

**A series of lithographic drawings illustrative of the relation between the human physiognomy and that of the brute creation / From designs by Charles Le Brun: with remarks on the system. [Anon].**

### **Contributors**

Legrand, J. G. 1743-1807.  
Baltard, Louis-Pierre, 1764-1846.  
Le Brun, Charles, 1619-1690.

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Lithographic Drawings illustrative  
of Physiognomy.

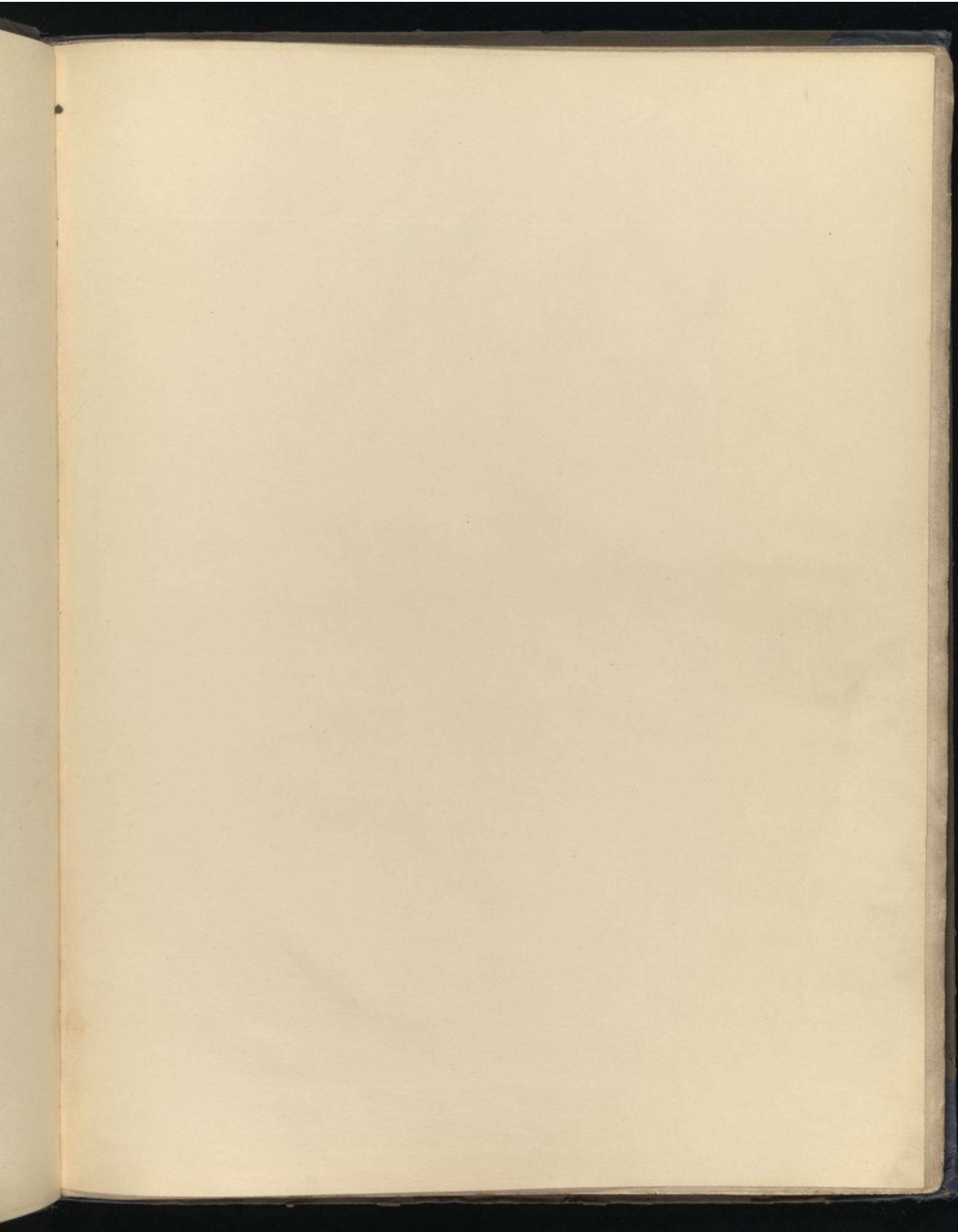
By Charles Le Brun. 1827.

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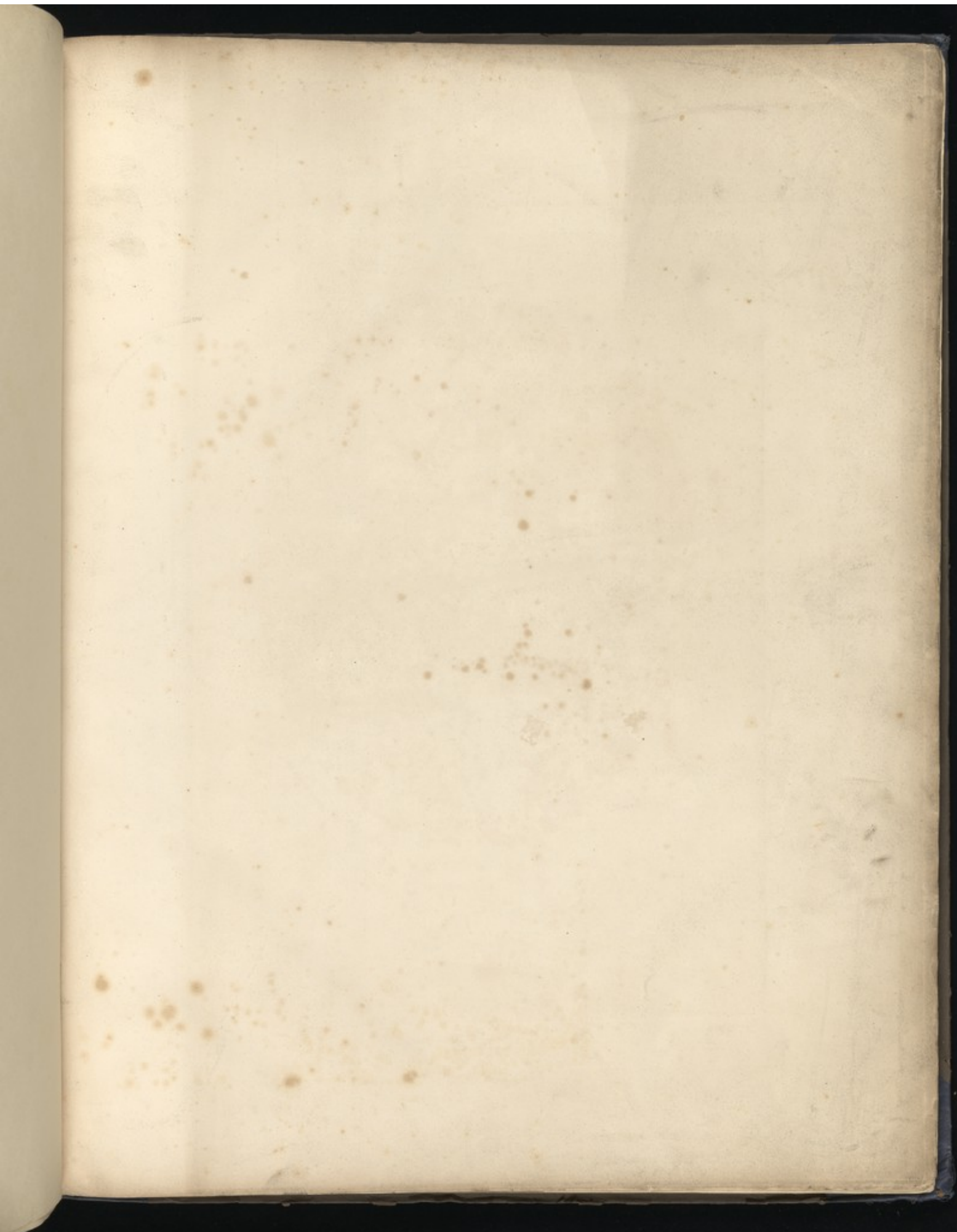
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CHARLES LE BRUN.

*Engraved by Dejean and in the front of*

*Drawn in Rome by St. Hubert*

*Printed by Englemans of Clarendon St.*

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A SERIES  
OF  
**LITHOGRAPHIC DRAWINGS**  
ILLUSTRATIVE OF THE RELATION  
BETWEEN THE  
**HUMAN PHYSIOGNOMY**  
AND THAT OF  
**THE BRUTE CREATION.**

FROM DESIGNS  
BY  
**CHARLES LE BRUN:**  
WITH REMARKS ON THE SYSTEM.

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A SERIES

LITHOGRAPHIC DRAWINGS

JHE MAN PHYSIOLOGY

THE BRITISH ORATION

FROM DESIGN

CHARLES J. BROWN

WITH ILLUSTRATIONS BY THE AUTHOR

LONDON

A SERIES  
LITHOGRAPHIC DRAWINGS

MORE than a Century has elapsed since the Designs exhibited in the subsequent Plates were executed. Charles Le Brun, the Designer, may be well styled the Father of the French School of Painting, and this Work confers on him the additional title of Philosopher.

The annexed Dissertation is translated from the French; but that by Le Brun, which he publicly delivered in the Academy of Painting and Statuary, is, it is to be feared, completely lost: the drawings, however, in a great measure, explain themselves.

The Editor takes this opportunity of offering his thanks to the various Artists, whose talents have assisted him in bringing this Work before the Public.

J. P. BLANQUET.

*London, June 11, 1827.*



## SYSTEM OF PHYSIOGNOMY,

BY

CHARLES LE BRUN.

A GREAT number of authors have written on the relation between the Human Physiognomy and that of Animals, but none have exactly aimed at the same object as Le Brun. This skilful artist sought not to satisfy the idle curiosity of those, who perceiving the resemblances which the conformation of some men bears to that of brutes, draw, without any distinction of analogy, the passions of the former and the instinct of the latter. He disdained to labour for those credulous beings, who, favoured by Nature with a handsome exterior, endeavour to satisfy their self-love by imagining the existence of moral imperfections in those objects which present them with some physical ones, and think by odious comparisons to insure to themselves a superiority which is too often imaginary. His purpose was more noble, and tended solely to the advancement of the arts. He had long contemplated his treatise on the passions. He was not content with giving useful precepts for marking momentary effects; he wished in another treatise to examine the propensities, and to point out the traces which they leave imprinted on the countenances of those who are generally affected with them. He endeavoured to guide young artists, and to teach them to catch with a sure and skilful hand, the expressions which characterize the virtuous man, the man of genius, and the wicked: when, deprived of their portraits, they described their actions.

The treatise on Physiognomy should contain four parts, and the collection in the French Museum contains a great number of designs made by this master to facilitate its demonstration.

In the first he studied the portraits and actions of men celebrated among the ancients, with the hope of discovering the relation which might exist between their features and characters. In admitting the truth of this supposition, it may be easily imagined he was delighted in examining the physiognomy of Antoninus; that he found in him a proper type to represent the friends of virtue and of humanity; and in the forbidding features of Nero, the expressions which mark the wicked man.

If virtue, as moralists say, brings man near to the Divinity; is it not probable that it was under the image of virtuous beings that the Greeks represented their Gods, when, arrived at a certain degree of civilization, they cultivated the arts? Disdaining, then, the gross emblems under which they had worshipped them, guided by self-love, the fruitful source of virtue and of crime, they hoped to command respect for the objects of their work in giving them human forms, which they persuaded themselves were also those of the Divinity.

By degrees the arts became refined, and beauty alone furnished the features which were suitable to the Deities according to the admitted idea of their power. In time a type was formed for each of them, from which even the most eminent artists did not depart without circumspection.

Serenity reigned in the forehead of Jupiter; the calmness of his features bespoke the magnitude of his power, and it was not without a reverential awe that the form of his thick eye-brows could be contemplated, whose slightest movement made Olympus tremble.

Hercules was a Demi-God; notwithstanding his celestial origin, in his features might be traced some marks which detected that his mother was a mortal.

Disatisfied with the simple imitation of human beauty, too often distorted in some of its parts, the Greeks aspired to more than nature, and conceived an ideal beauty, such as could physically exist, but which was never engendered but by an ardent and sensitive imagination. It was then that they gave to the King of the Gods fuller eyes, a straight nose, a wide forehead surmounted with thick bushy hair; an evident imitation of the mane and other attributes of the king of beasts. Hercules was presented to

mankind with a powerful neck, a small head, short and curly hair, which bore a striking resemblance to the form and appearance of a vigorous and untameable bull.

In contemplating the productions of the Grecian artists, when even they deviated from a scrupulous imitation of truth, and gave fantastic forms to their Deities, one cannot help admiring their amazing superiority over the rest of the world. Nothing with them overstepped the bounds of probability, and every thing concurred to express the progressive variations of an ideal excellence, often sublime, always graceful and extracted from Nature.

If one observes, on the contrary, the Deities of people born in a less happy climate, agitated by the convulsions of anarchy, or oppressed by the furies of an absurd tyranny, they bear the impression of a barbarous character, and tend to inspire that terror, of which these people were constantly the victims. In those unhappy times, unfortunate man, destitute of knowledge, received with submission from his priests the objects of his worship, and adored them with so much the more zeal as he comprehended less the signification of the emblems which were given to him. Did his misfortunes increase, he saw on all sides nothing but angry Gods; How could he address his offerings to those whose calmness seemed, to him, to conceal their impotency! He required horrible monsters to command his respect.

The same illusion could not establish itself in Greece, where the sweetness of climate, and the habitual wisdom of government, always favoured the essays of genius. In those countries self-love succeeded easily in persuading mankind, that being an emanation from the Divinity, he was formed after his image. Overcome by this presumptuous belief, we see him connecting every thing with himself, considering himself as the centre of the universe, and presuming to give his own likeness to the objects of his worship. He is indebted, perhaps, to this pride for the refinement of his manners, for his laws, and the propensity he had for ornamenting his Gods more frequently with the attributes of benevolence than the weapons of inflexible vengeance. One can easily conceive, that among a people of such lively and warm imagination, the number of Deities increased with facility, because a new worship gave rise to fresh enjoyments, by the attractions of feasts and particular ceremonies. To distinguish these Deities, it was necessary to vary their symbols, and artists, in order to characterize them, ventured to borrow from animals some of their features. But these flights of a poetical imagination concealed emblems of which sages had the knowledge. It was necessary to make a distinction between the Deities of one order, but of different power; and how could it be better done than in giving to the King of the Gods some features which related to the king of beasts; to Goddesses of the first order, an ideal beauty inspired by human beauty; and to Deities of an inferior order, attributes which, borrowed from animals, manifested the degree of their power!

It was probably from these observations that Le Brun founded his system. He consecrated the regular features of man to the representation of a virtuous being, and in the conformation of animals selected signs which should point out the wicked. His researches in antiquity, in human and animal nature considered under different relations, furnished him the means of assigning the particular features to each of those, whose actions and name alone having escaped the wreck of time deserve still the admiration or hatred of posterity.

He divided men into three classes, and supposed that those of the first, influenced by gentle feelings and habitually enjoying a happy calmness, produced by the exercise of amiable virtues, experiences no alteration in their features.

That those of the second, influenced by generous passions, the source of great men of all kinds, receive with life an ardent thirst for immortality, which impresses on them a peculiar character.

That the third, a prey to condemnable or atrocious passions, bear on their countenance the marks of degradation, which renders them easily known. It may be conceived, that this division is not so absolute, but that it admits, in the intermediate space, numerous variations.

But to enter into his system with more facility, it will be proper to consider the changes which the Physiognomy of man undergoes according to habitual or momentary affections.

Does he enjoy the full extent of his reason, his features are regular: every muscle, without being contracted, occupies the place assigned to it by nature; his calmness resembles that of the sea, whose surface but presents a level, when it is not the sport of the fury of the wind.

If the search after some truth useful to his fellow-creatures, if the seeds of a generous action exacts the employment of his faculties; his frequent looks towards Heaven seem to implore its assistance, his muscles follow the impulse of his mind, and conspire to overcome with it the obstacles opposed to his progress.

Does he, on the contrary, degrade himself by some shameful or atrocious action, his muscles become contracted and disfigure him; his eyes cast down or rolling obliquely in their orbits, indicate that light is offensive to him, and that endeavouring to fly from himself he cannot find darkness sufficient to conceal him from remorse.

After this hypothesis Le Brun sketches on the same sheet of paper three front views of the heads of men, and three views in profile. They resemble each other in their general form, the position only of the eyes was different, and in this variation he finds three principal signs and constant indicators of the bias of different passions. He, however, avows that the power of the superior signs may be counterbalanced by that of the inferior, and that their influence depends on a mutual concurrence, which clearly shows that the combination of several signs is necessary to determine with some probability the class to which, according to this system, a man should belong.

In the head of Fig. A. pl. I. a horizontal line passes through each corner of the eyes, and is intersected by two other lines, which passing along the extremities of the upper eyelids, extend on one side to the opening of the ear, on the other they meet in the forehead,

to form an angle, the obtuseness of which measures the genius of man and the instinct of animals; but the section of the four corners of the eyes, by the horizontal line, is not found but amongst those whose passions have been tempered by nature to a gentle moderation, by gifting them with a continual use of their reason, and an habitual exercise of all the amiable virtues.

It may be seen in the head of Fig. B. that the interior corners of the eyes, more elevated than the exterior ones, form with the horizontal line an angle which serves to increase their power supported by the upper eyelids. Their concurrence serves to distinguish beings gifted with genius, excited by noble and generous passions, and destined by their deeds to merit immortality.

Individuals who are subject to disgraceful, contemptible, or atrocious passions, may be distinguished by the depression of the inner corners of the eyes, which form in the head Fig. C. an angle, the vertex of which, resting on the nose, is directed downwards, whilst the sides prolonged pass above the ear, or only cut the tip of it.

The characters of the profiles are similar to those of the front views of the heads, under which they are placed, and are only drawn to serve as a support of the preceding demonstration.

It may be well to remark that the horizontal lines on which Le Brun has traced some portraits of celebrated men of antiquity, and some human heads bearing a resemblance to that of an animal, serve to distinguish in what these figures vary from what Nivelon terms the equality and direct concurrence of natures, which seems to be nothing more than the exact proportion of regular forms.—Pl. 2. 5. 6. 7. 8. 9. 10. 11.

To give more weight to his system, Le Brun drew several portraits of Antoninus. He places the eyes of the head, Fig. D. pl. 5. in the same direction as those of Fig. C. pl. 1. which gives him a ferocious air. It would be in vain to seek there the sweet serenity which beams in the portrait of that emperor, Fig. E. pl. 4 and 5. such as his medals, statues, and busts, which have been spared by time, have presented to us. In support of this first demonstration he made a second, and put human eyes to the heads of the lion and horse of pl. 12. He hoped by this new contrast to make it evident that the position and formation of the eyes assisted materially to discover the prevailing passions of each individual.

His preference in repeating in his studies the representations of Antoninus and Nero has already caused the observation that he considered the heads of these two sovereigns as the most perfect models of Vice and Virtue. Nivelon supports this sentiment, and remarks in the portrait of Antoninus, Fig. E. pl. 4 and 5. an oval of agreeable proportion, a symmetric division similar to that which the Greek artists have given to Jupiter; eyes at a proper distance from each other, and placed on a horizontal line; eyelids full, and surmounted by bushy eyebrows; a forehead broad and elevated; a nose straight and slightly aquiline. An artist following him, could not make a better choice than the portrait of this emperor, to represent an eminently virtuous man, or even a God.

He finds too much breadth in the lower part of the oval of the head of Nero, Fig. F. pl. 4 and 5; the eyes sunk in their sockets, and destitute of eyelids, dart forth the fire of lasciviousness, and seem to distill the poisons of envy and terror; the elliptical angles of the eyebrows unite at a moderate elevation, the effect of an habitual tension, and the seat of obstinacy. The forehead is too much contracted towards the upper part to contain the seeds of a generous action; the nose terminates like the beak of a bird of prey, and discovers his propensity to rapine; the inclining corners of the mouth express his contempt of men, and denote at the same time the excess of his voracity.

## SECOND PART.

Le Brun's studies of Nature and the Antique had so frequently presented to him the external relations which exist between certain men and certain animals, as to induce him to seek whether this conformity in their appearances gave them a reciprocal tendency to the same propensities. It is sufficient to have observed the numerous variations of the human passions, in order to presume that the instinct of brutes of the same species is not less varied; and that the general cause of these alterations is to be ascribed to climates and habits, which have so much influence on manners and conformation. This skilful man was far from coinciding in opinion with those who admit a certain instinct to a certain species of brutes in general, and without regard to the particular propensity, suppose at first sight, an analogous affection with men whose physiognomy bears some affinity to these animals. It was, doubtless, to remove this opinion that he drew a group of heads of oxen, whose variety of character, at first sight, causes one to attribute a different instinct to each.—Pl. 12.

But, for the demonstration of the system he meditated, it was requisite he should find signs by means of which the extent of the faculties could be measured, and the natural instinct and particular propensity of each individual distinguished. He was anxious to follow the course of Nature, whose simplicity of ways thwarts the weakness of man to discover them, because they appear to him so simple and uniform; and he believed he had approached her in giving a slight extension to the rule which he had proposed in the first part.

He imagined an equilateral triangle on the profile drawn of the head of the animal, whose base A. B. passing through the inner angle of the eye in E. pl. 6. 7. 8. 9. 10. is cut in the point A. at the extremity of the nostril, and at the point B. whether it may be at the opening of the ear, or the root of the horns, according to the formation peculiar to the species.



If he wished to know if the animal was carnivorous, he draws on the side B. C. of the triangle a parallel line, which passing through the inner corner of the eye, in E. cuts the mouth at G. more or less, according to the voraciousness of the creature; but the line was drawn on this side when the animal was graminivorous.

This same parallel line, extended to the forehead, designated the sign of strength, by a greater elevation of that part, and denoted at the same time the degree of courage of the animal when this indication was accompanied by a protuberance towards the middle of the nose, greater than that of brutes of the same species. This rule was not meant alone for lions, tigers, and other courageous animals, but applied equally to those whose natural cowardice is proverbial; whence Nivelon concluded that a hare in which these two signs were found was superior to its species, and showed, if not valour, at least audacity.

The virtue attached to the protuberance on the nose of animals is extended equally to mankind. Thus he observes that illustrious men of ancient and modern time were all gifted with a nose at least a little aquiline. A hero, according to this author, should unite with this conspicuous mark a broad and high forehead, thick eyebrows and eyes, the inner corners of which should form an angle above the horizontal line, which would then only pass through the outer corners.

If instead of these honourable marks, are substituted a narrow forehead, a nose too high throughout to be aquiline, valour then degenerates into audacity; and this unfortunate individual is never gifted by Minerva, the protectress only of men of genius.

Another nose which augurs badly is that which is strikingly similar to the beak of a parrot; this, accompanied with the superior signs reversed, such as those of the head, Fig. C. pl. 1. decides a man to be full of himself, and an endless prattler.

But the height of misfortune is reserved for those who unite with these unfavourable signs a nose terminated like the beak of a crow. He must then be irremediably subject to the vilest passions.

It is to be regretted that the prudence of Nivelon should have induced him to stop in so interesting a pursuit, and to reserve all he pretended to have learnt from Le Brun, from the fear, as he said, of its being more trouble than utility in divulging the influence of the inferior signs, the concurrence or absence of which augmented or diminished the power of the superior signs. He pretended that his master had abstained, for the same reason, from diffusing his doctrine by writing, satisfied in having given in his drawings proofs of the depth of his knowledge. Is it not more natural to conclude that Le Brun has not given his work to the Public from the fear of displeasing certain powerful persons not gifted with aquiline noses, and sufficiently weak to listen to the base insinuations of his numerous enemies, who were not backward in making odious comparisons and malignant applications? But what could Nivelon have feared? He had the sagacity to dedicate his own to Louis XIV., little interested in defending flat or pointed noses.

In order to leave nothing wanting on the curious information this Author has transmitted to us, and the discovery of which he attributes to his master, it may be added that the line H I, leaving the outer corner of the eye cutting the upper eyelid, and extended to the forehead, discovers the degree of sagacity of the animal by its elevation, the gentleness of the animal by its tendency to become horizontal, and his viciousness by its inclination on the nose. Pl. 6. 7. 8. 9. 10.

The exterior parallel K L, drawn at the base A B of the triangle A C B, and grazing the greatest elevation of the forehead, corroborates the preceding observation, in leaving a space, more or less considerable, between it and the mouth, according as the animal is gifted or not with intelligence.

We shall not be able to explain the functions of the lines drawn in the same triangle the use of which is yet unknown; but it is evident that the lines M N, which on the front view of the heads of animals cut the nostrils, the corner of the eye, and extend either to the opening of the ear, or to the root of the horns, are the projections of the base of the triangle A C B, which is observed on the profiles of the animals Pl. 6. 7. 8. 9. 10. That the angle P O Q, drawn on the front views of the heads, is represented by the line H I on the heads in profile, and serves, as has been already said, to discover the degree of sagacity of the animal. The angle M L M on the head of the cat, and other carnivorous or herbaceous animals, gifted with sagacity, has its vertex resting on the root of the nostrils, and favours the sense of smelling, which is found dull in the ox, the ass, and the herbaceous animals, in which this angle being rendered acuter can only be formed at some distance from the nostrils by their being so far apart.

### THIRD PART.

It has been already seen how persuaded Le Brun was that the knowledge of the position and formation of the eyes led to that of inward impulses. He had drawn with care, under different aspects, their various forms, and ascertained the particular faculty of man in directing them towards Heaven, in revolving them in their orbits, and in expressing the effect of his feelings by the undulating motion of his eyebrows, a faculty somewhat limited in animals of much sagacity, and entirely wanting in others. His object in tracing with precision the eyes of quadrupeds, of birds, and fish, was to demonstrate precisely that there should exist a difference in the instinct of brutes of the same species, when it was found in their formation. The drawings which remain make us regret the loss of his Treatise: they can scarcely be considered in the present day but as hieroglyphics, nearly become unintelligible.

Deprived of satisfactory information, we may refer to the Treatise on the Passions, in which Le Brun has expressed the important functions of the eyes and the eyebrows in the science of Human Physiognomy. We may also consult the four last Plates of this Collection.

The 34th presents near the letters A B C the eyes of Men, Monkeys, and Camels.  
 The 35th, near the letters D E F, the eyes of the Tiger, the Wolf, the Lynx, and the Cat.  
 The 36th, near the letters G H I, the eyes of the Wolf, the Fox, and the Hog.  
 The 37th, near the letters K L M, the eyes of the Goat, the Ram, and the Sheep.

#### FOURTH PART.

ALTHOUGH Nivelon assigns but three parts to this work, he nevertheless points out a fourth, no less essential than the former in considering the anatomical studies of various animals, by means of which Le Brun hoped to support his system. They are not known, except amongst the designs preserved in the French Museum, from the portfolios of this skilful man, in which are developed the various external or internal parts of the human head; but these designs, covered with letters of reference, can only recall in the present day the object of his studies without divulging the result. We shall guard ourselves against following the path of Nivelon in this research, lest we may be led away with him. What he has said that is probable may be reduced to presuming, as was observed in the Second Part, that Le Brun considered the sense of smelling among animals as the finest and most powerful. If their nostrils experience a sensation, they communicate it instantly to the eyes, then to the ears, or to the root of the horns, according to the species of the animal. But it happens that the lion and other carnivorous animals, being, by their physical organization, more sensible of smell, turn their eyes with quickness towards the spot from whence it proceeds, whilst the ox and the herbaceous animals, among whom this feeling is less acute and quick, do not present the horns, or the particular defence of each species, until the smell indicates to them the presence of a noxious object.

The result to be drawn from this observation will be, that the animal whose sensations are acute and quick, is susceptible of more sagacity, because he is endowed with a more acute sensibility, and that the Creator, the Dispenser of gifts, has bestowed them in greater quantity on carnivorous animals, because their food not being always certain, and their maintenance depending more on opportunities, it was highly necessary that they should be provided with a superior instinct, that they might seize them or discover them.

An account has been given of four parts of this Work in following the path of Nivelon, and perhaps traced out by his master; but it must be confessed that the observations which have been collected, do not form a whole, and leave a satisfactory result to be desired.

It might have been possible, in compiling from the authors who have written on the same subject, to have formed a work more complete in appearance, but it would have taken us from our proposed object, and incurred the danger of perverting their purpose the ideas of the Author. We have abstained from this, contenting ourselves with offering the scattered fragments of Le Brun's system, whose principal object was the advancement of art. Finally, if we have discovered and delivered with clearness the tradition preserved by Nivelon, too many objections occur to presume that he rightly comprehended the system of his master. In considering the designs of Le Brun it may be seen that this equilateral triangle may be adopted with some justness on the profile of the heads of some animals; but on that of the monkey, its base passing the opening of the ear across the eye, cannot be intersected but towards the junction of the nose with the forehead, and consequently at some distance from the nostril. In this case, what use can be derived from this triangle? An exception weakens a rule. Besides how can any satisfactory precision be supposed in the relation of a geometrical figure with the different profiles of the heads of animals, drawn in perspective, and presenting but a perspective appearance, and not an exact dimension!

If we had not denied ourselves all conjecture, might we not have presumed that Le Brun has endeavoured to show, by a different application of a triangle on the profile of man and the monkey, that the last was destined to show the transition from the human species to the brute. This opinion will become more probable in considering on the profile of the one and the other individually, Pl. 1 and 2., the application of an equilateral triangle whose base is terminated on one side by the opening of the ear, and on the other, by the corner of the eye next to the nose, and whose summit, directed towards the junction of the head with the neck, deviates from, or approaches to it in proportion as the corner of the eye is above or below the horizontal line, and by this new demonstration serves to discover the man of genius, of virtue, and of vice. Whatever it may be, the esteem due to the merit and genius of Le Brun has given rise to these doubts, and made us wish that a more able and more fortunate hand may arise, to disclose to us entirely the opinion of this skilful man.

*Note.*—In order to render this Collection more complete, the extract of a conference of the Royal Academy of Painting on Physiognomy is added, which forms part of a discourse attributed to Henry Testelin, and printed, for the first time, in 1696, in a Work entitled "Opinions of the most skilful Painters on the practice of Painting, &c., Sculpture, &c." and often afterwards, as an addition to the Treatise on the Passions, under the title of "Abridgement of the Conference of Le Brun on Physiognomy." In comparing the two writings, the reader can trace the analogies, and perhaps may make some discovery.

## EXTRACT

*From the Third Academical Discourse of Henry Testelin, on General and Particular Expression.*

After having spoken on the passions and the different tempers of man, Testelin adds:—

What some naturalists have written on Physiognomy, may contribute to our purpose, viz. That the affections of the mind follow the temperament of the body, and that the exterior marks are certain signs of the affections of the mind. That by the form of each animal, his habits and temper may be known. For example, the lion is robust and sinewy, he is also strong. The leopard is supple and delicate, he is cunning and deceitful. The bear is savage and ferocious, and he is also cruel; so that the exterior form indicates the nature of each animal. Physiognomists say, that should it happen that a man had some part of his body similar to that of a beast, from this part conjectures on his inclinations must be made, which is called Physiognomy. That the word Physiognomy is a word composed from Greek, which signifies a rule, or law of nature, by which the affections of the mind have relation to the form of the body; that hence there are fixed and permanent signs, which make known the passions of the mind: namely, those which lie in the sensitive part. Some Philosophers have asserted that this science may be used by dissimilitude, that is by contrasts; for example, if the coarseness of the hair is a sign of a harsh and ferocious nature, the softness of it will be one of mildness and tenderness; in like manner, if the breast covered with a thick hair is a sign of a hot and choleric nature, that which is without, indicates tenderness and softness.

Others say, that in order to know which are the parts or the signs which express the affections of animals, this distinction must be made; some are peculiar, others are common; the former are peculiar to one species, the latter belongs to many, such as lasciviousness: although found to a greater degree in goats, asses, and hogs, other animals fail not also in being affected by it; and in order to know the peculiar sign, it is necessary to consider a particular species of animal, universally subject to the same passion, and then another species in which this passion is not met with but in a particular case. For example, for the sign of strength, it is necessary to consider every species of animal: the lion, the bull, the horse, the wild boar, &c. &c.; and if the sign which is discovered in the lion is found in the others, and weak animals have it not, this must be considered as the sign of strength.

There are some who say that the sign of strength consists in having large extremities, like the lion, (which is doubtful,) since some other animals, such as the bull, and the horse, &c., have them not, but very sinewy, and strongly articulated. Others say that animals have many affections—for example, the lion is courageous, strong, and passionate. In order to discover the sign of valour it is necessary to observe if bulls and other animals which are strong have the two signs; for example, lions have large extremities, and a high forehead: if other animals which are strong have not a high forehead, it must be allowed consequently, that a high forehead is a sign of valour, and great extremities a sign of strength. Such are the opinions of the ancient Physiognomists, who extended their observations to all parts of the body, and also to its colour.

But as it is proper to confine ourselves to what may be beneficial to Painters, and we say again that the gesture of the whole body is one of the most important signs which indicates the disposition of the mind, we may nevertheless confine ourselves to the signs which are found in the head, as Apelles says, that man entirely shows himself by his head, and that in truth, if man is called an *abridgement* of the whole world, the head may be well called the *abridgement* of the whole of his body, that animals are as different in their inclinations as men are in their affections. It is necessary, in the first place, then, to observe the propensities of each animal common to its own species; then to seek in their Physiognomy the parts which indicate particularly certain prevailing affections; for example, the hog is dirty, lascivious, a glutton, and lazy; accordingly, one should observe what part indicates gluttony, lasciviousness, and idleness; for what Man could have the parts resembling those of a hog without their passions; and thus it is first necessary to know what parts are affected by certain inclinations; in the second, the resemblance and relation of the human face with that of animals; and lastly, to recognize the sign which changes all the others, and augments or diminishes their power and capacity, which can only be understood by the demonstration of figures.

It has been remarked that animals which have their nose inclining up are daring; that their audacity is slower when an animal runs headlong to fight, not having strength to sustain him, whence, that which is audacity in a sheep is valour in a lion. The difference which there is between the human face and that of brutes, is that Man has the eyes placed on a line going across the nerves of the ears which leads to the hearing; that brutes, on the contrary, have the eyes in a line drawn towards the nose, more or less, according to their natural affections. Secondly, that Man lifts the eyeball upwards, which other animals know not how to do without lifting the nose, the motion of their eyeballs inclining very much downwards, so much so that sometimes the white appears plentifully above, but they never lift them upwards. Thirdly, the eyelids of animals never approach each other and incline their extremities downwards, but those of Men meet half way, and direct their extremities from the side of the nose.

It has been shown, by a triangle, that the effects of the feelings of animals are conveyed from the nose to the sense of hearing, and from thence to the heart, of which the lower line forms its angle with that which is on the nose; and that when

this line passes through the whole eye, and the lower one passes across the mouth, it denotes the animal to be ferocious, cruel, or carnivorous.

Another small triangle is also formed, the vertex of which is at the outer corner of the eye, whence the line following the edge of the upper eyelid forms an angle with that coming from the nose. When the vertex of this angle is found towards the forehead it is a sign of intellect, as may be seen in the elephant, the camel, and the monkey; and if this angle falls towards the nose, it is a mark of stupidity and imbecility, as in the ass and sheep, which is more or less, according as the angle is found lower or higher, which will be exemplified by the drawings from Nature.

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ILLUSTRATIVE OF THE SYSTEM OF CHARLES LE BRUN.

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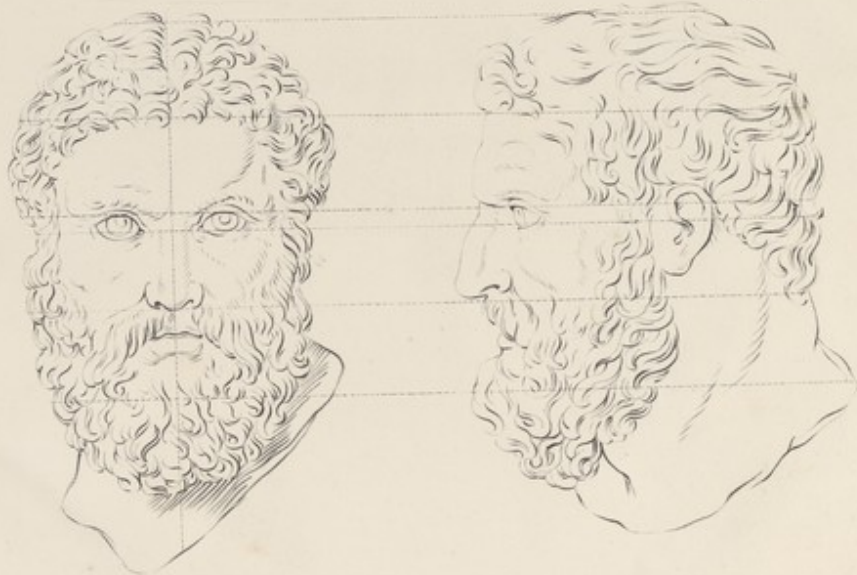
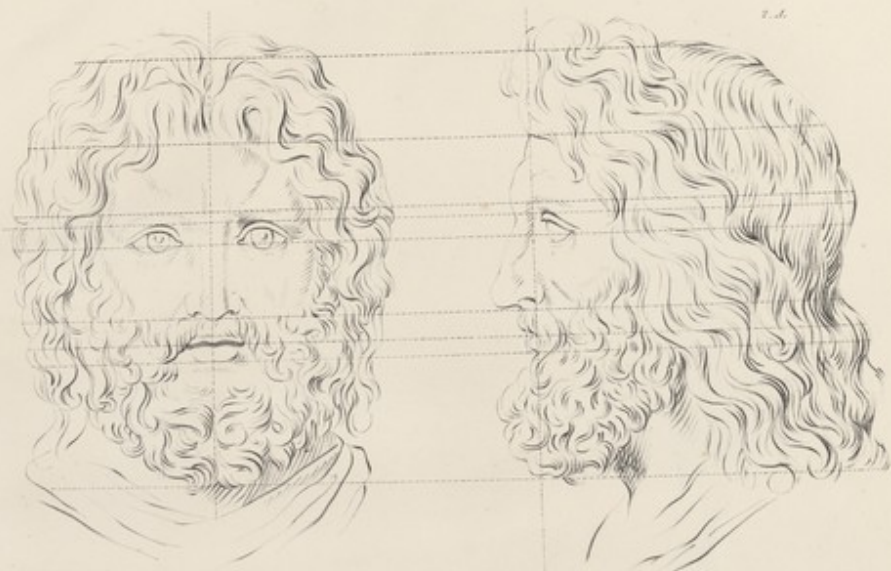
Faint, illegible text, likely bleed-through from the reverse side of the page. The text is arranged in several paragraphs and is too light to transcribe accurately.



J. C. Howard del.

Engraver, Great Britain, &c.  
2nd Street W. New York, N.Y.











*J. T. Baskett del.*

*Engraven, and Printed, by  
J. B. Knap, at the Sign of the Lion.*

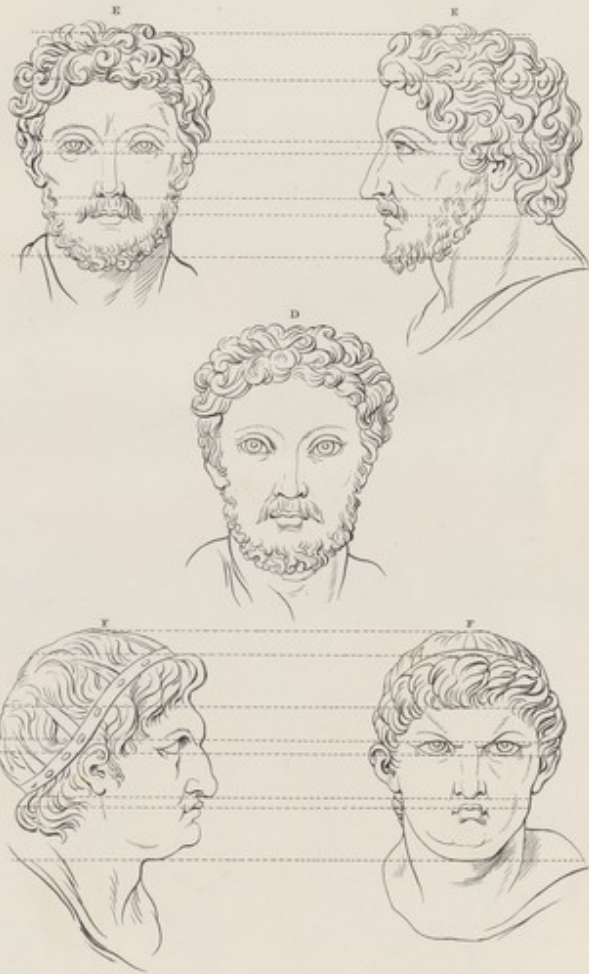




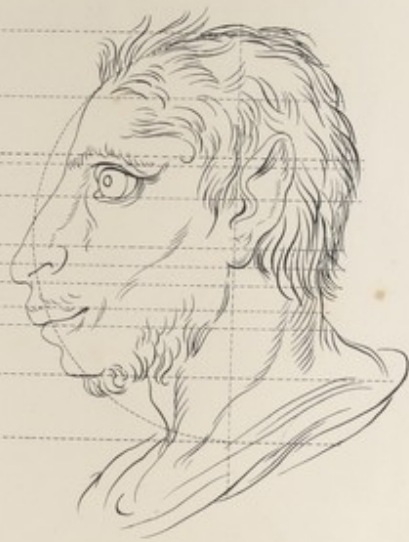
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*Fig. 100. 10. 10.*



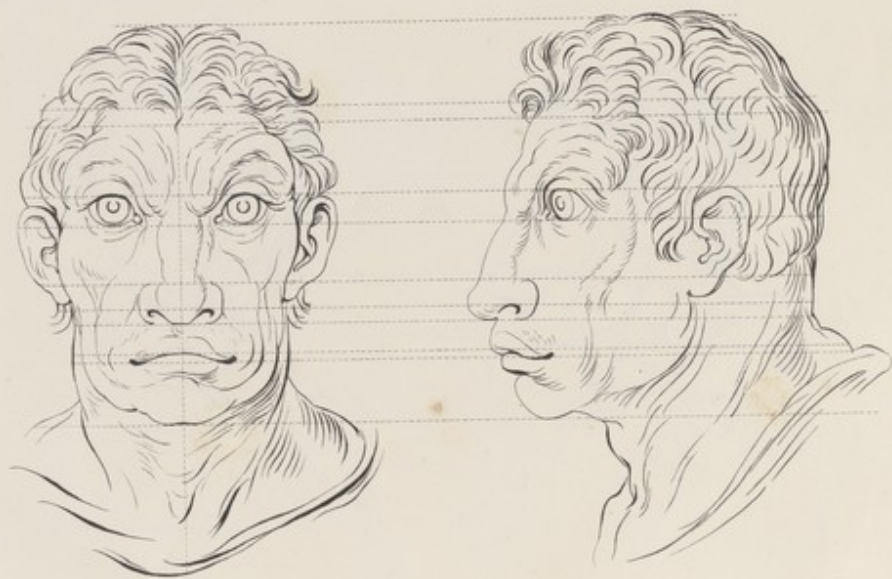




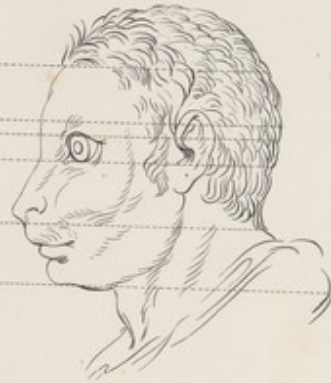






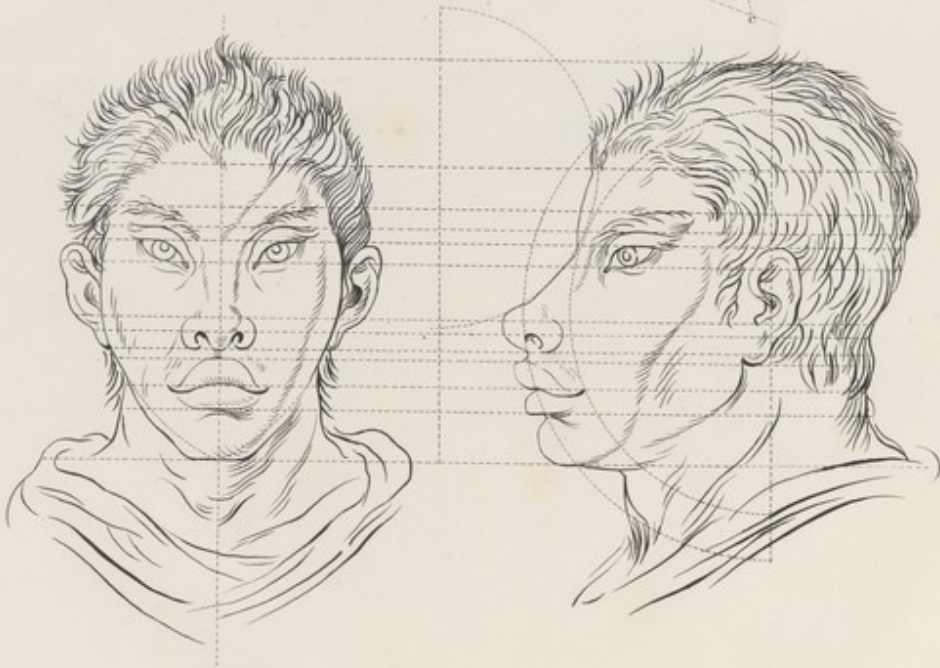






*Replacé par le dessin de M. L. de la*



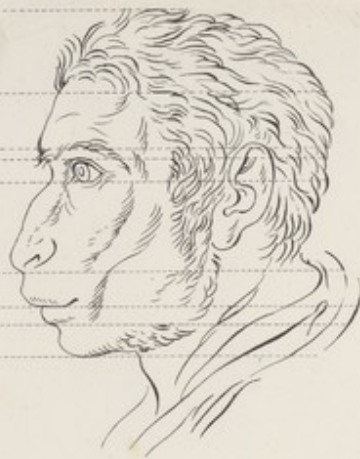
















*Fig. 1. Goat's head.*

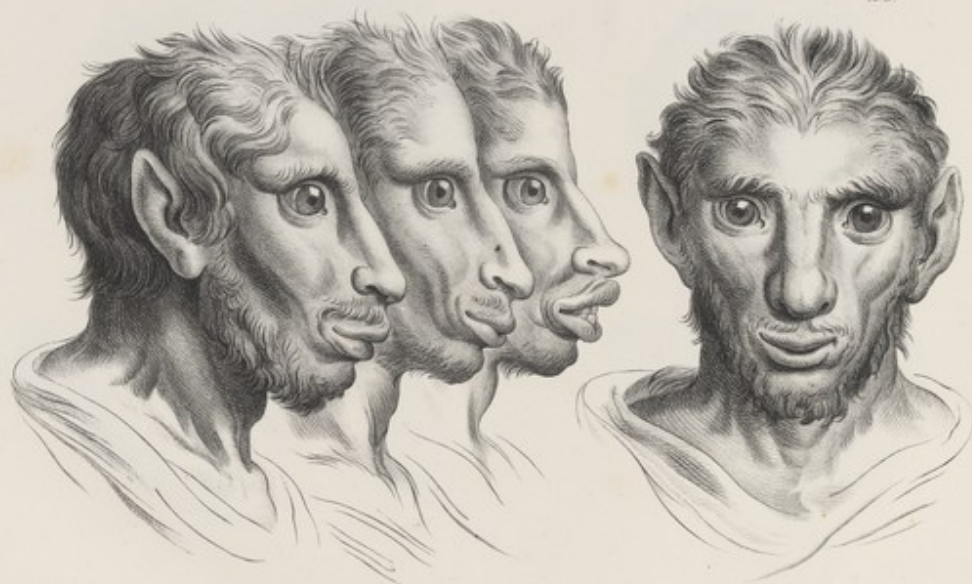


*Fig. 2. Horse's head.*









*Dissectio an. Eluter by de Blain*

*Dissectio an. Eluter by de Blain*







Pl. 1



T. Delessert del.



Engraving by Delessert, del.  
Lith. Bachelier et Desnoes Frères.





*Phil. Verelst. del.*

*W. Kneller, Sculp. 1727.  
J. Smith, del. 1727.*









11. A.



11. B.

J. T. Richard, del.

Engraven auf Stein K.C.  
Lith. nach H. Braun K. del.





D. A.



D. B.



*J. T. Kneller del.*

*Explicatio. Prof. Struclij. 211.  
Tab. Tab. 26. Bone. 26. Tab.*





Fig. 407

Fig. 408  
Fig. 409





J. S. Kneller del.

Figures of heads, etc.  
The Book of Daniel, etc.





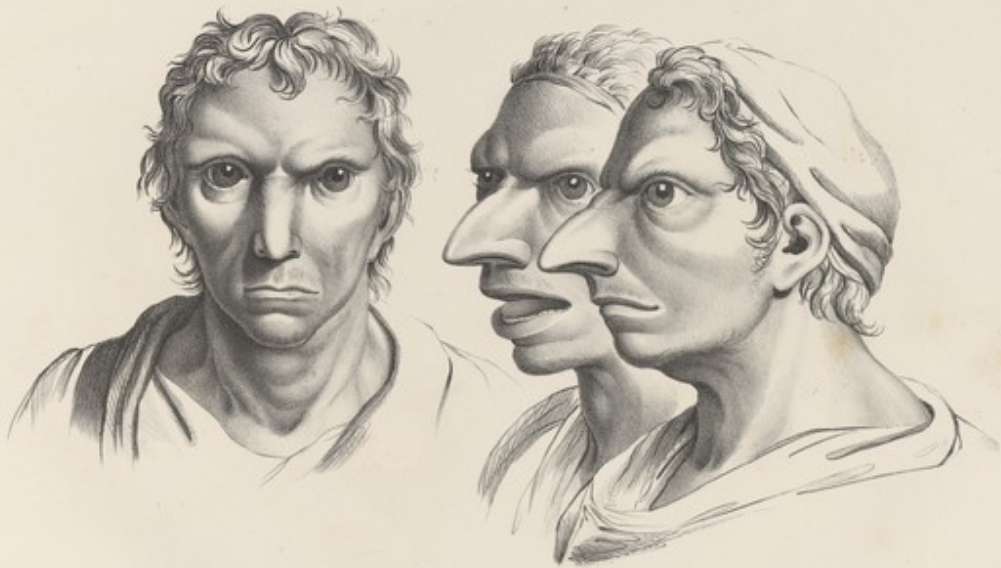
*Figurae Anatomicae*  
*Tab. 1. de Capite*







15. F



15. A

15. G

Figures 15. G. & H. are  
from the same collection.





*Langley del.*

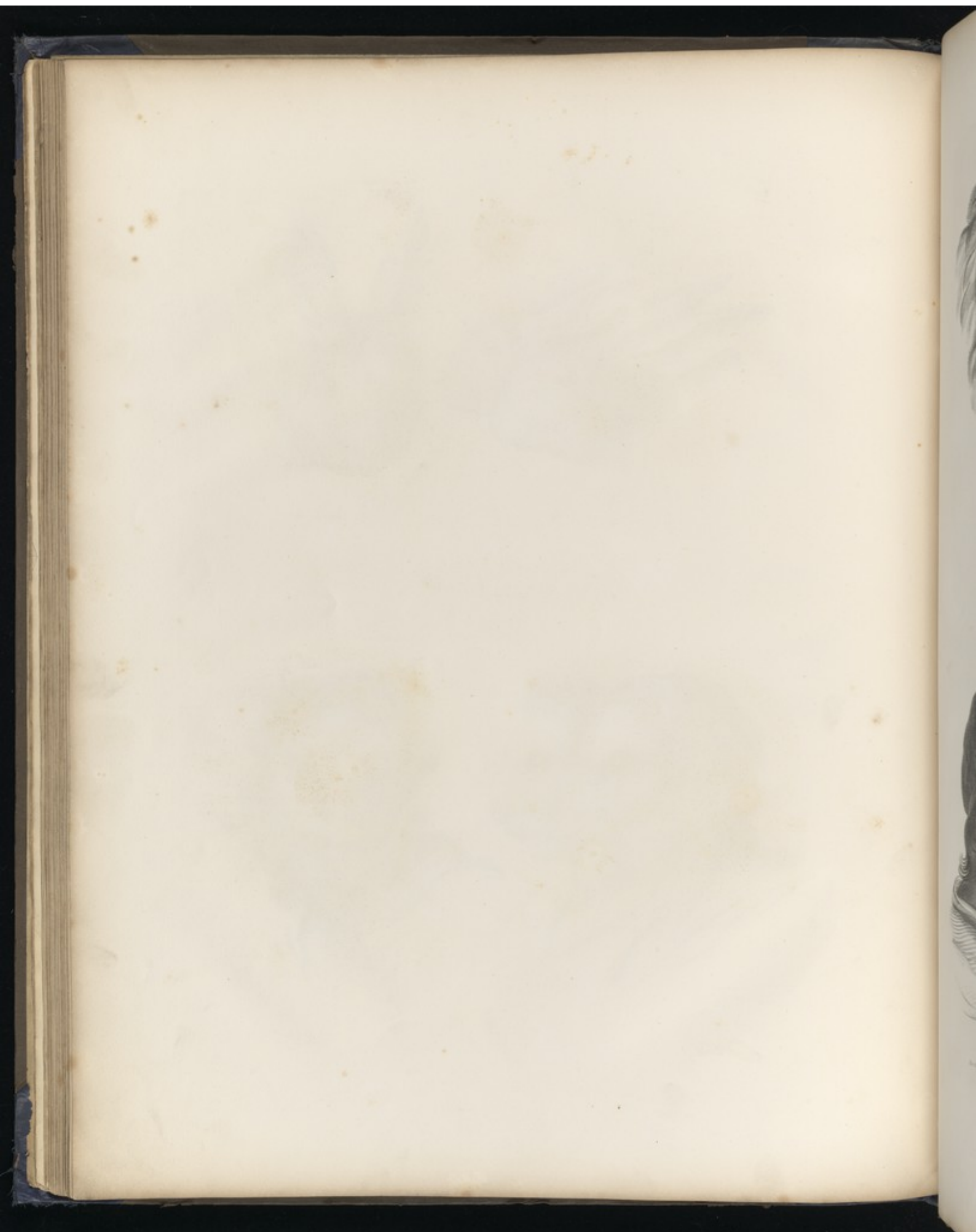
*Engelmann, del. Goussier, sculp. 1781. *Republ. de Paris* II. 1781.*





*C. B. del.*

*Engraver: Paul W. G. 18th Century. No. 25. B. del.*





The Hercules of

Explication of the

Lib. Ricchi di J. J. de S.







27. A.



27. B.

Langhin del.

Engraving of the heads of  
Lob. Baer, W. Penn. & P. P. P.





T. Fairbank del.

Engraving of a werewolf's head  
and a man's head with a long nose





F. T. Baskett del.

Engraving from "The Anatomy of Man" by W. Cheselden, 1684.





The Turk's Head 401

Figures of the Turk's Head 401  
Each Head 10 Lines 10 Cts.







J. Kneass del.

Published by G. Knapp & Co. No. 101 Nassau St. N.Y.





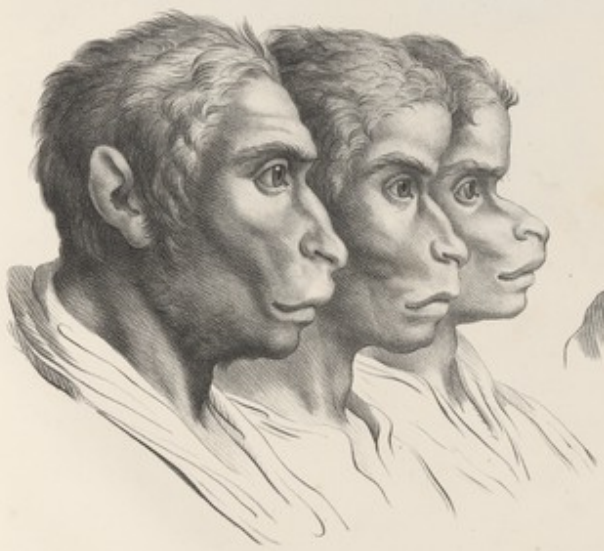
J. G. Kneller del.

Engraved from the original at the  
Royal Academy of Arts.





22.1



22.2

J. B. Smith del.

Engraving of the Head of the  
Left Hand of the same Species



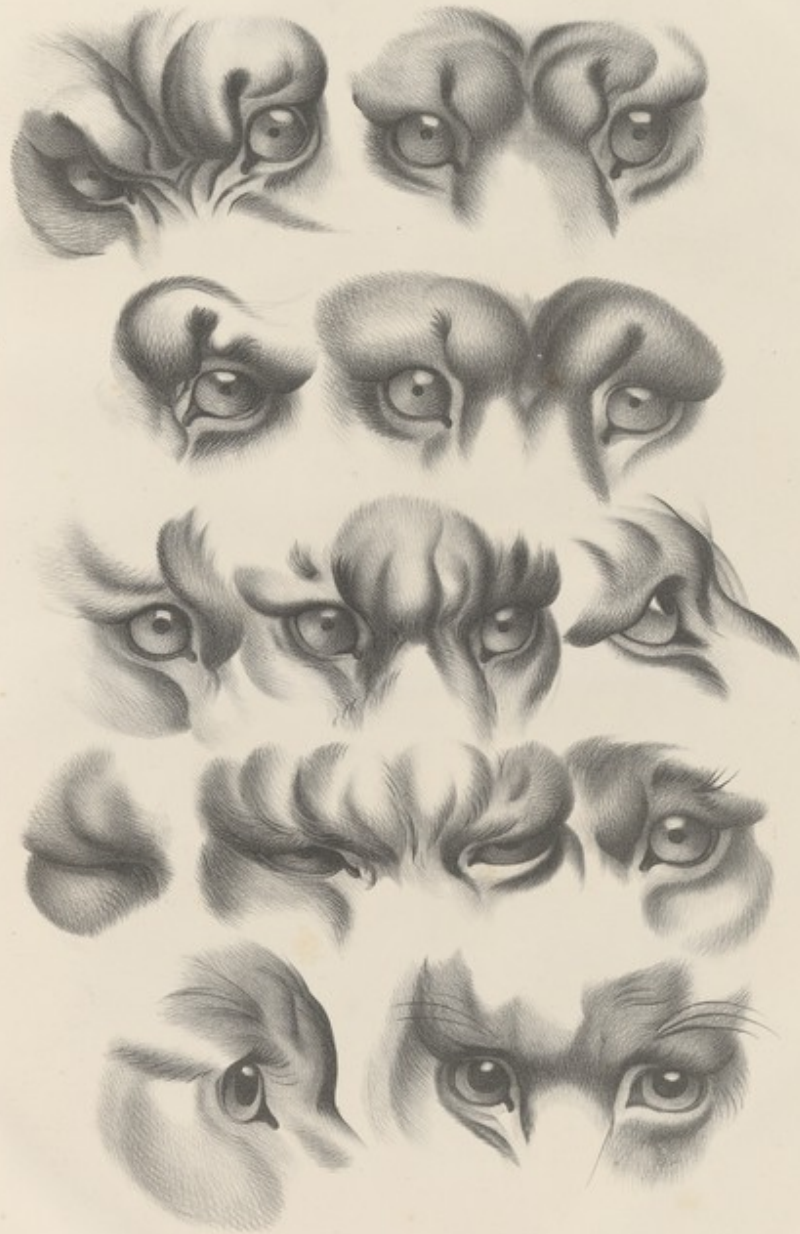


*Albin del.*

*Engelmann, nach Engel del. für  
Lehr- u. Handb. d. Kunst u. Wiss. II. Bd.*







*Altera del.*

*Figurae oculi, secundum  
Tab. Anat. 82. Pars II. 15.*





*The Parrot do.*

*Figures of Birds do.  
Lith. Engr. of J. G. Smith.*





Fig. 1. Head of a

Fig. 2. Head of a



