. Fowler says the sign is infallible,

hectic flush is caused by lung inflammation is demonstrated by its always accompanying it. That this particular part of the face is in sympathy with the lungs is proved by its being always pale whenever they are inert; red and rosy whenever they are vigorous and healthy; and hectic whenever they are inflamed.

In constitutional consumptives the face at this part is always sunken. The larger, when laughing, the muscular ridge running across the face from the nose to the cheek-bones, consumption there is; and the thinner and smaller this muscle, the greater is the predisposition to consumption. Mr. Fowler says the sign is infallible,



VICTOR HUGO.

whether in those from a consumptive stock or not. Those having a hollow beneath the eyes, where the hectic flush appears, and falling in just above or below the cheek-bone, and between it and the middle of the nose, are predisposed



to phthisis. Those, on the contrary, who are full there, are strong lunged.

Other signs of consumptive tendencies are a tall, slim figure, long fingers and limbs, flat, narrow chests, a stooping posture, a long neck, sharp features, light and fine hair, and cold hands and feet. Anything, therefore, that tends to counteract these tendencies is good for consumptive subjects. Plenty of air, exercise, and anything that tends to give natural stimulus to the bodily functions are the only panaceas in this terrible disease.

*Heart  
weak*

A strong heart or good circulation is indicated by the chin, the size, width, and downward projection of which betokens vigour in that organ. A large, long, broad, projecting chin is indicative of circulatory power, ardency of the animal functions, and strong passions; while a small, narrow, retreating chin is a sign of feeble circulation and tameness. There is a lack of communicative force in such a chin. The portraits of the King of Greece manifest weakness of this kind, and it is questionable whether he has sufficient power to lead and sustain the people over whom he rules in a difficult crisis of their existence.

Persons with a well-developed facial polarity of the heart enjoy excellent and uniform circulation, have warm hands and feet, seldom feel chilly, withstand cold and heat well, perspire freely, have an even, strong, steady pulse, and are little liable to sickness. The accompanying portrait of Catharine of Russia (Fig. 7) gives evidence of unusual power of circulation and general vital vigour.

When the chin is small there is a fluttering, feeble, and irregular pulse, and the person suffers from chilliness, even in summer. Those so constituted are also much affected by changes in the weather, and are subject to coldness of the extremities, and to heat and pressure on the brain. Mr. Fowler says they are likewise liable to brain fever, and to a wild, incoherent action of the brain, because the blood which should go to the extremities is confined to the head and vital organs. They are slow to recuperate when ill, and succumb much more readily to disease than persons with a large chin.

Old age is almost invariably accompanied by a prominent



Fig. 7



chin. The portraits of centenarians, with hardly an exception, present this sign of longevity in a marked degree.

Another indication of old age is a large, long ear, and this sign is all the more sure if accompanied by great length of profile from the chin to the crown of the head.

It does not follow that persons having these signs of longevity necessarily live to be old. It would perhaps be more accurate to say that the features indicated are signs that a person possessing them is of a long-lived family, and that with ordinary care and moderation in living he also can live to be old.

It will frequently be found, too, that persons with tolerably large heads are long lived. The explanation appears to be that, as the seat of life is primarily in the brain, the more room the brain-case affords to the essential functions of life, the better are the chances for its maintenance. Large-headed men will generally be found to have more endurance both mentally and physically, other conditions being comparatively equal, than the small headed. They may not wake up so soon, be so readily started, or show so much activity all at once as smaller-headed men, but they wear longer and do not tire so soon. As a man with a large heart has a better circulation than a man with a small one, so one with a large brain possesses a more equable and constant supply of nerve force, or of that which is more essentially the life principle than the blood, than one with a small brain. There are cases of idiots living to be old, but as a general rule they do not live to any great age.



## CHAPTER III.

## GENERAL PRINCIPLES.

The science of Physiognomy, if science we may call it, is based on the axiom that form is the outward expression of essential character or inherent quality ; in other words, that the same element, or thing, always manifests itself to the senses in the same unvarying manner, and that when there is any deviation, it is a sign that some other quality has been at work. Thus, the apple is always apple-form : whether crab or russet, it has the same general characteristics ; so that it is never mistaken for an orange or a pomegranate. So the acorn is always acorn shaped, and, put into the ground, it always produces an oak tree, never an elm nor a beech, nor what can be taken for such. Given substances always crystallize in a given form, be it cube, octahedron, or what not, never otherwise ; and the expert crystallographer will tell you at once whether a piece of rock is quartz, rock-salt, diamond, or fluor-spar by the form of crystallization.

As it is in rock life and vegetal life, so it is in animal life : shape invariably attests character. The fox, whether found amid Arctic snows, or beneath the Equator, is never other than fox-like. The cat, too, is everywhere cat-like, and the dog, dog-like. If they ceased to be so, they would cease to be what they are. The dog is dog-shaped because that is the form that expresses the dog-nature. Any change in outward form is the result of inward, essential change. We are told by naturalists that the dog is a modified form of the wolf : if we put a wolf beside a mastiff, or a Scotch terrier, we see how wide is the difference between them ; but that difference was one of mental growth, *not* it became one of form. Darwin has shown how domestication, by changing the habits of animals, and so by changing that which is at the back of all habits, mental, or brain, has produced endless modifications of their external features. All the domesticated animals afford instances in point, but none more than the pigeon and the dog. So great has become the divergence of type in the latter, that at first sight some of them hardly appear to possess the characteristics of a common tribe. Take the spaniel and the greyhound, for instance ; or the bulldog and the Newfoundland ; all, probably, from the same remote ancestry, though all so widely differentiated. No reasonable person



would attribute these extremes of outward confirmation to a "sport" of nature: we look upon them naturally as being in accord with inherent characteristics. Almost the dullest would perceive that the greyhound could run better than the pug, while the pug could, probably, yelp better than the greyhound.

Every part of everything bears an exact correspondence to that thing as a whole. Thus, tall-bodied trees have long branches and leaves; short-bodied trees, short branches and roots; and creeping plants, as the grape, honeysuckle, &c., long, slim roots, that run underground as widely as their tops do above. Correspondingly, long-handed persons have long fingers, toes, arms, legs, bodies, and heads; while short and broad-shouldered persons are short and broad-handed, fingered, faced, and limbed. When the bones on the hand are prominent, all the bones, those of the nose included, are



Fig. 8.

equally so, and thus of all other characteristics of the hand. One might write a whole chapter on the physiognomy of the hand, and perhaps in due course we may do so. Let it suffice here to say, that from the hand one may estimate the native power of the constitution. A firm, well-knit hand is sign of a tough hardy organization; while a loose, flabby hand betokens the reverse. Persons of a healthy, long-lived family have invariably hands of a tough, compact make, rather dry, and of a moderate temperature rather than hot; while those of a consumptive diathesis have hands more or less

clammy, flaccid, and with bones that seem ready to come apart.

Every part of the body bears a certain proportion to every other part. Thus the outstretched arms, in a well-proportioned person, measure the length of the body from foot to crown; the foot is one and a half times the length of the hand; the fore-arm and hand are the length of the leg from the knee to the sole. So the body will be found an exact



multiple of the head in length. In like manner, a well-balanced head and face are similarly proportioned in their parts. The breadth of the face (see Fig. 8) should be two-thirds of its length, measuring from the chin to the top of the forehead. When it is less than that there is a lack of those powers that give force and energy to the nature, as we shall see as we proceed; when, on the contrary, the breadth is greater than this, there is more than ordinary vigour in the action of those propensities. Then a line drawn through the corners of the eyes should equally divide the face longitudinally; that is, a line taken perpendicularly from the corner of the eye to the top of the head should be equal to one taken from the same point to the chin. If the former does not equal the latter it is a pretty sure sign that there is not a high type of mind. Again, the length from the chin to the nose should equal the space from the point where the upper lip and the nose join to the root of the nose. Broadly speaking, where such is not the case, and the lower part predominates over the latter, there is a preponderance of mere doggedness of will, obstinacy, or even stupidity, over executiveness, energy, and force, or *vice versa*.

There are persons with heads of one storey, or one storey and a half. So there are others with heads of a somewhat higher cast—two storey heads. They may be intelligent, well-bred people, with taste, imagination, and ideas; they are highly respectable, fashionable maybe, and even religious, but the world does not owe them much; they go with the wind

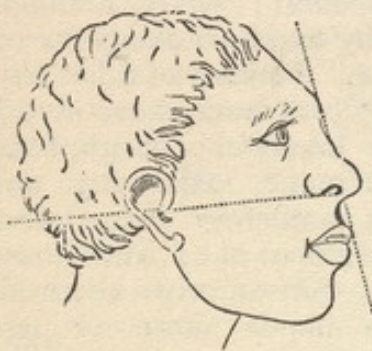


Fig. 9.

and float with the tide. To make the world's heroes, and reformers, and true "saviours of society," it requires another storey to the "dome of thought." Men with a fair third storey like that can afford to look down on the palaces of kings and emperors. If you would judge a man aright, therefore, observe what kind of an upper storey he has got, and whether it be well furnished.

In making our estimates of men and women, we do not sufficiently take into account how much head there is above the middle horizontal line in Fig. 8. We are guided by pretty or handsome faces, which frequently attest mere harmony of vital functions; or by the development of the forehead, which is a measure of intellect only; while the upper part of the head—the dome—is never taken



into account, although it is upon it that character essentially depends. In no respect does man differ so much from the lower animals as in this. Compare the head of any quadruped—even, of the dog, to which some attribute a large share of moral sense—with that of the lowest type of man, and see the difference in respect to coronal development, and then mark the difference between the lowest human type and the highest. The accompanying cut (Fig. 9) does not by any means represent the lowest race, and yet the dullest eye can see that the difference between him and Benjamin West (Fig. 10) is not one of type only, but of character. In proportion as the head is high and broad at the top, so are the aspirations lofty and wide-reaching; whereas the contrary is the case if the head be low.



Fig. 10.

Some idea of the comparative moral development of different races may be gathered from Fig. 11, the highest type of European being represented at one end, and the negroid at the other. Some time we may give a chapter on the physiognomy of the races, but to do so at present would lead us too far astray from our present purpose. Suffice it to say

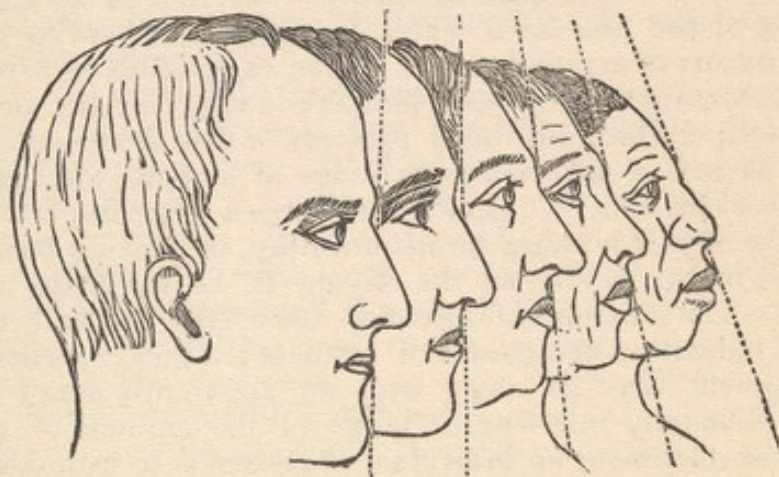


Fig. 11.—GRADES OF INTELLIGENCE.

that it is impossible to engraft upon such a people as is represented by the negro at one end of the scale a civilization that has been attained by the Caucasian at the other end. They may develop to it in time, but it is a question of brain-growth



rather than of the acceptance of forms. It must not be supposed, however, that the Negro and the Caucasian are always as far apart as here represented; for while there are some Caucasians of a degraded type, there are Ethiopian races that rank, in regard to intelligence, very little below Europeans.



KRELI, A KAFFIR CHIEF.

The Zulus, and allied races, are an instance in point. Some of their head men are noted for their superior intelligence; and if we measure Krelli, the Kaffir Chief's head, we shall see that it compares favourably in regard to height with the highest Caucasian types.

Of course it is not here a matter of moral development only; there is a difference of intellect, too, and as we are still treating of the face as a whole, it will be well here to speak of the means of arriving at the degree of intellect as a whole. It is customary to judge of a person's intellect by the amount of smooth surface his head presents on the front—which is about as safe a criterion as to judge of a man's strength by the size of his ears. A person may show a large frontal space destitute of hair because he is unhealthy, or because baldness "runs" in the family, as the saying is, or for many other causes. The amount of forehead uncovered by hair is no certain indication of amount of intellect; a good intellectual development may go along with an apparently small forehead. The only sure way to judge of the amount of intellectual development an individual possesses is to estimate the breadth of the forehead from temple to temple, and its depth from the centre of the supra-orbital ridge to the ear. Another method of judging of the intellect, not without its value, is what is known as Camper's angle, though, as the degree of intelligence depends upon many other conditions



besides those indicated by this mode of measurement, it cannot be accepted in the extended sense claimed for it by its author.

What, then, is Camper's angle? This ingenious savan, on comparing certain antique gems with imitations by modern artists, found that the latter had failed to obtain the effect in their heads which the ancient ones possessed, from not throwing them sufficiently forward to make a line touching the forehead and the teeth nearly perpendicular. He conceived that when he drew a profile so that the forehead and the lips touched the perpendicular line (Fig. 12), he obtained the characters of an antique head. Should he, on the other hand, let this line fall back, and accommodate the outline of the head to it, he diminished the beauty and perfection of the form and the expression of intelligence. Thus, if the said line formed an angle of seventy degrees with a line carried from the opening of the ear to the base of the nose, it represented the head of a negro: while, if it declined still further, by the retreating of the skull, it presented the facial angle of an orang-utan, and so down to the lowest animal forms. The heads of Europeans he found to form an angle of about eighty degrees, and that a character of sublime and more than human beauty was given by the ancient artists to the heads of their gods by making the angle still greater, amounting in some cases to one hundred degrees.



Fig. 12.

It should always be borne in mind, however, in making deductions from this angle, that the falling back of the facial line may depend upon either of two things, or upon both combined, and that the character of the angle is determined by these conditions. It may depend upon the projection of the jaws simply, or upon such projection together with the recession of the forehead: a small facial angle may also depend upon the falling back of the forehead alone. Hence it is possible for two persons to have an equally small facial angle, and yet to manifest different grades of intelligence. In the one case there may be a strongly prognathous jaw, like that of the negro, with a fair development of the frontal lobe of the brain; while in the other there may simply be a very retreating forehead; the former would indicate a fair amount of intelligence with a high degree of animality (should the prognathous character be in excess) while the latter would



indicate partial or complete idiocy. Other things being equal, however, it may be accepted as a good practical rule that the smaller the facial angle, the lower the degree of intelligence: and the greater the angle, up to ninety, or perhaps one hundred degrees, the higher the grade of intelligence.

The next feature of the head and face which calls for treatment is the hair—a great deal depends on its quality, colour, and amount. Our remarks under this head would have come very naturally into the description of the temperaments, but we preferred to treat of some other general matters first.



M. CHATRIAN.

The quality of the hair agrees with that of the bones, muscles, and skin, and is therefore indicative of the quality of the organization as a whole. Coarseness of hair is a sign of a coarse, rough organization, and fineness of hair, of delicacy and susceptibility. The relation between colour and strength is well understood in its application to the lower animals. Dark horses, for example, are said to have better constitutions than white and gray ones. Black hair indicates strength and a predominance of the bilious temperament. Persons with black hair have generally great intensity of feeling. Red hair is a sign of ardour, passion, and quickness of temper, and indicates the sanguine type of the vital temperament.



Auburn hair is found most frequently in connection with the lymphatic type of the vital, and indicates delicacy and refinement, and in cultured minds, fine, moral, and intellectual susceptibilities. Dark brown hair combines the strength of black with the susceptibility of light hair.

Lank, straight hair indicates poverty of organization, and a staid, set, unimaginative character. Curly hair accompanies vivacity and sprightliness of disposition, and a quickly recuperative temperament. Wavy hair partakes somewhat of the same characteristics; it indicates also an imaginative, genial tone of mind. Persons who have thick hair, growing down upon the forehead, are of a choleric disposition. The heads of children are generally sparingly provided with hair, and are bald just above the forehead, until susceptibility to the influences of temper is developed; at which period of life the natural covering of the head becomes abundant, and grows down upon the forehead, so as to lessen, often to a considerable extent—what, as before stated, is usually taken for the measure of intellectual capacity, a clear forehead. These apparently low foreheads, covered with a shaggy growth of hair, often hide great abilities. When the hair is strong as well as profuse in quantity, growing like a bush over the forehead, it indicates a sanguine, excitable, even volcanic character. A man with a head of hair like that of M. Chatrian, the French novel-writer (in conjunction with M. Erckmann), could not be a tame common-place character. Another instance in point is afforded by the cut (Fig. 2) on page 3. It is the likeness of John Brown, the anti-slavery martyr of Harper's Ferry. Such a man's feelings and convictions must burn their way through, whatever may come of it.



## CHAPTER IV.

### THE NOSE.\*

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The nose, being the most prominent feature on the face, ought to have some character in it, and it is generally conceded that it has. Lavater, than whom no one has a higher reputation as a physiognomist, attaches a great deal of importance to that organ. A nose physiognomically good, he says, is of unspeakable weight in the balance of physiognomy, and can be outweighed by nothing whatever. It is the sum of the forehead, and the root of the under part of the countenance. Without gentle archings, slight indentations, or conspicuous undulations, there are no noses which are physiognomically good, or intellectually great. Without some slight sinking in or excavation, in the transition from the forehead to the nose, though the nose should be considerably arched, it is impossible to conceive any noses to be physiognomically great.

Lavater goes on to say that noses that are much turned downwards are never truly great. They indicate thoughts and inclinations always tending to earth ; a close, cold, heartless, incommunicative disposition ; often combined with malicious sarcasm, ill-humour, and an hypochondriac or melancholic temperament. When arched in the upper part, they are fearful and voluptuous. Noses somewhat turned up at the point, and conspicuously sunken at the root (or top), under a slightly perpendicular rather than retreating forehead, indicate a nature inclined to pleasure, ease, jealousy, pertinacity ; though the person may at the same time pos-

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\* So significant is the nose, that an entire treatise would be needed for the full development of its symbolic character. Describe to me a tame, feeble driveller—one who starts at his own shadow, who turns like a weather-vane with every gale that blows, who, if he forms a purpose, flees away from his own conception, and fancies that the breath of zephyr is the voice of a lion roaring in his path : tell me of such a timid changeling, and though I may never have seen him in the flesh, I shall be able to form a fair idea of his features, or to affirm at least that he has not the nose of a Cæsar Borgia or of a Wellington. It will infallibly be limited in size, and display the waving lines of indecision in its shape. If it have any bridge at all, there will probably be a concave line below it, and assuredly a similar curve above ; and its whole contour will contrast with this feature as it appears in the portrait of Luther, so famed for his lion-hearted courage.—*The Mind in the Face.*



sess refined sense, eloquence, benevolence, and considerable talent.

Noses, he says further, which have on both sides many incisions or lines, that become more visible on the slightest motion, and never entirely disappear even in a state of complete rest, betoken a heavy, oppressive, sometimes hypochondriac, and frequently a maliciously knavish character. Noses which easily and continually turn up in wrinkles, are seldom to be found in truly good men, as those which will scarcely wrinkle, even with an effort, are in men consummately wicked. When noses, which not only easily wrinkle, but have the traces of those wrinkles in them, are found in good men, these good, well-disposed men are half fools.

Turned up noses, in rude, choleric men, under high, in the lower part arched, intelligent foreheads, with a projecting under-lip, indicate a usually insupportably harsh and despotic character. A hundred flat, snub-noses may be met with in men of great prudence, discretion, and abilities of various kinds. But when the nose is very small, and has an inappropriate upper lip, or when it exceeds a certain degree of flatness, no other feature or lineament of the countenance can rectify it.

These "notes on noses" of Lavater, though somewhat general, are in the main very true; but we want something more definite in order to make the study of the face very profitable. There are one or two good rules for judging of the nose, which should be borne in mind. The short or upturned nose is apt to receive rapid impressions, and of course to lead to correspondingly rapid emotions; and it therefore indicates the rapidity with which they are sought. The long and drooping, or over-hanging nose is apt to receive impressions slowly, and of course is correspondingly tardy in causing emotions. Width of the nose indicates the permanence of its function; its height, their intensity.

A large nostril, by the way, is indicative of good lung-power. Some people forget that "God breathed into his *nostrils* the breath of life:" they seem to think He breathed into the *mouth*, as they always breath through the latter organ instead of through the nose. Probably more consumption is traceable to this one habit than to almost any other cause, barring, perhaps, this—that our Christianity requires us to have so many poor always with us, and not unfrequently with bad shoes. The Indians, Catlin tells us, early train their children to use the nose for breathing; compelling them to do so from infancy by pressing their lips to whenever they fall apart in breathing, and he adds the significant fact that con-



sumption is almost unknown among the race. It will be observed that consumptives have generally pinched-up noses.

It was observed in a previous article that the proper proportion of the length of the nose to the face is one-third. In the Caucasian this is the average length; in the Mongolian the average is about one-fourth, while in the Ethiopian it is somewhat less (See figs. 18 and 19); and in just about the same relative proportions are those races developed. The Ethiopian race is, as it were, still in infancy, and the Ethiopian nose is that of childhood; the Mongolian race has come up into youth; only the Caucasian has attained manhood.



Fig. 18. Caucasian.

The nose may be classified as follows:—

1. The Roman Nose,
2. The Greek Nose.
3. The Jewish Nose,
4. The Snub Nose, and
5. The Celestial Nose.

This classification is based on the profile alone, and there may be almost endless modifications of these five types.

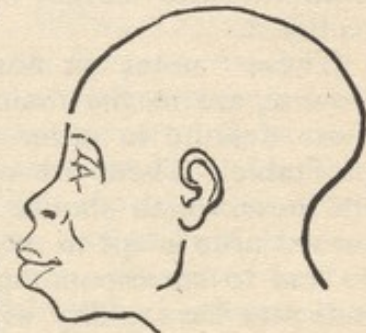


Fig. 19. Ethiopian.

The Roman is the executive, aggressive nose—the nose of the conqueror (Fig. 20). The portrait of Wellington presents a good example of it, and, indeed, it is not uncommon to hear it designated the Wellington nose. The likenesses of all great military leaders, from Hannibal downwards, present strong types of this form of nose. A living example may be found in one who is at the head of a large but peaceful army—namely, the Salvation Army, whose chief and originator, General Booth, possesses a strongly marked Roman nose. It is, as we shall see by-and-by, the nose of attack, and it is Mr. Booth's mission to attack sin.



Fig. 20.

The Greek nose (Fig. 21) indicates refinement artistic taste,



and love of the beautiful. It is the nose, as the name implies, that formed the national Greek type, in which race the instinct for the beautiful in art and nature reached its highest development. "The owner of the Greek nose," says the author of "Notes on Noses," "is not without some energy in the pursuit of that which is agreeable to his tastes; but, unlike the owner of the Roman nose, he cannot exert himself in opposition to his tastes." It is not uncommon to find this form of nose both in women and men; it is especially beautiful in women. The noses of poets and artists often have the form, or manifest a tendency towards it.



Fig. 21.

Fig. 22 presents the common form of the Jewish nose, although it is by no means peculiar to the Jews, who possess this form of profile in common with the Syrians. It is a marked characteristic of the Bedouin Arabs, as it was also of the Ancient Phœnecians, of whom we have portraits on Egyptian monuments. This type of nose indicates a keen, apprehensive, wary, suspicious character. It is, above all others, the cogitative or deliberating nose, and betokens a disposition to make schemes and study men.

The Snub nose indicates more or less a state of undevelopment (Fig. 23). We do not find it on the faces of conquerors, nor often on the faces of artists. It has been said that it cannot be an historical nose; but this is a mistake. The Snub has made its mark on history as well as the Roman and the Greek.

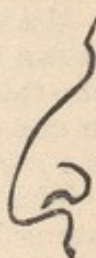


Fig. 22.

The nose of Socrates was a confirmed Snub, combined, perhaps, with a little of the Celestial type, and few historical figures stand out so prominently as he. According to some portraits, Rabelais also possessed this form of nose: surely a sufficiently historic figure. The Snub nose is not incompatible with a good deal of insight and humour.



Fig. 23

If a trifle be added to the Snub, and it be given a turn upwards in addition, we have the Celestial nose (Fig. 24). It is the exact opposite of the Jewish nose, being concave where the latter is convex. The nose pre-eminently of childhood, it is very common in women, and is not without its beauty. It indicates an inquiring, inquisitive mind, in character with the receptive nature of the child-mind, and is a kind of note of interrogation on the face. The *nez retroussé*, as it is sometimes called, must not be confounded with noses of



Fig. 24.



other classes, which simply turn up a little at the end. The true Celestial presents a continuous incurvation from the root to the tip.

Such are some of the more marked outlines of noses. What then is the general significance of the nose as a factor in physiognomy? To put it into a couple of words, we may say that the nose indicates the *initial bent* of the mind. It does not necessarily tell anything about the quality of the mind, or about its inherent power or strength, but simply the primal direction in which it acts. Why it is so we cannot tell, although that there is a why cannot be doubted. Perhaps some day we may be able to tell the reason why physiologically. Sir Charles Bell did something towards a solution of this question, and Mr. Darwin had also added his observations on the subject; but there is yet a wide field to explore. In lack, however, of being able to give the physiological reason for this or that form of nose, we must be content to accept what observation has succeeded in discovering. This we shall endeavour to do in our next article.

We will next speak of the Apprehensive nose. It has been shown that the best proportioned and most beautiful noses are one-third of the length of the face. Many noses vary, some in one way and some in another, from this proportion. There is a corresponding variation of character.

The perpendicular length of the nose from the root downwards (see fig. 25, *a b*), indicates the quality of *Apprehension*. The term, however, does not express very perfectly the nature of the trait to which it is applied. The faculty of which it is the sign imparts, when fully developed, not only quick apprehension, which—acting with Caution—keeps one on the alert and ever on the watch for dangers ahead, and is not unfrequently connected with keen insight into character; also with a forecast that anticipates the future with respect to the intentions of men, and the turn events will take. When in excess it betokens suspicion and distrust. Indeed, the word suspicion itself would not be an inappropriate name for the quality, but that it is generally used in a bad sense.

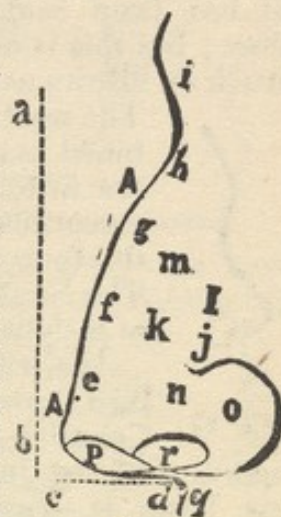


Fig. 25.

An undue downward extension of the nose, caused by an excessive development of Apprehension (Fig. 26) forms what has been called the Melancholy nose, which indicates a



tendency to despondency and gloom. This type of nose was a marked feature in Calvin, Knox, Dante, &c.

The horizontal length of the nose from the lip outwards (Fig. 25, *d c*) is the sign of Inquisitiveness. When the sign of Apprehension is small and Inquisitiveness is large, the nose is inclined to turn up, as it commonly does in children, who are very inquisitive, but have, in general, very little suspicion (see Fig. 24).

Persons with this sign large are of an inquiring disposition, ask a great many questions, and are fond of seeing and examining for themselves. They not unfrequently have great memories, but they are not very scientific in their attainments unless the trait is accompanied by Apprehensiveness, which is more inclined to question the value of facts.

Where both Apprehension and Inquisitiveness are large, the one striving to extend the nose perpendicularly, the other pushing it out horizontally, there sometimes occurs a thickening of the end of the nasal organ, forming what is often designated a "bottle nose."

A thickened or swollen condition of the end of the olfactory organ often arises from an irritated or inflamed condition of the internal organs, caused by a too great addiction to the bottle. But in this type of nose, form is invariably accompanied by colour, as in the case of the famous nose of Bardolph.

"When thou ran'st up Gad's-hill," says Falstaff to his follower, "in the night to catch my horse, if I did not think thou hadst been an *ignus fatuus*, or a ball of wildfire, there's no purchase in money. O thou art a perpetual triumph, an everlasting bonfire light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern; but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's shop in Europe. I have maintained that salamander of yours with fire any time for these two and thirty years; heaven reward me for it!" The true bottle nose is a costly luxury.

The prominence of the nose undoubtedly indicates strength, energy, power. Prominent noses are of different forms, according to the relative development of different parts of the ridge. In all of them we find a disposition to fight, dispute, contend, overcome, or in one form or another manifest a combative spirit. According to Dr. Redfield, Combateness has



Fig. 26.

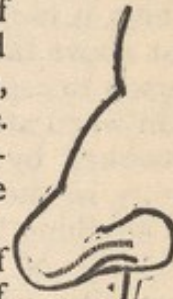


Fig. 27.



three forms of manifestation, namely, Self-Defence, Relative Defence, and Attack. Noses, therefore, in regard to the prominence of the ridge, may be divided into :—

1. Defensive noses,
2. Irritable noses, and
3. Aggressive noses.

The sign of Self-Defence is indicated by the anterior projection of the nose just above the tip (Figs. 25 *e*, and 28), caused by the prominence of the nasal bone at that point. This trait manifests itself in the disposition to stand upon the defensive, and when in excess to oppose, contradict, and be always on the opposite side. One with this faculty predominant is indisposed to be touched or leaned upon ; is easily provoked, and has a stronger dislike to interference than people in general. On his own ground he will fight to the death, and in argument is pretty sure to have the last word. Its national manifestation finds expression in the adoption of the motto : "Defence not defiance."

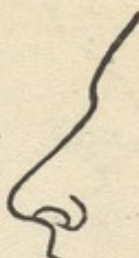


Fig. 28.

The faculty of Relative Defence or the disposition to defend others, is indicated in the ridge of the nose, at the middle part, just above the sign of Self-Defence (Fig. 25 *f*). It disposes a person to espouse the cause of others, and to be their champion when attacked. As one with large Self-Defence is easily provoked by anything like encroachment upon his individual rights, so one with large Relative Defence is easily irritated by anything like encroachment upon the rights of others, particularly of women, children, or the weaker portions of humanity, who are not well qualified to defend themselves. In persons of a highly nervous temperament it often leads to excessive irritability.

The faculty of Attack, constituting the aggressive nose, is indicated in the upper part of the ridge of the nose, just above the sign of Relative Defence (Fig. 25, *g*). As the name implies, it gives an aggressive disposition. One with the sign large loves to attack, to rouse up strife, to make war in one way or another. A pugnacious individual—one who is in the habit of "picking quarrels," as it is said—has this sign large. Such a person is provoking and vexatious, particularly to those who have large Self-Defence and Relative Defence. He does not allow others to remain quiet in their persons or opinions. If he be a vulgar, gross man, he attacks their persons ; if an intellectual, refined man he attacks their opinions, and is a "controversialist."

The Romans had the combative faculties very large, par-



ticularly Attack, as shown in their aggressions, and as indicated in the form of their noses. In the English face we see the aggressive nose, in the French the Irritable, and the characters of the two nations agree with these characteristics. The English have been an aggressive, conquering people, the French more a liberating, championing people.

Turning now to the base of the nose, but looking at it still in profile, we observe that the line of its horizontal projection varies almost infinitely, and that while in some noses the septum or partition betwixt the nostrils is entirely hidden by the alæ or wings, in others it extends below them, and that its outline varies also in different individuals. It is important to know what these varieties of form signify. In the downward extension of the septum is indicated the power of discovering, analysing, and combining—three very important intellectual faculties.

The faculty of Discovery is indicated by the downward length of the anterior portion of the septum, as indicated by Fig. 29. It gives the disposition and ability to invent and discover, and a love for new things. Those who possess the sign are inclined to think for themselves more than those who do not have it, and their originality will accord with the general cast of mind and other strong faculties. "With some," says Dr. Redfield, "the power of Discovery will lead to inventions in the arts; with others to discoveries in science; with others to new ideas in theology; with others to originality in common business matters; with others to finding things that are lost; with others to expeditions of exploration and discovery; and with others to originality in everything."

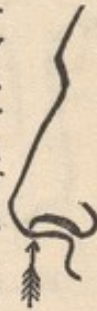


Fig. 29.

The faculty of Combination has its sign just behind Discovery, and is indicated by the length of the middle of the septum, as indicated in Fig. 30. A person with the sign large is capable of combining and generalising; whereas a person with it small is deficient in these powers. Combination gives facility in connecting words as well as ideas, so that a person endowed with the faculty has the ability to discourse connectedly and at length.

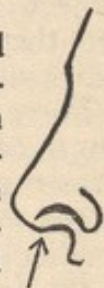


Fig. 30.

Analysis is indicated by the length of the posterior part of the septum, where it joins the lip, and when large it causes a prominence of the top of lip, as shown in Fig. 31. The faculty is large in those who manifest an ability to find out the constituents of things in either mental or physical science. The faculty gives great penetration



into the inner essence of things; and one who has it large makes distinctions, and perceives and reasons with much more minuteness than one who has but little of it. The length of the part of the septum indicating the faculty of Analysis may be accurately observed by pressing the finger against it, and seeing how far it descends.

In the last three traits we have been dealing with the downward projection of the septum: in the next organ it is the breadth we have to do with. The breadth of the middle portion indicates the faculty of Metaphor. To be seen properly the sign should be observed from below. One with it large is fond of figures of speech and all kinds of imagery.

The curving of the wing of the nostril upon the septum (Fig. 25, *q*) indicates the faculty of Analogy. When large it causes a shortening of the posterior part of the opening. The faculty of Analogy gives the ability to see minute relations existing between things, as between the life of the plant and the life of man, or the brute; between leaf and lung, wing, fin and arm; and has been the inception of many a discovery.

Comparison is indicated by the widening of the anterior part of the wing of the nose where it joins the septum (Fig. 25, *p*). It shortens the nostril opposite to Analogy. As the name implies, it indicates the faculty to compare, to put things side by side and note their resemblances and differences. One with the sign large is not satisfied with only one view of a thing or subject. It is, as a rule, larger in women than in men, and they generally judge of things relatively, rather than individually.

There are two qualities indicated by the perpendicular length of the wing of the nose, Example and Imitation. The former gives downward length to the anterior part of the wing (Fig. 25, *n*). It sometimes forms a perpendicular ridge on that part of the nose. Example is the teaching faculty. It delights to set a pattern for others to imitate.

The sign of Imitation gives downward length to the posterior part of the wing (Fig. 25, *o*). When large there is a marked depression of the part, as shown in Fig. 33.

The height of the upward curve of the wing of the nose (Fig. 34) is according to Redfield the sign of the faculty



Fig. 31.



Fig. 32.

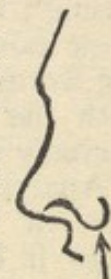


Fig. 33.



of Reasoning *à priori*, or from cause to effect. A more depressed and forward projecting curve indicates, according to the same authority, the faculty of Reasoning *à posteriori*, that is from appearances to causes; not unfrequently the two signs are combined.

The student of physiognomy will ere this have noticed that the tip of some noses presents two lateral prominences, as in Fig. 35. These constitute the sign of Correspondence. When large it makes the nose appear as if divided in two. Even when not immediately perceptible to the eye, it is readily detected by the touch. Persons with this trait large are keen in their perception of the fitness of things, and severe judges of the propriety of manners, speech, and conduct.



Let us now take a front view of the nose. It will be observed that some noses are wide nostrilled and have expanded wings or alæ (Figs. 36 and 37) while others (Fig. 38) are narrow. So some are thick while others are thin. In these features, too, it will be found corresponding traits are reflected. (Figs. 36, 37, and 38).

Take the nose represented by Fig. 36. Its foremost feature is Secretiveness. This is indicated by the breadth of the wings of the nose next to the face (Fig. 39, *a b*). This is in accordance with the physiological action of this faculty, which tends to shut the mouth and expand the nostrils. The sign is large in the Negro, the Chinese, and in

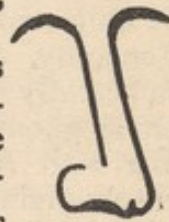


Fig. 35.



Fig. 36. It is generally a marked feature in successful speculators, financiers, and merchants.

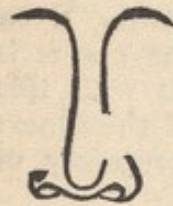
The breadth of the nose forward of Secretiveness (Fig. 39, *d*), and embracing the anterior half of the wing, indicates the faculty of Confidence. It stands, as it were, in opposition, or as a balance to, Secretiveness or Concealment, and marks a confiding disposition. Women are very frequently found with both signs large, and they show the corresponding traits, manifesting considerable power of concealment towards the world in general, but being frank and confiding towards those they love.



Fig. 37.



Acquisitiveness, or the love of gain, is indicated by the thickness of the nose above the wing and opposite to the sign of Self-defence (Fig. 25, *j*). The Jewish nose, viewed from the front (Fig. 37) generally shows it large. The portraits of Peabody, Mason, and other millionaires show this sign large. There is a certain amount of fitness in seeing the sign of this faculty near to those of the Combative or Executive faculties (Self and Relative Defence); and when these faculties are in excess and not restrained by the moral faculties, they lead to a grasping, overreaching, miserly disposition.



Above the sign of Acquisitiveness and opposite Relative Defence (Fig. 25, *k*) is that of Economy, also prominent in the Jewish race, and in the French and German more than in the English people. The disposition and ability to keep or save does not always accompany the desire to get. The one is frequently found in women without the other. A more easily recognisable sign of economy is seen in the double chin.

The Love of Dress or Clothing is said by Dr. Redfield to be indicated by the breadth of the nose immediately above Economy, and opposite the sign of Attack. The name sufficiently indicates the trait. Two more signs of the same physiognomist may be pointed out—the Love of Water, in a line with Attack and Clothing, but merging towards the cheek, giving a fulness there; and Architecture, on the ridge of the nose above Attack, forming, with a medium development of the signs of Attack, and Relative and Self Defence, the Greek nose.

A few remarks briefly summing up the qualities of a good nose may not be out of place before quitting the subject of nasology. It has been said above that a well-proportioned probosis should be about one-third the length of the face. It was also stated in a previous chapter of these articles on "The Face as Indicative of Character,"\* that a well-proportioned face should be two-thirds as broad as it is long. The same proportion applies to the nose. A well-balanced nasal organ should measure in breadth (from *a* to *b*, Fig. 39) about two-thirds of its length from tip to root. If there is a falling off from these pro-

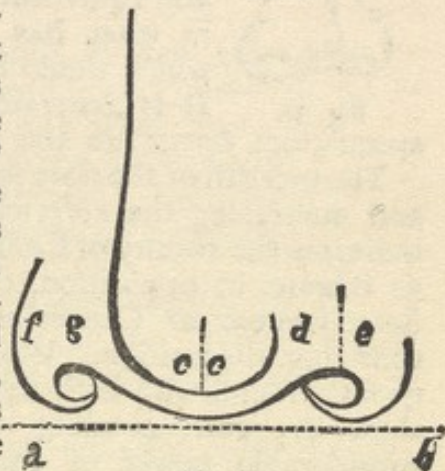


Fig. 39.

\* See Chapter III.



portions there is a corresponding lack of balance of strength. Thus, if the breadth exceeds two-thirds of the length—and in the Jew, the Negro, and the Chinaman we often see the breadth of this organ equal its length,—there is an excess of the selfish propensities (avarice, duplicity, &c.) over the higher faculties. If, on the other hand, the nose at this part be narrower than the above proportion in relation to its length, there is a corresponding weakness in regard to the prudential qualities of economy, discretion, &c.

So there should be a certain proportionateness of the tip of the nose to its length and breadth. It is less easy to define the exact proportion, but a trained eye will readily detect when a probosis projects more, or is sharper, than harmony of development would lead us to expect. When it is too projecting there is, of course, an excess of Self-defence, and a marked *noli me tangere* disposition. When it is sharp-pointed as well, indicating a nervous temperament, there is considerable asperity of temper. If the end of the nose be tinted also with varying shades of either red or blue, indicating that the stomach is in an inflamed, or otherwise morbid condition, there is an irascibility of disposition that it is not well for either man or beast to encounter.

We would advise neither young man nor maiden to wed with one so constituted nasally. There is comfort and length of days in a well-rounded nose, even though it be slightly puggish; whereas when a blue-pointed nose enters the door peace and ease of mind fly out of the window. It were better to put such a nose on the grindstone at once than to take it home with you; otherwise, provide yourself with the patience and philosophy of Socrates.

When the nose is fairly proportioned both as regards length and breadth, and when the signs of Inquiry, or Inquisitiveness, and Apprehension, or Suspicion, are about equally balanced, we have what may be designated the Shrewd nose—the nose of the statesman, politician, diplomatist, the philosopher, originator, and organiser, the planner and thinker. Among those having noses of this class may be mentioned Thomas Carlyle, Wm. Ewart Gladstone, John Bright, Charles Dickens, Thackeray, &c.

The author of "Notes on Noses" has made a class of this "shrewd" type of nasal organs, calling it the Cogitative. He regards it as indicating a mind having strong powers of thought and given to deep and close cogitation. He says:—

"This nose long puzzled us. We found it among men of all pursuits, from the warrior to the peaceful theologian. Noticing it more particularly among the latter, we were at



one time inclined to call it the religious nose ; but further observation convincing us that that term was too limited, we were compelled to abandon it. We were next, from seeing it frequent among scientific men, disposed to call it the philosophic nose ; but this was found to be too confined also, as, in the modern acceptation of the term, it seemed to exclude the theologians, and we moreover traced it accompanying other and very different conditions of mind. It soon became manifest, however, that it was noticeable only among very first-rate men (men of the very highest excellence in their several departments), and that search must be made for some common property of mind which, however directed by other causes, would always lead to eminence. It appeared to us that this property was deep, close meditation, intense concentrated thought, eminently 'cogitative' in fact ; and, therefore, we adopted this term, which permits to have included in it all serious thinkers, whatever the subject of their cogitations."

The reader will judge in how far this idea agrees with our own. The form indicated is certainly one of the strongest (intellectually speaking) and most masculine of noses ; but it does not always "lead to eminence," being borne by many excellent men and women in very humble spheres of life.

It should be noted that a strongly formed nose—even a Roman—is not indicative of strength of character unless supported by the other features of the face, particularly by a strong chin. A short, retreating chin is invariably a sign of weakness, and the weakness is often the more marked where there is a prominent nose. The absence of a long chin and the presence of the Roman nose is therefore typical of weakness rather than strength. Any number of portraits of great men may be examined and it will be found that real greatness is never portrayed either with a weak nose or a weak chin, but oftener with a feeble nose than with a feeble chin. The Duke of Wellington, whose portrait presents a fine example of the nose of Attack, or the Roman nose, shows a fine balance between the latter organ and the chin. In like manner the influence of a strong nose may be counterbalanced by a weak mouth, or by a weak ear, though the latter is not of so much importance, being more an indication of vital strength and stamina than of force and energy.

In judging of character from the nose, it is very essential that the influences of temperament\* should be taken into account, as also the influences of the intellect as indicated by the development of the frontal lobe of the brain ; for the more

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\* See Chapter II.



particularly dynamic faculties take a good deal of their character and direction from the intellectual bias of the mind.



## CHAPTER V.

### THE MOUTH AND LIPS.

Whatever is in the mind, says Lavater, is communicated to the mouth, and if we consider its mobility, with the ever-changing state of the mind we shall readily grant that there is much truth in the assertion. Our mental condition sooner communicates itself to the mouth and lips than to any other organ. The character of the mouth depends chiefly on the lips, although not a little on the teeth; of which Lavater remarks that small, short teeth are observable in adults of extraordinary strength; but in such cases they are seldom of a pure white. Long teeth, he opines, are certain signs of weakness and pusillanimity.

"As are the lips so is the character," is the dictum of the Father of Phisognomy. Firm lips, firm character; weak lips, and quick in motion, weak and wavering character. Well-defined, large, and proportionate lips, the middle line of which is equally serpentine, though they may denote an inclination to pleasure, are never seen in a bad, mean, common, false, crouching, vicious countenance. A lipless mouth, resembling a single line, denotes coldness, industry, a lover of order, precision, housewifery; and, if drawn upwards at the two ends, affectation, pretension, vanity, and malice. Very fleshy lips must ever have to contend with sensuality and indolence; the cut-through, sharp-drawn lip, with anxiety and avarice.

Calm lips, well closed, but without constraint, and well delineated, betoken consideration, discretion, and firmness. A mild over-hanging upper lip generally signifies goodness. There are innumerable good persons also with projecting under lips, but the goodness of the latter is rather cold fidelity, and well-meaning, than warm, active friendship. A closed mouth, not sharpened nor affected, always indicates courage and fortitude; the open mouth betokens complaint, closeness, endurance.

These are some of Lavater's dicta with reference to the mouth. He is also of opinion that all disproportion between the upper and under lip is a sign of folly or wickedness, and it is very certain that the wisest and best men have well-pro-

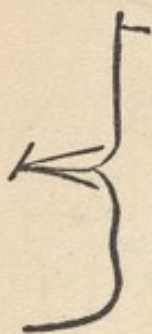


Fig. 40.



portioned upper and nether lips. We shall see how true these discriminations are as we proceed.

To begin with generals before going to particulars, it may be said that a large mouth denotes more character than a small one. Indeed there are few features of the face that indicate more character than a good large mouth. Of course it must not be immediately concluded from this that a big mouth is necessarily a good mouth. There are mouths and mouths. The Germans have two words for the mouth: *Mund* and *Maul*. The former indicates an organ around which play good nature, mirth, humour, modesty, dignity, patience, and all the affections; the latter indicates an opening in the face for the reception of unlimited comestibles; in other words the former is a distinctly human organ, while the latter is possessed in common with the lower animals.

It should be observed that the mouth is the seat of no mental faculty: it is simply a kind of registering screen whereon are written, in infallible characters, the existing state of the mind, more particularly in regard to the feelings and propensities. The more the proportions of the mouth agree with the other features of the face the better it is. Every countenance is stupid, the mouth of which, seen in profile, is so broad that the distance of the eye, measuring from the upper eyelid to the extreme corner of the mouth, is only twice that breadth. There is stupidity, too, in the countenance, the under part of which, from the nose downwards, is divided by the middle line of the mouth into two equal parts (Fig. 40). The greater the angle is which the profile of the eye forms with the mouth, seen in profile, the more dull and feeble is the understanding (Fig. 41). There is dulness and stupidity, too, in the face in which the distance from the corner of the eye to the middle of the side of the nostril is shorter than from thence to the corner of the mouth.



Fig. 41.

Mr. Alexander Walker's system of physiognomy, based on physiology, contains some general observations which will be found to agree very closely with the more minute details which we shall have to give hereafter. He starts from the assumption that the lips, together with the tongue, are the proper organs of taste, and that the former, therefore, may be considered as indicating its extent, accuracy, and delicacy, and consequently the passions which are so intimately connected with it.



Large lips indicate greater capacity in regard to taste and its associated desires. Hence in the negro, who excels in that sense, the lips are greatly developed. Narrower lips always indicate less capacity of taste and of the associated propensities. The vertical extent of the lips denotes the intensity of these functions; their width, the permanence. Lips with coarse, irregular, and ill-defined outline always indicate a corresponding grossness and rudeness of these functions; while lips with a fine, regular, well-defined outline invariably betoken a corresponding delicacy of these functions.

From the fact that the lower jaw is moveable and therefore under the control of the will, Mr. Walker infers that the tendency of its parts to move indicate desire; hence that the under lip indicates passion. Everyone has noticed how the pouting child protrudes the lower lip. The upper lip, on the contrary, is indicative of more passive feelings. The upper lip undeveloped betokens the absence of passive gratification. When the under lip is placed over the developed portion of the upper, it substitutes active determination for passive impression.

Consequently, reasoning from the above, it will be evident that when both lips are considerably developed, a character both actively and passively voluptuous exists. On the contrary, it is evident that when both lips are but little developed, a character proportionally opposed to the preceding exists. The sensual character is most strongly expressed where, not merely the coloured portion, but the whole of the lips, to their attachment beyond the gums, protrude or hang forward. Where, on the contrary, the lips are gently held in, or drawn backwards, or towards the angles, whatever may be their expression of passion, it is under control, and a character of coolness and precision is proportionally given. This is particularly marked by a depression extending downwards and outwards from each angle of the mouth, till it is lost on each side of the chin, or rather diffused under the coloured part of the lip, and by a corresponding elevation over the depression at the angle.

Dr. Redfield gives it as his opinion that the love of animal food is indicated by the antero-posterior diameter of the grinder teeth in the upper jaw, while the love of vegetable food is indicated by the antero-posterior diameter of the grinder teeth in the lower jaw. In the carnivorous animals the sign of the love of animal substances is largest, as seen in the projection of the upper jaw beyond the lower; in the vegetable eaters the reverse is true, as seen in the sheep, goat, cow,



etc. The difference would be still greater if, in the flesh-eating animals, one of the large molars in the upper jaw were not set transversely, thus preventing the upper jaw from being projected far beyond the lower one. In the carnivorous birds, however, the upper mandible is very much longer than the lower, there not being the same necessity as in the carnivorous beasts for the apposition of the two jaws. There may be some truth in this inference, but how much we should not like to say, dietetic habits depending so much on inherited tastes and mental constitution.

A straight middle line of the mouth denotes strength and hardness, and a somewhat sedate, unimaginative character. It is more common among men than among women, in whom waving lines take the lead. Mouths slightly open, on the contrary, generally indicate a frank, out-spoken, and trusting disposition.

It should be noted that there is a certain correspondence between the signs of the mouth and other features, as, for instance, the nose, which also has signs of frankness and confidence, and the reverse. We shall see, in the sequel, that the eye likewise has similar indications. This is in accordance with the law of harmony which prevails in the whole and its parts. Where there is a lack of such harmony the character is wanting in unity.

Self-control closes the mouth and draws the lips backwards, while impulse opens the mouth and protrudes the lips. In the former case there may be passion, but it will be under the restraint of will; in the latter, impulse is the stronger, and will have the sway. Observe the lips of childhood, which indicate pure impulse, but impulse in its sweetest and most innocent form. The same lips in older persons lose their beauty and propriety.



Fig. 42.

Disproportion between the upper and nether lips shows a want of harmony between the active and passive principles of the affections, the upper lip representing the latter and the lower the former. Figs. 42 and 43 illustrate what is meant; 42 representing a mouth where active gratification prevails. Of this type of mouth we shall have more to say anon. Fig. 43 shows harmony between the passive and



Fig. 43. active principles.

Remembering that the tongue is the proper organ of taste, and bearing in mind that the lips always bear an analogy in form and delicacy of touch to the tongue, it becomes self-evident that the lips are indications of the extent of gustatory



desire. Hence large lips denote great appetency; and the appreciation of flavours and the qualities of food will be dull and coarse or fine and delicate in accordance with the coarseness or delicacy of these organs. The large and coarse lipped Negro is noted for his gustativeness. The Germans are characterised for an appetite strong rather than delicate; the French, on the contrary, are more delicate in their taste; and the lips of the two nations are in accordance with their characteristics. Fig. 44 denotes excessive appetency, without delicacy; it indicates, moreover, lack of control. Fig. 45 shows opposite characteristics.



The lips also indicate the strength or weakness of the social affections. Fig. 44.

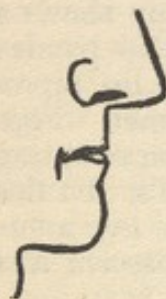


It is not the place here to enter into the relation between the appetites and affections: it is enough to indicate that such exists. Hence the ancients generally picture Bacchus and Silenus together, with the imp Cupid not far off. The unbent bow of Cupid not unaptly represents the ideal line of the closed mouth; and a mouth so shaped is the seat of all the loves. From such bow-mouths fly the love-arrows that pierce the deepest and leave the keenest smart.

The signs of the affections have their seat on the red part of the lips that is seen when the mouth is normally closed; those of appetite being more internal, and tending to protrude the lip, and sometimes to exhibit more of it than usual, as in Fig. 44. Dr. Redfield attributes to the upper lip the sign of fondness, to the lower, kissing. Those who are learned



Fig. 46.



in such matters will perhaps be able to decide. Anyway, it is a safe rule for a young man or a maiden, who has warmth of affection, to avoid cold, thin lips in settling upon a mate; for, apart from the coldness itself, where affection does not guard the door, there is the more chance for unsocial evils to creep in. Fig. 46 shows well-developed lips, indicating warmth of heart and a loving disposition. Fig. 47, on the contrary, indicates a decided deficiency of affectional warmth, and a cold, calculating disposition. Fig. 47.

While warning those who desire a reciprocal warmth of affection to avoid mating with one having lips like the latter, it is equally necessary to caution the unwary against the thick, gross lips of brute passion and sensuality.



Wrinkles in the red part of the lips, as in *a* Fig. 48, indicate Friendship. When the lines slightly converge they denote a high degree of the faculty; when perpendicular, a smaller degree of Friendship, but not a deficiency. A person who has a large sign of Friendship will find it less difficult to form friendships than to break them, and in the hour of danger and adversity will show himself more a friend than ever before. This antique kind of friendship is well described in the lines:—

“The tree of its leaves may be reft,  
In winter alone on the hill;  
But yet a fond few will be left,  
To flutter and cling to it still.”

Perfectly smooth lips, though they may be loving, are not to be implicitly trusted in matters of friendship. Nearly related to Friendship, though in some respects antagonistic to it, is the faculty of Hospitality, which takes pleasure in the society of a number, where Friendship would seek the company of but one or two. Hospitality is indicated by two or more perpendicular or slightly curved lines or furrows a little backwards from the corners of the mouth,



Fig. 48.



Fig. 49.

as shown at *b* in Fig. 48. This sign often shows no more than a faint line in placid faces, manifesting itself prominently only when the person smiles. It is the best sign of welcome one could receive; and when persons receive guests without showing this token, they too often entertain for mere vanity sake.

Ardent and devoted love is often accompanied by Jealousy; the green-eyed one often exists also where there is no special development of affection, as a kind of mental dog in the manger, in fact. The faculty is no doubt legitimate enough when in due subordination to reason and moral sense. But it too often manifests itself in utter disregard of those qualities, when it gives a warp to the judgment as plain as the sign it makes on the face. That sign is an oblique fulness below the lip, as represented in Fig. 49. If you see a woman run to the corner to look after her husband, as the writer did the other day, you will see this mark stand out from her lip like a little finger. Ordinarily, when it has not been brought into active exercise by circumstances,



it shows as a slight swelling on both sides of the central line of the under lip towards the corners.

Not distantly allied to Jealousy is the faculty of Contempt, and the sign is not far away. Contempt protrudes the lower lip, as shown at *a* in Fig. 50. A more active manifestation of the quality is seen in the swelling of the under lip in the middle. Scorn is nearly akin to Contempt, and is indicated by the muscles which draw the integuments of the chin upwards, as in Fig. 50, *b*. Sometimes an otherwise irreproachable mouth is spoiled by the presence of scorn and contempt: but more than the spoiling of the mouth is the spoiling of the character; and this we often find is done by the indulgence of these propensities.



Fig. 50.

A youth once made pets of a couple of mice that found their way into his room. He was a lonely student, and their scampering about the floor rather pleased him than otherwise, for he had no other company. Then they were so tame that they would eat out of his hands, and he felt that it was any time within his power to put an end to them. But the trouble was that they reared a family without his knowing it, and the members of the family, other families; and then the mischief was done and there was no remedy. When they had got to his cupboard and spoiled some of his most valuable books and utterly destroyed others, he said: "I ought to have caged them up at first." So it is with these low passions. How many a man has had his books spoiled in the same way, because he did not cage them up in time.



Fig. 51.

In Fig. 51 we have a not otherwise bad mouth, but rather the contrary—marred by the Scorn which hangs upon it. Unfortunately the engraver has not succeeded in showing the curl of the nether lip as effectively as he should. In profile it is not unlike the protruding lip of Fig. 42. This pouting of the under lip is no artificial or conventional sign; for when a child feels contempt, it expresses the feeling by thrusting out the under lip. The conjunction of the sign of Scorn and Contempt frequently causes a short transverse wrinkle between the lip and chin. The faculty of contempt is a depraved kind of pride, and is manifested towards whatever is considered low and vulgar, as the faculty of Scorn is exhibited towards whatever is looked upon as weak and pusillanimous.

The faculty of Love of Distinction is indicated by a slight



curl of the upper lip (Fig. 52). Persons with the sign large are anxious to shine in society, or to gain name and notoriety in some way, either by display or the manifestation of ability. When excessive, it creates an ambition to outshine others, and in lower types of character is often accompanied by a faculty which is somewhat antagonistic to it, namely, that of Envy. This faculty curls the under lip, and is generally combined with the sign of contempt; for the person who envies invariably tries to hide the feeling under one of contempt. With but few exceptions, however, where there is a large sign of Distinction there is a small sign of Envy, and where there is a large sign of Envy, there is a small one of Distinction. There is reason in the faculty, as there is in all—even the most depraved—of the human faculties. A person who is envious of another who gets a great name, who is distinguished above his fellows, or whose name is frequently on men's tongues, does not manifest this envy because he himself wishes a great name, or desires to be distinguished, or much talked about, but because he feels that persons are more frequently distinguished by favour than from real merit, and that deserving lights are often obscured by the shadow of a great name. Thus envy is, in a sense, one of the outposts of justice.



Fig. 52.

A very important faculty has its sign in the middle of the upper lip: we call it Self-esteem for want of a better name. It is the faculty which gives pride, self-possession, dignity, decision. Will-power, as we shall see, has its sign elsewhere; but decision—the ability to make up the mind quickly—is closely allied to the quality which gives self-reliance, namely, Self-esteem. This faculty is indicated by a short muscle which acts upon the upper lip, causing generally a fullness and stiffness in the centre, as indicated in the accompanying outline (Fig. 53). Hardly any other single mental power tends in an equal degree to give poise to the character as Self-esteem. It does not of necessity follow that a person with this faculty large is proud, haughty, and domineering; it depends on its relation to other faculties, to what extent these unamiable qualities are developed. But a character without this trait is weak, vacillating, and too much subject to the control of others.



Fig. 53.

In the next figure (No. 54) we have the outline of one who is somewhat subject to this infirmity. The lifting of the



upper lip and exposure of the teeth denotes the Love of Approbation, or, to use the phrenological designation, Approbateness. Sometimes there is no exposure of the teeth, but simply a lifting of the lip. This faculty is a powerful element in human nature, and is of the greatest importance in the social economy. The desire to be approved and to approve others aids most powerfully in binding people together, and thus forming the basis of the social state. If it were not for Approbateness and the various qualities that arise out



Fig. 54.

of it, such as vanity, love of display, &c., there would be hardly coherence enough in society to hold it together for a day.

Closely connected with the Love of Approbation is the faculty of Complacency, which is indicated by a long muscle passing from under the corner of the mouth to the arch of the cheek bone, drawing the mouth upwards towards the sign of Affectation (to be noticed further on). Dr. Redfield says of this quality: "In one who exercises affectation benevolently, as in assuming a character of inferior dignity for the sake of putting a common person at his ease, the sign of which we speak is the *smile of complacency*; in one who exercises affectation in assuming theatrical characters and characters superior to his own, it is a *smile of self-complacency*; and in one who hypocritically assumes a character, and wears an air of wisdom or of goodness which does not belong to him, the sign of complacency is a hypocritical smile of good nature, merging into a smile of self-gratulation, and even of malignity." Which is another way of saying that the faculty may act with good or bad qualities, according as the one or the other predominate.

The faculty of Dissatisfaction is the opposite of that of Complacency, and its sign is the drawing of the under lip backwards and a little downwards.

A person with this faculty never assumes a character that does not belong to him; he is above all things natural—sometimes disagreeably so.

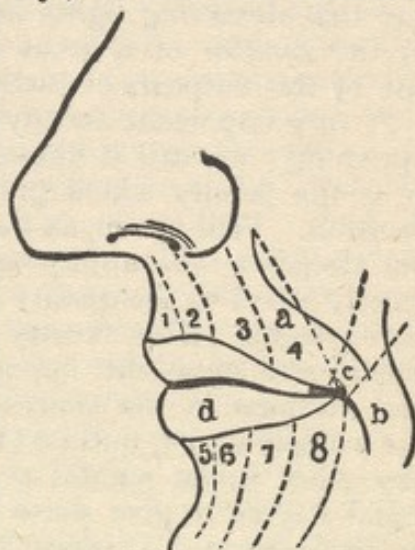


Fig. 55.

- |                       |                     |
|-----------------------|---------------------|
| 1. Concentrativeness. | 7. Patriotism.      |
| 2. Comprehension.     | 8. Cosmopolitanism. |
| 3. Application.       | a. Clearness.       |
| 4. Gravity.           | b. Precision.       |
| 5. Love of Travel.    | c. Cheerfulness.    |
| 6. Love of Home.      | d. Love.            |



Cheerfulness is indicated by a muscle extending from above the corner of the mouth to the cheek bone, in front of the sign of Complacency. It draws the corners of the mouth upwards somewhat obliquely (See c, Fig. 55), and is generally accompanied by wrinkles curving downwards from the outer corner of the eyes. It gives a pleasing and often joyous expression to the face. The opposite of cheerfulness is gloom, and an oblique depression of the corners of the mouth denotes the quality of Gloominess. The expression of sadness, dejection, and melancholy, produced by the downward inclination of the corners of the mouth, is no more difficult of identification than that of cheerfulness.

Gloominess may be said to be a heightening or exaggeration of the faculty of Gravity, which draws the corners of the mouth downwards and lengthens the upper lip over the angle, as represented in Fig. 56. Its position on the upper lip is indicated in the diagram numbered 55. The portraits of Mr. Gladstone show a marked development of this sign, and the trait is no less marked in his character. The tendency of the faculty is to give seriousness and a feeling of responsibility. A person with Gravity large is disposed to look upon life as no light matter, but as something of the weightiest moment. The faculty is generally larger in man than in woman.



Fig. 56.

There is another trait indicated by the corners of the mouth which ought to be noted here; namely, that of Simplicity. It is indicated by a gentle curving of the corners of the mouth, as if they were drawn upwards and forwards towards the nose, as they really are (See Fig. 57). It is seen in simple-hearted children, who are disposed to understand everything literally and according to the most natural interpretation. It may often be seen in many men and women of distinguished simplicity of character.



Fig. 57.

Concentrativeness, a most important faculty, is indicated by the length of the white part



of the upper lip in the centre, as at *a* in Fig. 58. It sometimes causes a "drop" on the red part of the lip. The sign is oftener seen in woman than in man. Concentrativeness gives the ability to observe minutely and to bring the mind to bear upon the so-called little things of life. It is an element in patience.



Fig. 58.

The length of the upper lip on either side of Concentrativeness (2, Fig. 55) indicates the faculty of Comprehension. The sign is figured in the annexed outline (Fig. 59, *a*). As the name indicates, the faculty gives the ability to take large and extended views of things and their relations. The presence of this sign gives a masculine form to the mouth, and is generally more prominent in men than in women.

Outward of Comprehension is the sign of Application. It is indicated by the length of the upper lip below the opening of the nostril. See Fig. 55, also the accompanying outline, Fig. 60. The faculty gives the ability to apply the mind steadily and continuously to study or labour. It is generally a marked feature in the faces of artists and scientific men.

Love of Travel is indicated by the length or fulness of the under lip from the swell of the chin, at point 5, Fig. 55. When large it indicates a wandering disposition. Love of Home has its sign on each side of the latter, as indicated in Fig. 55. A person with this faculty large desires above all things to have a home, if it be only a single room, in which to con-



Fig. 60.



Fig. 59.

centrate, as it were, his life and affections. Somewhat akin to Love of Home is the faculty of Love of Country, or Patriotism, which is indicated by the length or fulness of the under lip next to the last-mentioned sign and opposite Application (7, Fig. 55). Cosmopolitanism (8, Fig. 55) has its sign in the length or fulness of the lower lip at the angle of the mouth and opposite Gravity.

Cosmopolitanism is the name given to this sign by Dr. Redfield; it is a question whether Magnanimity would not be a better name. The presence of the sign gives to the mouth a magnanimous character, which only needs to be seen to be appreciated. It is strikingly exemplified in the portrait of Mr. John Bright. One with this sign large—and when it is



large there is a compression of the lower against the upper lip towards the corner of the mouth, and extending half way towards the centre—cannot easily do a mean action, though he may do a rash one. A similar compression of the nether against the upper lip indicates (according to Dr. Redfield) the quality of Purity. It is most frequently seen in children, but it is not rare to find it in the aged, to whom it gives a particular sweetness of expression.

The faculty of Parental Love is indicated by two small dimples at the lower part of the under lip, near the middle line. The existence of this sign always indicates a strong degree of the faculty. It may generally be seen in little girls particularly fond of dolls.

There are two signs indicated in the diagram numbered 55 which need a word of explanation. They are noted by the letters *a* and *b*, and Dr. Redfield names them respectively Clearness and Precision. The fact is that when the faculties which have been indicated as appertaining to the upper lip, namely, Self-esteem, Concentration, Comprehension, Application, and Gravity are duly represented, the lip appears to be gently held in or drawn back, and a corresponding fulness terminates the corners of the mouth, communicating an expression of poise, self-possession, and clearness not easily mistaken. It may therefore be taken as the combined effect of the whole of the signs of the upper lip, and not as indicating any special signs.

It remains to say a word or two about the furrow or furrows which descend from the wings of the nose, and pass obliquely towards the corner of the mouth, as shown in the annexed outline (Fig. 61). It belongs more particularly to the cheek signs, but may not improperly be referred to here. Mr. Walker seems to think that they indicate the capacity for enjoyment. He says: "They are increased when pleasurable sensation everts the upper lip, or laughter extends it, and therefore indicate capacity for such sensation." The furrows really denote lung-power, and of course in proportion to the vitalising power of the lungs is the capacity to look upon life pleasantly and enjoy agreeable sensations. Hence Mr. Walker is, though somewhat indirectly, right. But more will be said on this subject in a future chapter.



Fig. 61.

Before concluding our remarks on this portion of our subject, it may be well to add a few words to those already given about the jaws, in so far as they give character to the mouth.



"In examining the jaws of animals (says Sir Chas. Bell) we shall be convinced that the form of the bones is adapted to the necessities of the creature, independently altogether of the sense of taste ; that in man, whose jaw bones are smaller than those of other animals, this sense is most perfect, most exquisite in degree, and suited to the greatest variety in its exercise. The mouth is for feeding, certainly, even in man ; but in him it is also for speech. Extend the jaws, project the teeth, widen the mouth, and a carnivorous propensity is declared ; but concentrate the mouth, give to the chin fulness and roundness, and due form to the lips ; show in them the quality of eloquence and of human sentiments, and the nobleness is enhanced which was only in part indicated by the projection of the forehead. Turning to the skulls of the horse and the lion, we shall see that the one is fitted for powerful mastication, and the other for tearing and lacerating, not for cutting or grinding ; and if we examine the form of the teeth more narrowly, we shall perceive that there must necessarily be a form of jaw corresponding to these actions. In the lion, the wolf, and all carnivorous animals, much of the character of the face lies in the depth of the jaw forwards, because the depth is necessary for the socketting of the long canine teeth. When, on the contrary, the jaw is deep and strong towards the back part, it is for the firm socketting of the grinding teeth, and is characteristic of the form of the head of the horse, the sheep, and of all graminivorous animals."

We here have the anatomical reason why large and protuberant jaws are unconsciously associated with predominant animality. In carnivorous animals, the lion, the tiger, and the wolf, for instance, the upper jaw projects beyond the lower, while in vegetable eaters the reverse is true, as seen in the sheep, the goat, the cow, &c. In carnivorous birds, as before observed, the upper mandible is much longer than the lower, bending over, as in the eagle, the hawk, &c. It is surmised that in man analogous physical peculiarities indicate dispositions allied to those of the class of animals to which the resemblance may be traced. A person whose upper jaw projects slightly beyond the lower, will be found to have large Destructiveness, and it is thought to be fond of animal food ; while, contrarywise, a person with a projecting lower jaw will be found to have Destructiveness small, to be averse to the shedding of blood, and possibly to prefer vegetable food.

In the carnivorous, much of the character of the jaw, and consequently of the lower part of the face, depends upon the presence of the long canine teeth ; and any inordinate enlargement of those teeth in man indicates Destructiveness, and



gives an air of savageness and ferocity. In most persons the lower canine teeth stand out a little from the line of the others. This, according to Dr. Redfield, indicates the Love of Overcoming. A person with this sign large is rather fond of difficulty and opposition, and takes pleasure in overcoming obstacles. He loves to take the slow and sure method of accomplishing his end, and scorns to arrive at it by overleaping, or by despatching the difficulties with a single blow, when the legitimate method is one of labour and patience.



## CHAPTER VI.

## THE EYES AND EYEBROWS.

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On no feature of the face does the expression of character so much depend as upon the eye, and together with it, the eyebrows. The eye, more than any other feature, indicates the quality, strength, and grasp of the soul or mind as a whole. Other features may indicate particular properties or faculties of the mind, but it depends on the quality of that essential or quintessential something which we call mind, spirit, or soul, with how much strength and intensity the individual powers or faculties act; and that *quality* can be detected by the eye alone. How often do we find the lineaments of the countenance indicate qualities that are belied by the eye? It may be that the forehead bespeaks intelligence, the mouth refinement, or the nose keen perceptions, but the promise is not kept by the eye. The "window of the soul" is dull; there is no light within; or the light is but a dim glimmer, indicating neither warmth nor interior illumination. The first thing to take into account in judging of the eye is its brightness, or illumination. A dull, dead eye betokens an analogous character; a bright, sparkling eye a corresponding state of mind. There are, however, different kinds and degrees of brightness or illumination in the eye, according as the emotions, the moral sentiments, or the intellect predominate. There is the large luminous eye of genius, and the hot fiery eye of passion; the cold glittering eye of intellect, and the soft melting eye of tenderness and sympathy. All have a certain amount of brightness, of effulgence; but let no one suppose that the light means the same thing in each case.

The eye tells as much to the one who knows how to read it as the whole of the face—I was going to say, as the whole phrenological chart. To one who has paid attention to its alphabet, the "language of the eye" is full of revelations. Every one should study the grammar thereof; for often when everything else deceives, the eye tells the truth. "When the



eyes say one thing and the tongue another," says Emerson, "the practical man relies on the language of the first." How many inclinations that are dissembled by the lips are confessed by the eyes! How often a hectoring attitude or a mouth full of threatening words is betrayed by a quailing eye! That restless eye belies the proud boast of the tongue. That aggressive, ferocious eye is a flag of warning, before which the turtle-dove voice should not lull us into security. "Each man carries in his eye the exact indication of his rank in the immense scale of men." He may try to dissemble his rank, but before one who is learned in the "language" it is vain to attempt to carry on the deception long. There are some who have a wonderful power of veiling the expression of the eye, but they cannot always be on their guard; the hidden lights and smouldering flames will flash out at times, revealing the secret of the citadel, whether there be strength or weakness within, genius or imbecility. The reason why this man is obeyed and that one is not, is because the one has the eye that commands obedience and the other has not. It is not the eye itself of course that does this, but the power behind it—the trained will, the sense of power, the intrepid mind, which gleam through the eye, and in rare instances can charm down insanity in man or ferocity in beasts.

With reference to colour, nothing, perhaps, very definite can be said. By the poets each colour of eye has been extolled in turn—the black, the blue, the grey, and the brown. Broadly speaking, the dark eye is southern, the light eye northern. So, the dark eye may be taken generally to indicate passion and intensity; the light, more calmness, delicacy, and endurance. Dark eyes are tropical, volcanic. They may be dull and sluggish at times, but their sluggishness hides latent fires. They generally accompany a dark complexion, great toughness of constitution, strong passions, and a keen but not a subtle intellect. Light eyes, on the other hand, are temperate, often cold and phlegmatic. They may glow with love and genial warmth, but they do not often flame into a consuming fire, as the dark eye. The blue or grey eye oftener accompanies a cold nature than a hazel or brown eye. It is not unfrequently as difficult to reach the bewitching loveliness of an apparently soft blue eye as to touch the remoter blue of the heavens. Possibly some of my readers may have had some experience of this before now; if so, let them try brown.

Blue eyes generally accompany a fair complexion and light hair, and in such a combination there is generally amiability of disposition, refinement, great susceptibility, together with



much mental activity and versatility. When the complexion is dark and the eyes light, as is sometimes the case, there is a combination of strength with delicacy. For uniformity and strength, a medium between the two extremes seems to be the best.\*

One might write a good deal more about the colour of the eyes, for perhaps about nothing relating to the face has so much been written, as about the colour of the eyes; but for the most part it is mere poetry, as, for instance, when Mrs. Browning writes—

Thy brown eyes have a look like birds  
Flying straightway to the light.

The truth is that the strength and glamour of the eye lie in the forces behind it, and its colour has only a temperamental value.

The first thing that strikes us on looking at the eye is its size, that is, if we are not blinded by its brightness; for sometimes there is such a light in the eye of a person we meet, that we see nothing but that. Its colour and its size are unnoticed. The size of the eye indicates Activity, by which is meant, not a faculty, but an attribute of the mind: something appertaining to all the faculties. Animals with the largest eyes are generally the fleetest or most active. So with human beings: those with large eyes are mentally the most active. It does not follow that they are necessarily the deepest or keenest. Sometimes a small eye goes along with depth and keenness, but never with so much of the spiritual or ethereal. We often hear of "large spiritual eyes," but no one ever speaks of "small spiritual eyes." Although small eyes are often described as "bright and piercing," and as "sparkling," they do not betoken a high order of mentality. Small eyes more frequently than otherwise accompany a phlegmatic temperament, which is generally inactive and sluggish; and though they sometimes appear to express liveliness, the mental operations in such cases are slow, and there is neither quickness of apprehension nor of speech. Persons, on the contrary, with large eyes, have very lively emotions, think quickly, and speak fast, unless there be a predominance of the phlegmatic temperament.

Redfield says, the latter are quick and spontaneous in their feelings, and in the expression of them, and are therefore simple, like the Scotch, the Swiss, and all who inhabit mountainous regions. The former are slow and calculating, and

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\* For further hints on this subject, see the chapter on the Temperaments.



therefore witful, like the gipsies, a people who generally inhabit level countries. There is a connexion between activity and the ascending and descending of acclivities, a fact which we evince in running up and down stairs, and which an active horse exhibits when he comes to a hill; and hence the Scotch Highlanders, as well as the sheep, the goat, the chamois, &c., have large eyes and very great activity. The rabbit, the squirrel, the cat, the mouse, the gazelle, are instances of the sign of activity in a very superior degree; while the hog, the rhinoceros, the elephant, and the sloth are instances of small eyes and very little activity. Insects which are so exceedingly sprightly have very large eyes, occupying full half of the head; while large and ponderous animals have comparatively small eyes, indicating their adaptation to the smaller species of the animal creation. It should be observed that sometimes a small opening of the eyelids causes a large eye to appear a small one, though this is not usually the case.

In speaking here of the largeness or smallness of the eye, the actual *orb* of the eye is meant. The projection or sinking of the eye has more to do with expression, or language. The phrenological organ of Language, which is situate in the cerebral convolutions on the lower side of the anterior lobe of the brain, at the posterior part of the supra-orbital plate, pushes the eye more or less forward, downward, or outward, according to the size of the convolution, thus giving prominence or anterior projection if the organ be large (see Figs. 61 and 62). Prominence or fulness of the eye, therefore, betokens a good command of language, and persons with prominent eyes will be found to have a great command of words, and to be ready speakers and writers. It



Fig. 61. angle of the eye, it is a mark of verbal memory.

It will be found that this language sign is invariably large in writers, speakers, and musicians. Without it, or rather without the power which causes it, the musician fails to give adequate expression to his theme. It is generally found well represented in children, and what power of expression they have! Even before they can lisp they are full of expressive actions and gestures, while, after they begin to talk, they are perfect orators.



Fig. 62.



The most beautiful eyes are almond-shaped rather than round; that is, they have a long instead of a wide opening. Eyelids which are widely expanded (as in Fig. 63), so as to



Fig. 63.

give an open expression to the eye, indicate ability to readily receive impressions, but these impressions are apt to be vague and uncertain. Eyelids, on the contrary, which more nearly close over the eye (as in Fig. 64) denote less quickness of impression, but a clearer insight, more definite ideas, and greater permanence of impression. Round-eyed

persons, in other words, see much, live much in the senses, but think less. Narrow-eyed persons, on the other hand, see less, but think more and feel more intensely. It will be observed that the eyes of children are open and round. Their whole life is to receive impressions. It is only when childhood is maturing towards man or womanhood that thought



Fig. 64.

comes, if it comes at all. Then it is more natural to see the eye become more closed and elongated. Nor is the reason of this far to seek. When we wish to see as much of a thing or sight as possible we open the eye; whereas when we wish to reflect we close the eyelids somewhat, we turn the eye inwards so to speak.

But what is it that most leads to reflection? Experience. Our errors, our shortcomings, our failures,—these teach us to think before we act, to consider each step, to weigh every motive. If we have been led into faults by precipitate action or by unchecked impulse, the more necessary is it that we reflect in order to avoid the like evils in the future. When, therefore, the upper eyelid—for it is that which has the greatest amount of mobility—droops over the eye, it indicates not merely reflection, but something painful to reflect about. Hence the length or drooping of the upper eyelid betokens Confession and Penitence (Fig. 65). The drooping of the half of the eyelid from the outer angle to the centre indicates, according to Dr. Redfield, the disposition to confess one's faults to parents or seniors, to a "father confessor," or to the Supreme Being. The drooping of the half of the eyelid from the inner angle to the centre betokens the disposition to repent. and to "do works meet for repentance." These signs



are large in religious devotees—in ascetics, nuns, &c. ; also in reformed inebriates, gamblers, and profligates.

Closely allied to these signs are those of Prayerfulness and Humility. The former is indicated by the muscle which turns the eye directly upwards (See Fig. 66). Sir Charles Bell, in speaking of this action of the eye, says : " When wrapt in devotional feelings, when all outward impressions are unheeded, the eyes are raised by an action neither taught nor acquired. Instinctively we bow the body and raise the eyes in prayer, as though the visible heavens were the seat of God. In the language of the poet—



Fig. 65.

" Prayer is the upward glancing of the eye,  
When none but God is near.

" Although the savage does not always distinguish God from the heavens above him, this direction of the eye would appear to be the source of the universal belief that the Supreme Being has His throne above. The idolatrous negro, in praying for rice and yams, or that he may be active and swift, lifts his eyes to the canopy of the sky.



Fig. 66.

" So, in intercourse with God, though we are taught that our globe is continually revolving, and though religion inculcates that God is everywhere, yet, under the influence of this position of the eye, which is no doubt designed for a purpose, we seek Him on high. ' I lift mine eyes unto the hills,' the Psalmist says, ' from whence cometh my help.' "



Fig. 67.

The faculty of Humility is indicated by the muscle which turns the eye directly downwards (Fig. 67), as represented in the pictures of the Madonna. Prayerfulness is usually large in connection with the sign of Confession, and Humility in connection with that of Penitence ; the reason of which is, that between the faculties of Penitence and Humility there is the same close connexion as between Confession and Prayer. One who has more prayer than humility has the eye turned habitually somewhat upwards, so that the upper part of the iris is a little covered by the upper eyelid, and so as to leave a slight space between the iris and the lower lid. The reverse is true of one who has more humility than prayer.

The faculty of Truth—that is the love of it—is indicated



by the muscle which surrounds the eye, causing folds and wrinkles, as represented in the annexed figure (Fig. 68). Justice is indicated by the muscle which causes perpendicular wrinkles between the eyebrows, as also shown in the above figure. Fulness and wrinkles under the eye, for which some persons are remarkable, indicate the love of mathematical accuracy; and wrinkles curving upwards from the outer angle of the eye and eyebrow, indicate Probity or personal truthfulness. Persons with this sign large, according to Dr. Redfield, are noted for always keeping their promises, and for doing as they agree to do. Wrinkles downward from the outward corner of the eye indicate Mirthfulness.



Fig. 68.

There are three degrees of the faculty of Justice. The first is a kind of exactness or strict honesty in small money matters, which some people would call closeness, and is indicated by a single perpendicular wrinkle or line between the eyebrows. The second is the disposition to require justice in others, and is indicated by two perpendicular lines or wrinkles, one on each side of the centre—a very common sign. The third is conscientiousness, or the disposition to apply the rule of justice to oneself, and is indicated by three, or more, wrinkles or lines, especially noticeable extending above the eyebrow when the muscle is in action.

"Related to Truth and Justice," says Dr. Redfield, "are the Love of Fiction and the Love of Collating." He gives the first as indicated by the muscle of the socket which turns the eye directly into the outer angle towards the ear; and the latter as indicated by the opposite muscle, which turns the eye directly into the inner angle towards the nose. These two signs generally act together, and in exact proportion to each other, one eye turning outwards while the other turns inwards. The reason of this is, says Dr. Redfield, that fiction has generally to be made up from scraps of reality, while disconnected objects or events have to be linked together by fiction or the creations of fancy. Novelists and compilers are no more remarkable for these two faculties than for their signs. Sometimes, however, the love of fiction, or of storytelling, is less than the love of collating, and in that case the eyes squint towards the nose, and at other times the love of



collating is less than the love of fiction, in which case the eyes squint outwards. Unless the squinting be from deficiency of one of these faculties, rather than from excess of the other, there is the disposition to tell falsehoods or to plagiarise—to tell falsehoods if the squint be outwards, and to plagiarise if it be inwards. If these faculties be strong, there is need of large Truth and Justice to counterbalance their influence, and to prevent their excessive and perverted action.

The student of physiognomy may exercise his observation on these two faculties. The writer does not vouch for their existence; nor can he say that they do not exist; but it is within his experience that there are many accomplished liars who squint neither inwardly nor outwardly.

As it has been necessary to mention the muscles which move the eye and the eyelids, it may be well to briefly describe them. The first one raises the upper eyelid; the second draws the globe of the eye directly upwards; the third draws the globe downwards; the fourth draws the eyeball towards the inner angle of the eye; the fifth is opposed to the latter and draws the eyeball outwardly. Besides these there are two others affecting the eye, the office of one of which is to roll the

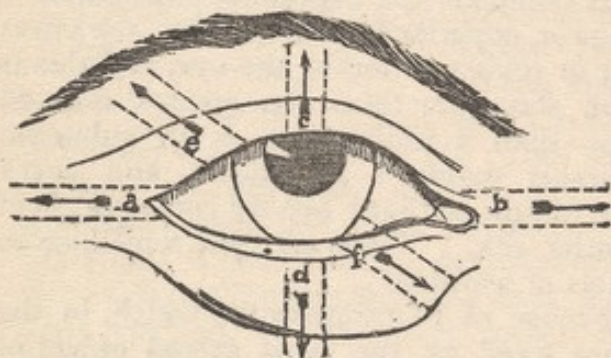


Fig. 69.

eyeball inwards and forwards, while that of the other is to roll the eye outwards and backwards. The action of these various muscles is shown in the annexed diagram (Fig. 69). Thus *a* represents the muscle which draws the eye outwards, *b* that

which draws it inwards, *c* that which draws the eyelid upwards, and *d* that which draws the eye downwards. These muscles are of the class known as voluntary, that is, they act in obedience to the will, although subject to that kind of involuntary action which comes from repeatedly acting in a certain manner. Thus the action of turning the eyes up in a prayerful mood, and downwards in a humble frame of mind, though originally voluntary, become in time involuntary.

The other two muscles of the eye, however, are involuntary in their action, and govern the movements of the eyes in sleep, in somnambulism, ecstasy, trance, and similar abnormal states of the system. When the straight muscles cease to act, from whatever cause—wonder, rapture, fright, terror, or other con-



dition—these oblique muscles come into play, and the expression produced is in accordance with the extent to which the will is subjected to the feeling which for the time being dominates. Thus, in timorous persons there is an unsteadiness of the eye; in the fearful an actual rolling of it. Drunkenness produces a similar effect. Sir Charles Bell says: "In the stupor of inebriation, the voluntary muscles of the eyeballs resign their action to the oblique muscles, which, as we have seen, instinctively revolve the eye upwards, when insensibility comes on. At the same time the muscle which elevates the upper lid yields, in sympathy with the oblique muscles, to the action of the orbicularis (round muscle), which closes the eyes, and the eyelids drop. The condition is, in short, the same as that of falling asleep, when the eyeballs revolve as the lids close. It is the struggle of the drunkard to resist, with his half-conscious efforts, the rapid turning up of the eye and to preserve it under the control of the voluntary muscles, that makes him see objects distorted, and strive, by arching his eyebrows, to keep the upper lid from descending. The puzzled appearance which this gives rise to, along with the relaxation of the lower part of the face, and the slight paralytic obliquity of the mouth, complete the degrading expression."

Any dominating power, superior to the will, has the effect of producing a rolling or roving action of the eye, and this is one of the signs which should be taken the greatest note of. Better a rolling stone than a rolling eye, is an aphorism worthy of every discreet maiden's attention; and every bachelor's, too, for the matter of that; but we commend it in particular to the gentler sex. There are eyes which, so to speak, throw out signals of warning.

"Eyes," says the Father of Physiognomy, "which, in the moment when they are fixed on the most sacred object of their adoration, express not veneration and inspire not seriousness and reverence, can never make claim to beauty, nor sensibility, nor spirituality. Trust them not. They can neither love nor be beloved. No lineament of the countenance full of truth and power can be found with them. And which are such eyes? Among others, all very projecting, rolling eyes, with oblique lips; all deep-sunken, small eyes, under high, perpendicular foreheads, with skulls having a steep descent from the top of the head to the beginning of the hair,"—with the organ of Benevolence small, in other words. The more powerful emotions dominate the will for the time being, and affect the involuntary muscles. The emotion of Rapture, which is akin to prayerfulness or veneration, draws the eyes upwards and outwards; that of Wonder turns them



outwards, and gives them the expression of looking at something at a distance. Terror draws the eyes inwards, and gives them a squinting expression.

The general expression of the eye is greatly affected by the character of the eyebrow. The strength of the eyebrows has much to do with the temperament, a vigorous motive temperament being generally accompanied by strong, bushy eyebrows, while in the mental and vital temperaments the eyebrows are less marked, as in Fig. 70. Thus, delicate eye-

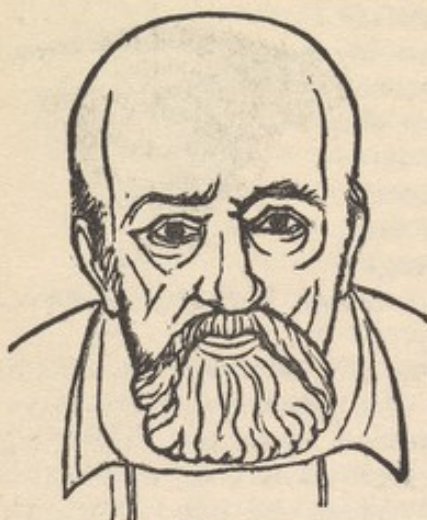


Fig. 70.

brows are indicative of a fine quality of organization, and of an active, if not a predominant, mental temperament. The general shape of the eyebrow is exceedingly varied. Eyebrows, however, may be classified under several well-defined forms. The common, and we might say, the ideal, form is two distinct arches; but these arches vary from an almost perfect half circle to the slightest bow-form. In some the arches are horizontal, while in others, more especially in women, they are so tilted sideways as to

form one arch, as in Fig. 71. This form of eyebrow is generally accompanied by a delicate, susceptible, and tenderly melancholy cast of mind. A not unfrequent variation of this type is where the arch is somewhat angular at the outer corner of the brows. The substitution of this angle for the curve is indicative of more vigour of mind, and probably a deeper tinge of melancholy. Such tendencies, however, depend



Fig. 71.

to some extent on counterbalancing qualities.



Fig. 72.

The straight eyebrow marks another well-defined form. In some the eyebrows form two perfectly straight lines, while in others they bend slightly downwards at the outer angle of the eye. Not unfrequently we see the eyebrows form one straight line right across the lower edge of the forehead, as in Fig. 72. When bushy, over deep-set eyes, especially if black, this form of eyebrow gives a



peculiarly stern, reserved, and even sullen aspect to the countenance. The straight eyebrow is more common to men, arched eyebrows are more common to women.

It will be found that low, projecting eyebrows indicate accurate perception and discernment (Fig. 73). When observing, or examining a thing closely, a person naturally depresses the eyebrows in order to adjust the eye accurately to the objects examined. When reflecting, persons are led by association, or instinctively, to depress the eyebrows, even when no particular object is before them. Hence this sign is also indicative of judgment and reflection. An eyebrow greatly elevated, on the contrary (Fig. 74), indicates less accuracy of perception, and, indirectly, less reflection. Persons with this form of eyebrow are apt to be a little vague. A lowering or frowning of the brows indicates a love of, and power to exercise, authority.



Fig. 73.



Fig. 74.

Close observation of eyebrows will discover the fact that the hairs of the eyebrow often have a marked inclination upwards. These signs should be carefully noted, as they indicate peculiarities. When the hairs of the right eyebrow turn up at the inner extremity (as in Fig. 70) the feeling of Gratitude is indicated, while the upturning of the hairs of the inner extremity of the left eyebrow indicates Respect. The upward inclination of the hairs of the outer extremity of the left eyebrow indicates the faculty of Belief; and the upward inclination on the right side indicates that of Immortality. When the hairs of the outer extremity turn downwards as well as up there is a strong earthly tendency combined with the feelings of Belief and Immortality.



Fig. 75.

Eyebrows which show a downward indentation just above, or a little inwards of the pupil of the eye, are indicative of a revengeful disposition (Fig. 75). Lavater says: "Thick, black, strong eyebrows, which decline downwards, and appear to lie close upon the eye, shading deep, large eyes, and accompanied by a sharp, indented, uninterrupted wrinkle of the cheek, which, on the slightest motion, manifests contempt,



disdain, and cold derision, having above them a conspicuously bony forehead, are only to be consulted for advice when revenge is sought, or the brutal desire of doing injury to others entertained." He here signalises the presence of revenge in conjunction with a coarse, motive temperament.

The Love of Command is indicated by one or more short transverse wrinkles across the root of the nose, exactly between the eyes. It may be seen in great military commanders, in masters and teachers, and in those generally who are fond of exercising authority. In those who are wanting in the power to command, and have no desire for responsibility, this sign is also absent. The faculty of Command frequently acts with that part of Justice which reprimands, or requires others to do right, and both together produce that frowning and lowering brow which is so terrible to evil-doers, or to those who love to be approved rather than condemned.

Some of Lavater's notes on eyes are very apt, and worth remembering. He says: "Eyes that are very large, and at the same time of an extremely clear blue, and almost transparent when seen in profile, denote a ready and great capacity; also a character of extreme sensibility, difficult to manage, suspicious, jealous, and easily excited against others; much inclined likewise by nature to enjoyment and curious inquiry. Small, black, sparkling eyes, under strong, black eyebrows, deep sunken in jesting laughter, are seldom destitute of cunning, penetration, and artificial stimulation. If they are unaccompanied by a jesting mouth, they denote cool reflection, taste, elegance, accuracy, and an inclination rather to avarice than generosity. Eyes which, seen in profile, run almost parallel with the profile of the nose, without however standing forward from the level of the head, and projecting from under the eyelids, always denote a weak organisation; and, if there be not some decisive contradicting lineament, feeble powers of mind. Eyes which discover no wrinkles, or a great number of very small long wrinkles, when they appear cheerful or amorous, always appertain to little, feeble, pusillanimous characters, or even betoken total imbecility.

Eyes with long, sharp, especially if horizontal, corners—that is, such as do not turn downwards, with thick-skinned eyelids, which appear to cover half the pupil—are sanguine and indicative of genius. Eyes which are large, open, and clearly transparent, and which sparkle with rapid motion under sharply delineated eyelids, always certainly denote five qualities: quick discernment, elegance and taste, irritability and pride, and most violent love of the opposite sex.



The more the upper eyelid, or the skin below or above the ball of the eye, appears projecting and well defined, the more it shades the pupil, and above retires under the eye-bone (Fig. 76), the more has the character of spirit, refined sense, amorous disposition, and true, sincere, and constant delicacy. Eyes which show the whole of the pupil, and white below and above it (Fig. 77) are either in a constrained and unnatural state, or only observable in restless, passionate, half-simple persons, and never in such as have a correct, mature, sound, unwavering understanding. Fixed, wide open, projecting eyes (Fig. 78) in insipid countenances, are pertinacious without firmness, dull and foolish with pretension to wisdom, cold, though they wish to appear warm, but are only suddenly heated, without inherent warmth.



Fig. 76.

A clear, thick, roof-shaped, overshadowing eyebrow, says Lavater, which has no wild, luxuriant bushiness, is always a certain sign of a sound, manly, mature understanding; seldom of original genius; never of volatile, aerial, amorous tenderness, and spirituality. Such eyebrows may indicate statesmen, councillors, framers of plans, experimentalists; but very seldom bold, aspiring, adventurous minds of the first magnitude.



Fig. 77.

Horizontal eyebrows, rich and clear, always denote understanding, coldness of heart, and capacity for framing plans. Wild eyebrows are never found with a mild, ductile, pliable character. Eyebrows waving above the eyes—short, thick, interrupted, neither long nor broad—for the



Fig. 78.



Fig. 79.

most part denote capacious memory, and are only found with ingenious, flexible, mild, and good characters.

Eyes with weak, small eyebrows, with little hair, and very long concave eyelashes (Fig. 79), denote partly a feeble constitution of body, and partly a phlegmatic, melancholic weakness of mind.

Mr Charles Darwin has some striking observations on the eyes in his interesting and original work on the "Expression of the Emotions in Man and Animals," and although he treats of the transient rather than of the permanent signs of emotion, yet it is highly instructive to read his observations,



because they show how the expression of a feeling is gradually stereotyped as it were, and becomes in the long-run a permanent sign of the latent power of that feeling, or, in other words, a sign of character. We shall have more to say on this subject in another chapter, when we come to speak more particularly of expression.



## CHAPTER VII.

### THE CHIN AND THE CHEEK.

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As a rule chins are not noticed as much as they should be. The nose, the mouth, the eyes, the ears even—all are noted and remarked on before the chin. And yet the chin is of the utmost importance in the *toute ensemble* of the face. It is more fixed and unchangeable than most of the other features, is less affected by education and culture, and may therefore be taken as representing some of the more fundamental and unchanging traits of character. It has already been shown that in a symmetrically-developed face the chin should bear a certain proportion to the other regions of the face. When that proportion does not exist, the character stands on an unstable basis. It is wanting, in other words, in foundation.

It should here be noted that the bones of the face correspond in a markworthy manner to the form of the skull. The projection of the occiput corresponds to the projection of the alveolar processes and the teeth; so that the prominence of the posterior part of the brain may be predicated from the prominence of that part of the face. The breadth of the cerebellum corresponds to the breadth of the lower part of the face, that is, to the angle of the lower jaw; and the length of the cerebellum corresponds to the length of the lower jaw, measured from the tip of the chin to the angle. The breadth of the skull, immediately above the ears, that is, of the part where the phrenologist locates the organ of Destructiveness, corresponds to the breadth of the face over the malar bones, or the prominence of the cheeks. From the cheek-bones arises the greater portion of one of the most important muscles, the masseter, which is inserted into the angle of the jaw. Thus the inferior maxillary comes directly under the influence of the cerebellum and of that part of the cerebrum which is largely, if not chiefly, concerned in the development of resolution; and we shall see that its physiognomical value is as an index of the function of the cerebellum and of the central basilar portion of the cerebrum.

The anterior and lateral development of the jaw indicate respectively the permanence and the intensity of Amativeness, its downward development the power of Will or Determination. To speak first of Amativeness or love: it will be found that



the most prolific races of men have a prominent development of chin as well as of the cerebellum. Take, for example, the Irish, the Scottish, the Germans, the English, and the



Fig. 75.

Russians. On the other hand, the Malays, the Hindoos, the Chinese, and other Eastern peoples, have much smaller chins and cerebellums, and are much less prolific. The North American Indians are another instance in point. They are noted for their small cerebellums and retreating chins (Fig. 75), and they form an equally notable example of the inferior development of the amative faculty. Love is not a striking manifestation of character in either sex, and Mr. Catlin, who dwelt among them and

studied their habits and customs for many years, tells us that a family among them rarely comprises more than two or three children. Natural-born idiots, too, have little or no chin (Fig. 76), and they are generally equally deficient in the region of the cerebellum and in its characteristic function. It does not follow because a chin shows a deficiency of the faculty of love, that there is also a lack of will-power, although, as in the idiot, the two often go together. But of this we shall speak further on.



Fig. 76.

As there are different kinds of love, so there are various signs of love. Out of the primary function of Amativeness spring the various social and domestic affections, and on those affections are based the conjugal, filial, and other social relations. The chin indicates these different kinds or degrees of love, and is therefore almost endless in form and in significance. Broadly speaking, the chin may be divided into—

The Anteriorly Pointed Chin,	The Broad Square Chin,
The Indented Chin,	and
The Narrow Square Chin,	The Broad Round Chin.

The first named is indicated by the anterior projection of the inferior maxillary bone under the first incisor teeth, as shown in the accompanying face (Fig. 77), and denotes the faculty of Congeniality, or the love of one exactly adapted to one's self. The sign and the faculty are more frequently



met with in women than in men. It is difficult for a person so endowed to find a congenial partner, and is therefore frequently the cause of "single-blessedness." The sign often gives a very pretty, but rather weak expression to the face, especially in a man.

The anterior projection of the chin, next to the sign of Congeniality, betokens the faculty of Desire to be Loved. This is more common in man than in woman, and when large causes an indentation in the centre



Fig. 77.



Fig. 78.

(Fig. 78). The indented chin gives by itself a feminine appearance to the chin and to the rest of the features. It is somewhat out of character in the female face, and if not counteracted by other faculties, betrays the coquette. Even in a man it is not an admirable sign, unless accompanied by other balancing qualities, as it gives a lightly-come and lightly-go disposition.

The prominence of the inferior maxillary bone, next to the sign of Desire to be Loved, and under the second incisor teeth (Fig. 79), indicates the faculty of Desire to Love. This forms the Narrow Square Chin, which is generally larger in woman than in man. Indeed, the true womanly expression of face depends very greatly on the faculty of which this is the sign. One who has this sign large wishes to gratify the desire to be loved in the other sex, and is inclined to bestow love on those who from circumstances, lack of wealth, personal charms, or what not, are not so likely to call forth love as others. Women so constituted frequently bestow their affec-



Fig. 79.



Fig. 80.

tions upon some humble individual in preference to one more nearly equal in birth and fortune. The faculty of Desire to Love, together with that of Congeniality, forms a very beautiful combination in woman, disposing her as a wife to cling very closely to the husband of her choice and to gratify in him the man's natural desire to be loved.

The Broad Square Chin is shown in the breadth of the fore



part of the chin, laterally of the sign of Desire to Love, and under the canine teeth (Fig. 80), and denotes the propensity of Ardent Love. This sign belongs to the manly face, as the Narrow Square Chin belongs to the womanly face. This



Fig. 81.

faculty of love has the character of earnest devotion, and when very strong, and unaccompanied by great strength of intellect, manifests itself in love-sickness, desperation, and even insanity. It is relatively stronger in man than in woman, his love having generally most of earnestness and ardency, and leading most frequently to disordered health and derangement of reason.

The signs of the preceding faculties occupy the chin proper. We now come to those lying along the lower jaw. The breadth of the jaw under the molar teeth, and next to the sign of Ardent Love, forms the Broad Round Chin, and denotes the faculty of Faithful Love or Constancy. This sign, together with that of Ardent Love, gives a roundness to the contour of the jaws (Figs. 81 and 82), and a devoted expression, and is more frequently than otherwise accompanied by a sanguine temperament. Constancy is generally larger in woman than in man. Those with this faculty large are less liable than others to be drawn away from their wedded partners, or from those to



Fig. 82.



Fig. 83.

whom they are engaged, by new objects of attraction. In wedlock they desire to have children, both as tokens of love and bonds of union. The faculty manifests itself mainly in embracing and kissing, and is indicated not only by the breadth of this part of the chin, but by the breadth and fulness of the red part of the lips.

The breadth of the middle part of the lower jaw indicates Love of Physical Beauty. It is shown very large in the portraits of Henry the Eighth.

This faculty, unless held in great restraint, is liable to lead to wantonness and sensuality, and an idolatry of the merely



physical. In its legitimate action it prompts to innocent fondling and caressing, and in looks of love that express the gratification of the eyes in beholding the object beloved. In woman it gives a doting fondness for the object loved (Fig. 83).

There is one more amative sign in the lower jaw which it is necessary to notice, and that is Insane Love. It has its sign beyond the Love of Physical Beauty, at the broadest part of the inferior maxillary, almost immediately below the cheek bones. It is rarely found in women, but not unfrequently in men. When a person is very broad at that part, especially if the sign be accompanied by redness, there is a dangerous development of the amative propensity, one which too often leads to criminal excesses and even insanity. A woman of a delicate and susceptible nature had better have the companionship of a millstone at the bottom of a well than that of such a man. The sign is very common among criminals.



Fig. 84.



Fig. 85.

Closely allied to the power of Love is the power of Will. The one begets desire, the other purpose, and desire and purpose are so much alike, that it is matter of little wonder if some persons have not always distinguished the one from the other. The signs of these faculties are as nearly allied as are the faculties themselves. We have seen that the strongest desires or faculties of love act upon the chin horizontally, causing breadth and anterior projection. The faculties of will (for there are several), on the contrary, act upon the chin perpendicularly, causing length downwards. An acute observer can scarcely fail to see—especially when the idea is suggested to him—that will, or strength of purpose, is expressed in the size of the lower jaw, and that it is, moreover, expressed in its downward aspect. Observe, for example, the difference in this respect between these two faces (Figs.



4 and 85). Hardly anyone can fail to see in which determination and power of will are expressed, and in which a fire and passion that are expended in the appearance of great things. While the one would be steady, purposeful, and always advancing from one accomplished work to another, the other would be for ever throwing his ardour into efforts that were no sooner conceived in heart than they were relinquished in indifference.

But these general expressions are the result of particular signs; for there are as many kinds of will, or ways in which will may show itself, as there are kinds of love. We will describe them from the chin proper backwards. The first sign which will claim our attention is that of Engrossment, or the power of engaging the mind in a particular business or object of sense, so that thoughts and fancies may not lead the mind astray. It is indicated by the length of the chin



Fig. 86.

downwards, under the first incisor teeth, as shown in Fig. 86. A person with such a visnomy as this, is liable to have a material cast of mind, and not unlikely an infidel tendency, owing to his great engrossment in material things. He is well-qualified to pursue the study of the purely physical sciences, and to give a physical reason for every mental phenomenon to which his attention is directed. The sign of this faculty may be observed large in celebrated anatomists, physiologists, and surgeons, as well as in great arithmeticians, and those noted for their absorption in physical research.

Next, backward of Engrossment, is the sign of Self-will, which is indicated by the length of the chin downward, under the canine tooth, as shown in the accompanying outline (Fig. 87). A large sign of this faculty betokens a person of great weight and solidity of character. This is one of the strongest faculties of the will, because it gives concentration and strength of moral purpose. It may have evil for its effects, as when the general moral tone of a person is subservient to the selfish and animal propensities; but no really great character can be based upon an insufficiency of this faculty. Self-will must be clearly differentiated from Firmness, Resolution, and other powers of the will. Firmness is the power to resist opposition, as the oak resists the force of the storm. Resolu



Fig. 87.



tion, the power to act upon and affect external things. Self-will, however, gives the wish and the power to strike a course of one's own and carry it out; it is the I-will-do-as-I-like faculty, and its action is entirely in accord with that expression. When large it is a check on the impulsiveness of the erotic qualities.

Perseverance is indicated by the length of the lower jaw downwards, just under the second large molar tooth, or about the middle point of the jaw, as shown in Fig. 88. One who has this sign large is persevering in his undertakings, and never rests until he has finished. It is the faculty of taking pains, and to one with ambition and intelligence it is a better



Fig. 88.

birth-gift than a silver spoon. The sign is invariably large in great students, naturalists, astronomers, mathematicians, and in all those who act upon the principle that *perseverantia omnia vincit*.

The faculty of Resolution is indicated by the length of the lower jaw downwards, under the incisor tooth, and just forward of the angle of the jaw, as indicated in Fig. 89. In the next figure (90) it is

represented small, as is also Perseverance. The two signs generally go together, though not always. One who has the sign of Resolution large he is very energetic; if he has the sign of Perseverance also large, he is quite efficient. One with the signs as small as they are represented in Fig. 90 has neither energy nor efficiency; he will "resolve and re-resolve and die the same." One almost insensibly feels the deficiency in the character: it is not unamiable, but it is weak. In a person with such a jaw as



Fig. 89.



Fig. 90.

development of the moral faculties.

that indicated in Fig. 89, on the contrary, there may be unamiable traits, especially if not accompanied by a large proportion of the humaner elements of the mind. When such is not the case we may expect a rude, harsh, and possibly violent character, as in the criminal type, represented in Fig. 91. There we have a combination of the violent in the amative propensity,\* with the violent in the faculty of Will, accompanied by a very small relative

\* See p. 77.



Nearly allied to Resolution is the quality of Love of Responsibility, indicated by the limb of the lower jaw in its length downwards from the ear. This sign is just backward of the sign of Resolution. One who has it large likes to be in responsible positions, and if he cannot have the real thing, he is satisfied with the show of it. He never allows a chance to escape him of airing his authority, however brief, and he never bates one jot of his dignity.

Before quitting the chin and jaw one other sign must be



Fig. 91.

thought and reflection, without being much disturbed by company, sounds, and other things which strike the external senses. He is very much inclined to meditation, abstract ideas, and philosophical principles (rather than to ocular demonstrations), to the indulgence of fancy and imagination, and to absent-mindedness; not unfrequently even to a visionary tendency of mind. As this faculty turns the mind inward, it enables us to study our own minds, and to call into exercise those faculties which have relation to morality and religion, and to spiritual things in general.

The sign of it is large in metaphysicians, logicians, clairvoyants, and visionaries; and larger, as a general rule, in studious and sedentary people, than in those engaged in commerce and manufactures.

noted. It is that of Abstraction; so called by Redfield, who locates it between the signs of Self-will and Perseverance. It is indicated by the downward length of the chin under the two small molar teeth (see Fig. 92). Dr. Redfield's definition of the faculty is that it gives the power of abstracting the mind, or of removing it from external objects, so that they have not the power to distract the attention, and is exactly the opposite of Engrossment. One who has a large sign of Abstraction can give his attention to anything requiring



Fig. 92.



## THE CHEEK.

There are two or three signs of character which, although not belonging strictly to the chin, stand in a certain relation thereto, and are therefore best referred to in this place. The signs of the neck are, in a way, supplementary to those of the chin. The length of the cervical vertibræ giving posterior extension and straightness to the neck, indicates a proud and very decided character. Such characters never go under the yoke; they are "stiff-necked," in the biblical phrase. One with this sign large remains firm and unshaken, although the strongest effort be made to bend him from his purpose, or to make him swerve from his convictions of right. When a man asserts his dignity he erects his head, and so makes his neck stiff and upright. When to this assertion is added defiance, the head is thrown still further back and a little sideways. Hence a man with a combative, overcoming spirit ever has his head, as the phrase goes, set well upon his shoulders. This sign and that of Independence, or Love of Liberty, are closely allied. The latter is indicated by the length of the trachea or windpipe, together with the larynx, giving length and convexity to the fore part of the neck. One who has this sign large has a passionate love of freedom, and cannot brook arbitrary authority and restraint. The sign is very large in the American physiognomy; it is large also in the French. One with this sign small has but little freedom of thought and feeling. Redfield remarks that Independence acts very much with relative-defence, as pride acts with self-defence; for in the cause of liberty we defend others, their firesides and homes, or the oppressed of other lands, as in the exercise of pride we defend ourselves and our own position. All long-necked domestic animals, as the horse, the camel, and the llama, have great love of liberty, which renders it necessary for them to be tied and held in with the rein.

In some persons a folding of the skin under the jaws may be remarked, and a tendency to what is called in animal, the "dewlap." The faculty of Subserviency is indicated by the loose skin on each side of the larynx, extending upwards under the chin, as shown in the cut (Fig. 93). When this



Fig. 93.



loose skin is not sufficient to form folds, as is generally the case, it indicates only an ordinary degree of the faculty. Subserviency gives the language and deportment of "your humble servant," and increases with years, being generally largest in old age. Hence it is that a large sign of it is so often met with in old people. The sign is large in the dog, who is always ready to fight for and receive kicks from his master.



Fig. 94.

The faculty of Submission is indicated by the loose skin over the windpipe, somewhat lower down than the sign of Subserviency. When the faculty is large, which is not often the case, the loose skin which betokens it forms a perceptible fold in the middle line of the neck. Submission gives the character of humility, without want of self-esteem, and manifests itself in the language and deportment of "your most humble servant." It shows itself in resignation (which is, indeed, synonymous with submission), and in bowing the neck to trial and discipline, whether they occur in the dispensation of Providence or of civil society. The sign is very marked in the ox, who bows his neck to the yoke and his will to the command of his master, as no other brute will do. It is very large also in the turkey, forming in him the long, loose fold of red skin in front of the throat. The character of the turkey is in accordance with the sign.

The sign of Submission must not be mistaken for that of Economy. The latter is indicated by a fulness under the chin, making, when large, what is called the double chin. This sign is seen large in portraits of Franklin, noted, as "Poor Richard," for his proverbial philosophy inculcating habits of thrift. In one portrait of "Poor Richard" his thumb is on the sign of Economy. The sign, and with it the faculty, increases with age, and is a noticeable feature in many noted economists, bankers, &c. It is not so easy to detect it in the young, although its manifestations are by no means wanting in both young men and women of economical disposition. The aspirant to matrimonial felicity should not neglect this sign, remembering the saying which, if not always exactly true, is so near the truth that it may pass for such, namely, that when poverty comes in at the door, love flies out of the window. The sign of Economy is a very necessary feature in a woman, and it is certainly one of the "beauty spots" of a matronly face.



We now come to the signs of the cheek, some reference whereto was made when speaking of the temperaments. We then dealt more particularly with the fleshy covering of the cheeks, not so much with the bony framework. We now come to the latter features, and first of all to the cheek bones. The prominence of the corner of the malar or cheek-bone, under the external angle of the eye, as shown in the accompanying figure (94), indicates the faculty of Protection. This and the following sign and faculty correspond somewhat to the phrenological organ and faculty of Combativeness, or rather to its divisions of defence and defiance. One who has the sign of Protection large, says Dr. Redfield, likes to have good fences round his premises, is fond of stone walls and fortifications, and, if a general or a public man, will pay great attention to national defences. The sign is invariably large in distinguished military men, as well as in celebrated engineers; as, for instance, the builders of breakwaters, lighthouses, fortifications, &c., whose works are so largely for defence. The sign gives a squareness to the upper part of the face. It will be observed large in the Chinese, who are noted for their conservative instincts; it is large also in the Dutch, who are obliged to build and constantly keep in repair extensive dykes and ramparts to prevent themselves and their *hollow land* from being overwhelmed by the sea. The sign will also be noted as being large in the ancient Egyptians, the builders of the pyramids.



Fig. 95.

Protection corresponds with the division of Combativeness allocated by Mr. Fowler to defence. Defiance corresponds to the facial sign of Hurling. This is indicated by the breadth of the face, caused by the lateral projection of the cheek bones, next to the sign of Protection, and a little higher up, as indicated, in Fig. 95. Hurling, as the name signifies, gives a desire to launch projectiles. A boy with the sign large is exceedingly fond of throwing stones, either with the hand or with a sling, and is never tired of watching the effect of his missiles. The faculty gives delight in the clashing of arms, the din of contest, and the war of elements. The sign is large in firemen, and in those who run to fires and is



Fig. 96.



not unfrequently accompanied with a fiery red complexion, especially about the region of the sign. Hurling gives a threatening aspect to the visnomy, unless it is counterbalanced by other and more genial elements of character.

The elevation of the arch of the cheek-bone, called the zygomatic arch, indicates the faculty of Medicine (see Fig. 96). Some men are natural physicians; they have an instinctive faculty for curing and healing; their presence even does good to the sick and suffering; this natural faculty is the one we call Medicine. Without it there is no real physician, no true gift of healing. If a person has the sign of this faculty large, he will, other things being equal, be not only inclined to study and practise medicine, but will have a special instinct for it, which will greatly assist his scientific knowledge. Without this faculty and its sign in a superior degree, no person ever attained to skill and eminence in the medical profession, or ever made a really good nurse for the sick. Those who have the sign of this faculty small fall ill easily, but get well very soon of themselves, while the reverse is true of those who have the sign large. Hence the former should be trusted largely to nature and a proper regimen for cure, while the latter need careful medical treatment. It will invariably be found that celebrated physicians are largely endowed with this faculty and its sign. It is prominent, too, in those who are gifted with the power to heal by the magnetic or hypnotic power.

The breadth and fulness of the orbital process of the cheek-bone at the outer angle of the eye (Fig. 97, *h*) indicates the



Fig. 97.

faculty of Wave-Motion. "One who has it large," says Redfield, "loves the motion of the sea when it is disturbed by the wind, is fond of the rocking of a vessel on the water, or of a swing or cradle; exhibits wavy or graceful motion in his gait or gestures, and is particularly fond of dancing. The sign is very small in the Irish (in the lower classes of the Irish possibly, Dr. Redfield, but not in the Irish as a whole), who show but little of the faculty in their motions, and who care little for the accomplishment of dancing. It is large in the French and Italians, and particularly large in the Spanish, who in their gait are the most graceful people in the world, and who,



above all others, exhibit wave-motion in their dances. The actors in the well-known Spanish dance appear like a moving sea ; and, indeed, we may say there is no other dance than this, or such as this, unless we allow that a succession of hops may be called dancing." In Spanish women especially the sign is very large, giving a fulness at the outer angle of the eye, as in the accompanying figure (Fig. 98).

Animals of the feline family have the sign of wave-motion large, and the gracefulness of their motions attest the presence of the faculty in a high degree.

The prominence of the cheek-bone under the eye, at the point indicated by the letter *j* in Fig. 97, is the sign of the faculty of Watchfulness. This sign is very large in distinguished generals and naval commanders, who need to exercise the faculty so much. It is particularly large in Napoleon,



Fig. 98.

who is said to have taken but about four hours out of the twenty-four for sleep. In watchmen, too, and in physicians, as also in good nurses, the sign of Watchfulness is larger, as a general rule, than in other people. One who has this faculty in a high degree needs less sleep to restore nature than one who has it small ; the latter should not be required to sit up as late or rise as early as the former. It is large in the Indian ; large also in the cat, the dog, the fox, the owl, and most carnivorous animals ; less in the vegetable eaters. Fig. 99 exhibits the sign large.



Fig. 99.

The downward projection of the angle of the cheek-bone, under the sign of Protection (Fig. 97, *m*) indicates the faculty of Love of Rest ; and outward of this, under the sign of Hurling is indicated the faculty of Repose (Fig. 97, *n*). A very natural action of the faculty of Love of Rest is the supporting of the head upon the elbow, with the sign of the faculty in contact with the back of the hand, as represented in Fig. 100. In this position the knuckle of the middle finger naturally comes in contact with the sign of Rest, while that of the index finger is under the sign of Repose. One who has much perpendicular



breadth or downward angle backwards, has



Fig. 100.

projection of the cheek-bones from the great capacity of resting and reposing, and will show great partiality for conveniences for this purpose. If he have not a large sign of Watchfulness he will be very liable to drowse in church, and to lay himself open to the charge of laziness. A person in repose very commonly lies with the hand in contact with the sign of the faculty, between the face and the pillow. In the cat and the dog, in sleep, the same peculiarity may be observed.

Connected with the faculties of Rest and Repose there is the faculty of Sleep, a deeper state than either of the others. The ability to slumber or to sleep soundly, so that it is difficult to rouse oneself or to be roused, is indicated by the long process of the lower jaw, which rises up under the temporal arch, and to which the temporal muscle is attached. The ordinary action of the muscle is in proportion to the sign of Sleep, and closes the jaw lightly at its back part. If it were not for this connection of the temporal muscle with the sign of Sleep, the jaws would fall apart while a person is sleeping, the voluntary muscles being then relaxed. This is evident from the fact that when a person is so exhausted that he cannot sleep, at the same time that he has no longer the power of watching, the jaws fall asunder. To the signs of Rest and Repose is attached the strong muscle called the *masseter*, which closes powerfully the fore part of the jaws, as in biting. Hence the jaws are closed more tightly during rest and repose than during sleep; and without this connection of the muscle with the signs of Rest and Repose the jaws would separate as soon as the muscular system was relaxed from the absence of wakefulness. The carnivorous animals possess these faculties in a superior degree.



## CHAPTER VIII.

## THE FOREHEAD.

We now come to the forehead, which, as Sir Charles Bell has expressed it, is, more than any other part, characteristic of the human countenance. "It is the seat of thought, a tablet where every emotion is distinctly impressed."

It is now generally agreed, even among physiologists, that the frontal lobes of the brain are concerned with the manifestation of intellect, and that "with the development of the anterior part of the brain there is a corresponding development of the higher intellectual powers."\* The larger the forehead, therefore, *cæteris paribus*, the greater the intelligence. But in judging of the forehead and the capacity it indicates, a good many things have to be taken into account. In the first place it will not do to judge merely by the amount of uncovered space presented by the forehead. The best way to judge of a person's forehead is to draw an imaginary line from the opening of the ear to the arch of the eyebrow; and another from the same starting point perpendicularly to the top of the head: the amount of brain will be somewhat in proportion to the amount of head exhibited by the two lines. What is meant will be best understood by taking the diagram (Fig. 101) and drawing upon it lines as above indicated, and noting the difference in the amount of forehead space accorded to Alexander VI., Zeno, Oberlin, and Philip II. respectively. The student can also compare it with the amount of head behind the upright line, and its position. Alexander was a low sensualist; Philip was a superstitious tyrant; Oberlin was a man of the greatest piety and benevolence; while Zeno was a man of the highest intelligence and the founder of a system of philosophy.

Having decided upon the amount of forehead, and conse-

---

\* Ferrier: "The Functions of the Brain:" "So far the facts of experiment and of disease favour the views of the phrenologists, namely, that with the development of the anterior part of the brain there is a corresponding development of the higher intellectual powers; but investigation is still needed in order thoroughly to explain this fact in physiological terms."



quently of brain, the next thing is to ascertain where it is. Considered in regard to mere outline no two foreheads are exactly alike. One is broad and massive; another is narrow



FIG. 101.—DIFFERENT SHAPES OF HEADS.

1—Alexander VI. 2—Zeno, the Stoic. 3—Oberlin. 4—Philip II. of Spain.

and towering. One falls in below and bulges out above while another projects below and retreats above. Then some are undulating, others quite round. None of them are without their meaning, as we shall see.

When the lower portion of the forehead predominates, the perceptive powers have the ascendant, and curiosity, love of natural science, and observation, are the result. The accompanying portrait of Arkwright, inventor of the spinning jenny (Fig. 102), shows the perceptive powers unusually large. Compare it with that of Socrates (Fig. 103) and see the difference. In the latter the upper part predominates (although there is no lack of perception), and indicates that for which Socrates was characterised



Fig. 102.

—thought, reason, understanding. Not that Arkwright was wanting in these, but that his strong point was his observation



and power to apply ideas. One with a head like Fig. 103, is more noted for philosophy than for science; more for the abstract and metaphysical than for the definite and practical.



Fig. 103.

We have now got two broad general distinctions, namely, that the forehead that projects in the lower part is large in Perception; while the forehead that projects above, like that of Zeno outlined in Fig. 101, is large in Reflection. It sometimes happens that both the perceptive and the reflective powers are large, although such a conjunction is not common. The perceptive are rather large in Socrates (Fig. 103), but the reflective faculties are so unusually large that they make the

perceptives appear comparatively small.

But it is not enough to divide the faculties of the intellect into Perception and Reflection; each division being made up of different powers. Let us take the perceptives first. If we draw a horizontal line even with the arch of the eyebrows, we



Fig. 104.

cut off the perceptive powers, or "organs," as the phrenologist calls them. They are, beginning from the root of the nose and going outward to the outer angle of the eye, Individuality, Form, Size, Weight, Colour, Order, and Calculation. The first named causes a prominence of the lower middle portion of the forehead, immediately above the apex of the nose. It is seen very large in the accompanying portrait of Michael Angelo (Fig. 104). The other chief faculties are ranged in the order given, round the arch of the eyebrow, beginning at the

inner angle, at the side of, and a little below, Individuality, with Form, and ending with Calculation at the opposite corner. Lavater says: "Eyebones with defined, marking, easily delineated, firm arches, I never saw but in noble, and in great men." Perhaps if he had said "in able men," he would



have been nearer the mark. But there is nevertheless a great truth in what he says. In men noted for their clear, vigorous intellect, practical and systematic in their powers, there is



Fig. 105.

almost invariably to be seen a good arch to the eyebrow, as in the annexed portrait of William Makepeace Thackeray (Fig. 105). When any of the faculties are weak or wanting this arch is imperfect. Form, when large, causes a breadth between the eyes, as shown in Fig. 105. Calculation, when large, causes a fulness and depression at the outer angle of the eye. This also is shown large in Fig. 105 as well as in Fig. 106. Order gives breadth and fulness to the corner of the eye, just above Calculation. It is seen large in Thackeray and in Fig. 102. Colour gives fulness and projection to the centre of the arch, Weight to that portion of the arch where it begins to bend towards the nose. Size is between Weight and Form, and causes a fulness of the eyebrow just above the inner corner of the eye. It is best seen in Fig. 105. Language, which is generally included among the perceptive faculties, is



Fig. 106.



indicated by the fulness of the eye. The reason for this is that the organ of language is supposed to be in that part of the



Fig. 107.

- 24. Individuality moderate.
- 32. Eventuality large.
- 37. Comparison rather large.



Fig. 108.

- 24. Individuality large.
- 32. Eventuality small.
- 37. Comparison very large.

brain situated immediately at the back of the eyes, so that when it is large it has a tendency to push the eye forwards.



Fig. 109.

The sign is shown large in the portrait of Samuel Johnson (Fig. 106). When it is small the eye seems sunken.

Between the Perceptives, properly so called, and the Re-



flectives, there is a second line of faculties, which are sometimes called the Literary Faculties, though for what reason it is hard to say. They are—beginning from the centre and going outwards—Eventuality, Locality, and Time. It will probably be found, when the faculties have been thoroughly analysed, that their functions are properly to recognise Action, Space, and Time respectively. Eventuality takes up the central portion of the forehead, just above Individuality, and when large gives a fulness at that part. When it is small there is quite a hollow apparent. The two accompanying figures (107 and 108) show the organ large and small. Fig. 107 represents the forehead of Pitt, who was noted for his excellent memory of events; the other represents the poet Moore, who was deficient in this faculty. A little outwards of Eventuality is Locality. It is shown large in the portrait of Henry M. Stanley, the African Explorer, and discoverer of Dr. Livingstone (Fig. 109). Time occupies the space next to Locality, and above Colour and Order. It is shown large in Whittier, the poet (Fig. 110). There is another organ which properly belongs to the forehead, although at the side of the forehead rather than at the front. It is the organ of Tune, which, together with Time, has to do with the production of music. Its position will be seen by reference to the accompanying outlines of the forehead of Handel (Fig. 111) and of Ann



Fig. 110.



Fig. 111.



Fig. 112.

Ormerod (Fig. 112). The position of this organ is at the point where Handel is so full and Fig. 112 so small. Ann Ormerod was noted for not being able to recognise a single tune, or to tell one air from another.

For a fuller definition of this and the other intellectual faculties the student should consult a phrenological text-book,



for most of the remarks in this chapter will be based upon phrenology.

We now come again to the reflective faculties. If the reader turns to Figs. 107 and 108, he will see the position of Comparison indicated. It is situated immediately above Eventuality, and when large gives a fulness and sharpness to the forehead in that part, as indicated in the portrait of Moore (Fig. 108). "By the observation of those in whom the organ is large, we are led to infer that its primary office is to note resemblances and differences, not merely in respect to one class of things, but as regards all that comes within the sphere of human cognition. Thus it compares and contrasts objects, actions, states, conditions, emotions and ideas, and by noting minute differences and resemblances draws inferences with reference to them. It is the inductive faculty, and reasons by analogy and analysis from effect to cause; it confers the

critical talent, and, with large perceptive powers, forms an important element in the scientific mind, disposing to the classification and systemization of facts."\*

On each side of Comparison is the organ of Causality, which, when large, gives breadth and squareness to the forehead, as in the accompanying portrait of Tyn-dal, the translator of the Bible (Fig. 113). In the case of Tyn-dal, the forehead is given additional breadth by a rather large organ of wit. Dr. Gall noticed that in men distinguished for profound, penetrating, metaphysical talent, the parts of the brain



Fig. 113.

lying on both sides of Comparison were very prominent. He found the development particularly marked in the heads of the most zealous disciples of Kant, the metaphysician, and in a still more remarkable degree in that philosopher himself, whose mask he and Dr. Spurzheim subsequently examined. From observing the organ large in these and other men, like Fichte, noted for their profoundly metaphysical cast of mind, Dr. Gall named it *Esprit métaphysique, profondeur d'esprit*, which Spurzheim afterwards changed to "Causality." It will be observed large in the portraits of all men distinguished for their strong reasoning powers, their comprehensiveness of

\* "A Manual of Phrenology."



mind, their strength of understanding, and their capacity to grasp the principles and causes of things. It is invariably prominent in inventors, discoverers, and such as are characterised by depth of thought, in whatever direction manifested.\* It is large in Socrates (Fig. 103); in Copernicus, Galilio, Luther, Locke, Franklin, Bacon, Newton, and all whose minds have dealt with the subject of causation, and struck out new lines of thought.

A prominence outwards of Causality is a sign of Wit, or Mirthfulness, as the phrenologists call it. It is in a line with



Fig. 114.

the outer corner of the eye, and, when large, gives fulness and width to this part of the forehead, as shown in the accompanying portrait of Lawrence Sterne, the author of "Tristram Shandy" (Fig. 114). It is invariably large in good comedians, and not unfrequently in popular speakers and preachers. In many heads there is a large prominence just above Comparison, although it cannot always be seen on account of the hair wholly or partially covering it. For want of a better name it has been called Intuition. It gives insight into character, knowledge of men, and suspicion. Alongside of it, extending over Causality and part of Wit, is another equally important sign of character, or "organ." It has been called Agreeableness by Mr. Fowler, but that word only describes one form of its manifestation; for, in reality a person with

---

\* See Spurzheim's "Lectures on Phrenology."



"Agreeableness" large can be as disagreeable as any one else. In lack of a better name I should propose to call it "Humour."



Fig. 115.

For it seems to partake of the nature of Wit, Intuition, and Imitation (located by phrenologists just above it), and enables a person to fall into the humour of those with whom he is for the time being. It is shown large in the portrait of Sterne, as well as the organ of Wit.



Fig. 116.

There are only two other signs relating to the bony part of the forehead that we shall here refer to. They are Constructiveness, which gives breadth and prominence to the forehead a little above the temples. It is easily discovered, as it is situated a little externally to Wit, and when large gives an appearance of great breadth to the forehead. It is shown large in the head of George Stephenson (Fig. 115). In mechanics, manufacturers, inventors, &c., it is generally found large. Immediately above Constructiveness is the sign of Love of Beauty, or Ideality, which gives expansion to the forehead in that part, as shown in the portrait of Rosa Bonheur, the eminent French artist (Fig. 116). Persons with the organ large betray an instinctive love of beauty and sense of perfection. Gall called this faculty the organ of Poetry, and it undoubtedly has much to do with the production of poetry. But it has far more important functions than the manufacture of verse. It aids to give refinement to the manners, and imparts a strong impulse to improvement. When it is deficient there is a tendency to be blind to the poetic side of life. A woman lacking Ideality once asked the writer what was the use of flowers, for, she said, "you cannot eat 'em and you cannot wear 'em." Some of the so-called "æsthetics" appear to be lamentably deficient in this faculty.

In addition to the above signs of character or "organs," in the phrenological sense, there are several signs that are



impressed upon the scalp, and relate more particularly to expression. The form and direction of the lines of the forehead have much to do with character. Irregular confused lines indicate a tendency to puzzle-headedness; deep angular lines betoken mental worry and an irritable state of mind, combined with an exacting disposition. Reference has already been made in a previous chapter to the perpendicular and horizontal lines above the root of the nose, the former indicating justice, the latter love of command. Above the latter, in some persons, occupying the lower part of the centre of the forehead, may be seen two or more lines running from about the centre of one eyebrow to the centre of the other. These lines indicate kindness or active benevolence. They are shown very prominently in the accompanying portrait of Sir Walter Scott (Fig. 117). When the same



Fig. 117.

lines are continued to the outer extremity of the forehead, with a downward curve at their extremities, they betoken active hope. If the lines are numerous, and the curve very distinct, it is a sure sign of enthusiasm, and is often seen in religious enthusiasts, as in Bishop Selwyn (Fig. 118). Fine clear parallel lines across the upper part of the forehead indicate clearness of thought and an active intellect. A smooth lineless forehead is not a good sign.



Fig. 118.

A young man who values his comfort will avoid it in one he wishes to "keep company with" for life, and *vice versa*, but not so much so.



## CHAPTER IX.

## CONCLUSION.

In this concluding chapter on the Face, it would be in place to give some notes on expression, but the subject is too wide to be treated of in a single article, and must therefore be left to be dealt with in a series of chapters by itself, at some future time. The chief things for the physiognomist to note is the difference between the expression of a cultured and an uncultured person. Culture gradually transmutes the base metal of the mind into pure gold. The face thereupon takes on a finer expression, and the voice becomes elevated and refined. A London oculist tells us that culture diminishes the size of the eye. Well, what if it does? Few observing people will be willing to admit that the beauty of an eye depends greatly on size. Some small eyes have been known to do vast execution in a variety of ways, and every one may see for himself that culture gives to the eye a variety of expressions that the finest ox-eye never attained of itself. The fine, unvarying, shining animal eye counts for little now, except among people whose crude preferences put them out of court on other matters than eyes. There is an education of the eye, as there is of the person or carriage; and who has not felt the force of a well-bred, well-poised glance the moment it is levelled on him? The eye that knows what it is about is the only eye that can give itself beauty at will.

Culture also diminishes the size of the mouth and of the ear; but if culture diminishes them too much they become weak. There is a common notion that a large ear indicates acute hearing capacity, and susceptibility to the influence of sound, and hence musical ability. This, however, is a mistake, else would the ass be more musically gifted than most men. The truth is, that a finely modulated ear is the best, so far as outward form is concerned, for the reception of the niceties of sound. Nor is there any advantage in having the ears stand forward like the handles of a vase, except in so far as they enable the possessor to quickly catch sounds coming from before, or serve to prevent the hat from descending too low over the eyes.

We have been told of late that culture disturbs and outgrows the facial and cranial harmonies that go to the making-up of classic beauty; and in so far as culture causes the fore-



head to protrude and destroy the classic line of facial beauty, this is true. But that only shows that there is a beauty higher than the classic type—the beauty of intellect superadded to physical harmonies. The best is the most beautiful ; hence those who would be beautiful should strive to be true in their lives, and pure and elevated in their actions. Every shade of virtue or vice, says Lavater, has its expression upon the human exterior, and the natural consequence the most remote may be deduced by a careful observer from the invariable display of the criterions hung out by the great Creator of all things.





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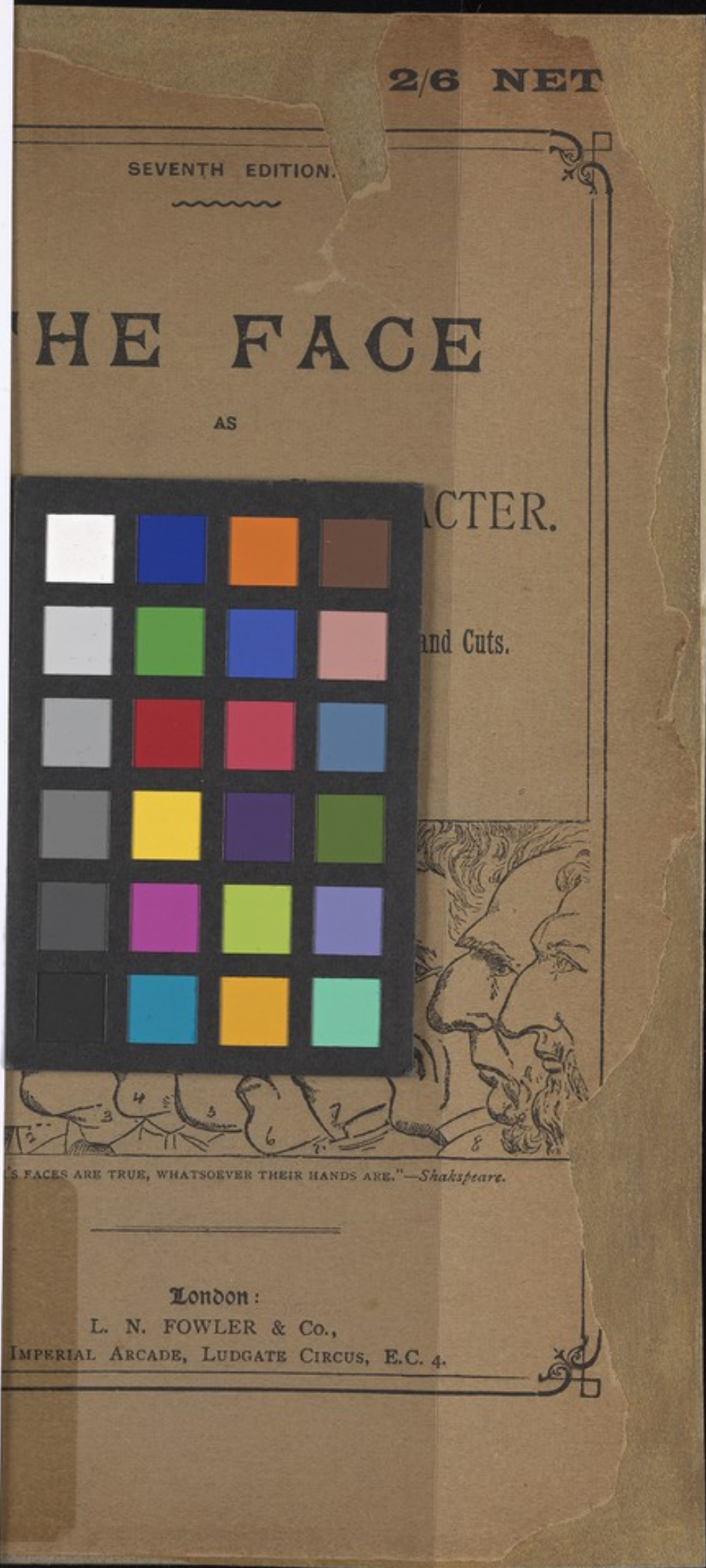
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"A woman came to me complaining that she had no money with which to buy Christmas gifts. She said, 'Last year was so different, I had plenty of money and gave lovely presents and this year I have scarcely a cent.' I replied 'You will never demonstrate money while you are pathetic and live in the past. Live fully in the now



and get ready to give Christmas presents. Dig your ditches, (prepare for the thing you've asked for) and the money will come.' She exclaimed, 'I know what to do! I will buy some tinsel twine, Christmas seals and wrapping paper.' I replied, 'Do that, and the presents will come and stick themselves to the Christmas seals.'

This, too, was financial fearlessness and faith in God, as the reasoning mind said, 'Keep every cent you have as you're not sure to get any more.'

"She bought the seals, paper and twine, and a few days before Christmas received a gift of seven hundred dollars.

"Buying the seals and twine had impressed the subconscious with expectancy and opened the way for the manifestation of the money. She purchased the presents in plenty of time."

The book shows convincingly how man may link himself in consciousness with this invisible God power and draw from the abundance of the spheres his immediate and endless supply, which has already been prepared for him. "Before ye call, I shall answer."

It shows that life is not a battle but a game. It is a game, however, which cannot be played successfully without the knowledge of spiritual law, and the Old and New Testaments give the rules of the game with wonderful clearness.

It is a great game of giving and receiving. "Whatsoever a man soweth that shall he also reap."

If he hates he will be hated, if he loves he will be loved, if he lies he will be lied to. The simple rules of the game of life are fearless faith, non-resistance and love.

The book gives a series of remarkable examples of seeming miracles through knowledge of spiritual law which all can understand and apply.

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