

## **The study of the human face / by Thomas Woolnoth.**

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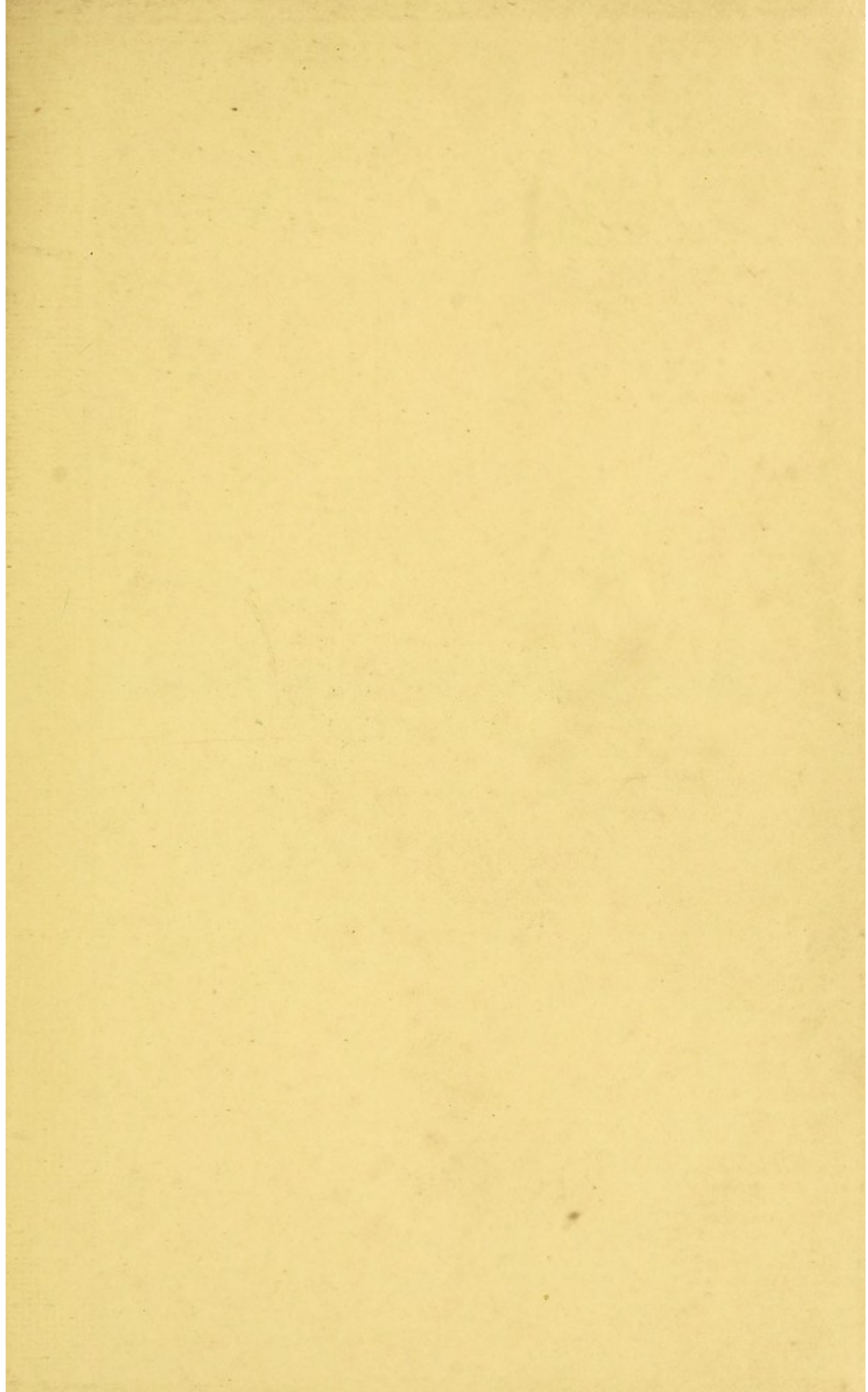
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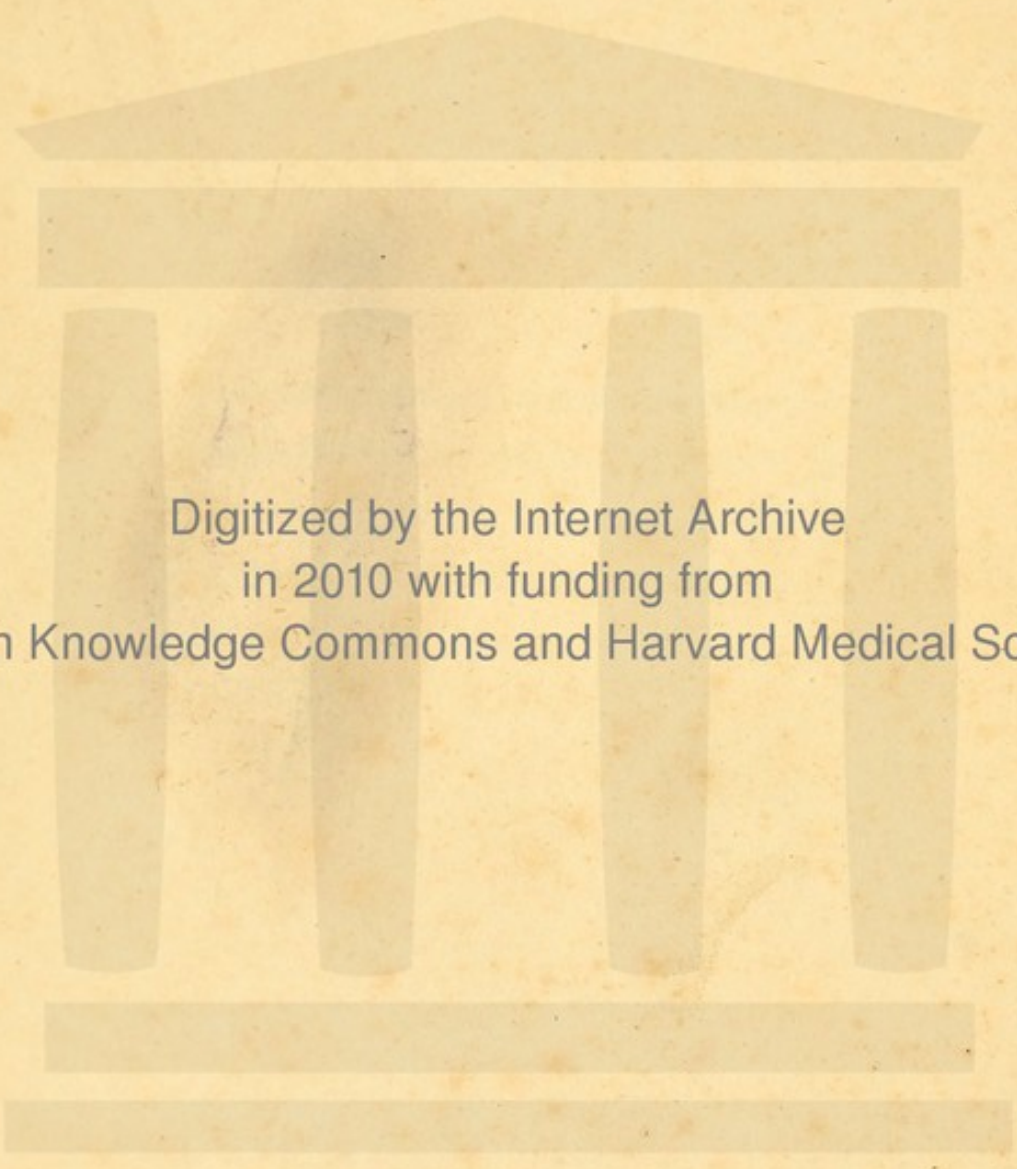
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**THE STUDY OF THE HUMAN FACE.**

13/15

THE STUDY  
OF  
THE HUMAN FACE.

ILLUSTRATED BY

TWENTY-SIX FULL-PAGE STEEL ENGRAVINGS.

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BY

THOMAS WOOLNOTH, ESQ.,

*Historical Engraver to the Queen.*

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LONDON:  
WILLIAM TWEEDIE, 337, STRAND.

1865.



LONDON :  
RICHARD BARRETT, PRINTER,  
MARK LANE.

## PREFACE.

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ALTHOUGH it must be admitted that that which requires an excuse for being printed, ought not to be printed at all, yet an explanation, at least, must be conceded to those who may venture to undertake an exposition of the Physiognomical Art; as, from its personal and uncompromising nature, it is difficult and dangerous for any individual to risk an illustration of it without seeming to take the severities of the science upon his own shoulders. If, however, a preface may be allowed to supersede an apology, the following statement will be no less due in defence of the science than in vindication of the work itself.

The present Treatise (submitted with so much deference to the public) would never have been contemplated, had not a too partial representation of the Art rendered it in the same degree equivocal, if not objectionable, from having been treated hitherto so lineally and speculatively as to address itself almost as much to the fancy as the form, by separating Faces from Facts, and giving the science such an unfair advantage over the subject as to render it capable of comprehending more cases than were ever yet found upon the human countenance. With a view, therefore, of rectifying the mistakes, rather than of disputing the sufficiency of more comprehensive works, it has been the present object to limit the science to its own sphere of observation, by simply introducing no more heads into the connection than would be marked by the effects of those tempers and dispositions with which they are associated; and as these are proscribed to the number contained in the volume, it might be as vain to anticipate a further supply as to attempt to add another letter to the

alphabet. In arranging for these, it professes to fill up the bare outline with moral considerations, and to take such a collective view of the whole, that the lines, with their corresponding signs, shall be so mutually tried and tested, that every mind may become its own arbiter, and every face its own interpreter. It is but just to observe, by the way, that in adverting to the unexceptionable parts of Character, we are necessarily directed to the darker side of the medal for those shades of distinction that are not to be seen on the brighter side, but which would have been more frequently adverted to, were it not that their varieties are less remarkable, because more uniform and agreeable. If beyond this, the Characters here illustrated are taken in extent, it is only the better to understand what they are in degree: and where any unpleasing individuality may attach to those in whom a good expression is allowed to prevail, it is equally to be remembered that there are few defects without their redeeming points; and that the mind can no more take its Complexion from the few spots which discolour it, than one feature may be said to make a face.

But, apart from every other view of the subject, it has been the author's endeavour to establish the too often overlooked fact of the necessary connection between Linear and Mental Portraiture, by such a two-fold application of both, that the moral observations, he trusts, will act in confirmation of the truth of his discoveries, and the pictorial representations in proof of the validity of the Art.

It only remains to state, that in furnishing the graphic Illustrations there is no invidious selection of male and female heads, which are introduced alternately, to show that such dispositions are not peculiar to either, but incidental to both.

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PHYSIOGNOMY.



# THE STUDY OF THE HUMAN FACE.

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## PHYSIOGNOMY:

### ITS UNIVERSALITY AND IMPORTANCE.

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NATURE, which in her wise provision has not formed two faces alike, has for the same reason given the mind the same varieties; but what their mutual influences are upon each other, or what their just effect will be, when taken together, is the present design as familiarly as possible to explain. Now it may not occur to all, that in this shifting world of ours, there is more traffic carried on by the face than the hands; and the tongue, which affects to be chief agent in the concern, is frequently taking a subordinate part, while the face is in reality marketing for the whole. To regulate this fictitious currency, and separate the counterfeit from the coin, requires the interposition of science, to produce both caution and confidence with regard to others, as well as a respect to what is equal and just to ourselves; by taking the right of dissection out of the hands of self-love, which, if it had a centaur to divide, would take the best half and give the other to its neighbour. Though we are all Physiognomists by nature, more or less, and so far may be right in our general conclusions; still, we may be subject to many grievous mistakes, which this hieroglyphic art can alone rectify; by rendering the face legible without the trouble of reading; reducing all its signs and wonders to mere matter-of-fact expression; and relieving us equally from prejudice on the one hand, and prepossession on the other. Our powers of recognition are greatly weakened for want of simple exercise; and this is the reason why children are greater adepts at natural Physiognomy than adults. Men have learned to trifle, but children are always in earnest; their minor perceptions are strong, because there is nothing with them of minor importance, and hence that acuteness of observation and strength of memory, by which they acquire a knowledge of this dumb language, with as much



facility as they learn the mother tongue : they watch every movement of the parental countenance with as much precision as we should the changes of the weather-glass ; and can tell with equal certainty what kind of a day they are to expect. One principal cause of the failure, or rather the decline of this art, may be, that they outgrow their little genius for discovery ; their good opinion of the world not keeping pace with their acquaintance with it, they learn to put no more confidence in looks than professions, and thus insensibly dispossess themselves of a faculty, which may hitherto have been their best preservative. A neglect of these natural helps to which the art is indebted, will defeat the end of science, which undertakes to carry out our own unaided observations, or to supply what is defective in them ; for even the sagacity of inferior animals, in this particular, should be sufficient to teach us the necessity of improving an indigenous principle, which is implanted in us for mutual comfort and defence. Hence we are directed to science, the use and application of which is, to test the genuineness of such characters as never expect to come under its survey ; from this it is, that insincere persons may be better known by the dispositions they strive to conceal, than by those they affect to display ; and as to such as act under no restraints, we may form some idea of what it discovers in their countenances, by that which it is able to detect even in those of the best disciplined minds, as in the case of Socrates, when the Athenian Physiognomist remarked unfavourably of certain lines of his face, his pupils pronounced upon the fallacy of his art ; when Socrates declared that its principles were nevertheless true, and that he was by nature all that the man of science described him to be. To make such a discovery is among the greatest difficulties of the art, and only to be overcome by the fact that certain lines once contracted are never entirely obliterated ; while it goes very far in support of the idea, that what has been attributed solely to nature or education, may more properly belong to both. It may be observed in this place, that when nature is the most uniform in her proportions, we are the more struck with her exceptions ; and where the mind is adjusted with the same care, departures from it are marked with equal severity : nevertheless, it is the prevalence of bad lines which determines the exceptionable character of the face, and answers to that term of deprecated art, the “ being out of balance.” To command the mind is to control the features ; the one is consequent upon the

other; those, therefore, who flatter themselves they can regulate their faces without being at the pains to put their principles in order, will only be making an effort to convince the world at least of their mistake, and need to be reminded that there is a validity in the countenance which answers to every movement of a well-regulated mind, with the same certainty as the state of the inner works is ascertained by the pointing of the hands in the face of a clock. In bringing the specious countenance under the eye of science, it may be remarked that a sense of the just and proper must of necessity precede every corrupt movement of the mind; right thoughts first suggest themselves, and must be got rid of before wrong ones are conceived; and the transition will not be made without as much violence being done to the face as the understanding. The close observer should be taught how to watch the shifting process of the face, without trusting to the mechanism of speech, in order to find how much trouble it would save him by betraying its own secrets; for even one unguarded look from the chambers of the eye, may be sufficient to bring into suspicion the most studied harangue. In truth, all the features act as outlets as well as inlets to the mind; and it would be as easy to bar it against the very entrance of thought and feeling, as to shut it up to its own devices. It is no less remarkable than natural, that the face can have but one expression at the same time; it may fluctuate between many, but can never entertain all at once, if the features will take contrary parts, they must play in succession, or we may detect in the varying face, a want of agreement and unison of time, which can only deceive by the rapidity of the change. As a simple experiment—lower and contract the brow as in anger, then attempt at the same time to smile away the harsh expression, and mark the ludicrous effect. It follows also, and as certainly, that there must be in all their varieties one prevailing expression; one feature or other must be principal actor, and the rest will have subordinate parts to perform; for, without this controlling power, it would be impossible to carry out any design. Allowing then, that as many changes may be wrought upon the countenance as may be rung upon eight bells, and that every emotion of the mind has its corresponding sign; how necessary it is that the artist should be master of that art which furnishes the great distinction between the intellectual painter and the mere mechanic in the art, who misrepresents what appears on the

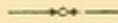
surface of the subject from ignorance of the creature influences which lie underneath. It is quite unnecessary to insist upon its importance to the historic art, or of its equal use to the amateur as the professor, in the misplaced patronage it might prevent, by interposing the judgment between those productions that are valueless or valuable, overvalued or overlooked. For the moral and political advantages of this art, less room than occasion will be found here for all that might be said on the subject. The well-instructed observer may be taught to read his good or ill fortune, rather in the varying face than reputation of those with whom he has to do, and may save himself the most painful and expensive discoveries. For want of this faculty many an elaborate piece of oratory has been wasted, by being preferred to the predetermined countenances of such as have no other view in listening to a proposal than that of denying the request; and many a sensitive mind might have had its feelings spared, by a previous glance at those hard official faces, from whom, if they are ever relieved, it will be from a weight of obligation, with the liberty of taking back the petition, with this alteration only in the form, "And your petitioner, as in duty *un-bound*, will *n-ever* pray." In the two professions of physic and the law, what a preservative to the health and circumstances it would prove, when by a few facial observations you may learn to see without a fee, or consult your own understanding for something less than six and eightpence. In engaging servants, it will enable you so to look at them that there will be no occasion to look after them: it will also act in confirmation of a good character, and prevent the hazard of a false one. This science advertises itself to parents and guardians, recommending its learned looks at teachers and superintendents, that the children may not become the subjects of a bad education, which is worse than none. It would prove a ready reckoner in the rapid intercourse of trade, where time or delicacy might not allow of a reference, in those numerous instances where faces must be taken upon trust. The personal advantages of getting into favour with the Physiognomist may be instanced by the necessary protection it affords in times of excitement and political phrenzy, such as the canvassing for a member, where, should you blunder your interview on the wrong side of the question, your face may prove your only apology; it might save you the indignity of the door, perhaps allow you a chair, and, in some mitigated

cases, even forgive your politics. Nor is it less essential to the repose of private life: in every society it carries with it, for its own defence, a tacit denial of everything which has the remotest tendency to offend—a face ever ready to explain away the slightest affront, and at once disarming the fashionable world of that weapon of speech called “an affair of honour;” and thereby contributing to the health of the body and the soul, by saving both the reputation and the bones; besides this, what can render the path of life more open and accessible than when a letter of introduction is carried in the face, and read without the trouble of breaking a seal; or where, in nine cases out of ten, the wheel of fortune is made to turn upon one interview. Another advantage of cultivating good looks, is that of reflecting them. The benevolent public are aware of this in their harmonious manner of bringing all sorts of people together at the dinner-table, where the subscription plate goes round merrily, and hundreds of faces are turned to charitable account that were never before conscious of having the divine principle within them. The reciprocity of good looks in the social circle may truly be said to be the lending and receiving back your own with usury: where men, relaxing from the severity of their engagements, are mutually assisted to throw off that reserve which neither belongs to, nor becomes them, to make way for that native good humour which is so often clouded by the demands and disappointments of life; from which, if they get a reprieve but for the time being, they may be thankful; and, if the periods should be few, they are the only ones in which it may be said they are themselves again. The want of this facial desideratum has been severely felt in untried connections, in parties who have become to each other the objects of aversion or esteem by a mere exchange of looks; whereas, by a judicious use of this art, the deceitful promises of a better acquaintance might be timely suspected, or never trusted; and the simple, confiding expression made to open a way to the realities of friendship, by separating that wall of partition which, from suspicion or reserve, is so often allowed to bar all future intercourse. But, let the science be consulted in reference to matrimonial engagements; and then what becomes of those secondary considerations—wit, manners, or money. Perhaps there is no instance where the imagination is so playful, or takes so many liberties with the understanding in the absence of personal acquaintance, as in the passion of

love ; where, by a kind of natural magic, all that is agreeable in the creature is conjured up at once, as it were by a kind of *coup d'œil*. An attention to this chastening science might be the means of retarding such flights of fancy, and preventing much trouble in looking for qualities where they were never afterwards to be found. These are your pre-engaging personages, who look so amiable in a church, and in the silence of a convent might be taken for divinities ; and who pass through all the great assemblies with a character which would take a long time perhaps to get up in a private way, and all without the necessity of speaking a word. In adapting this work to the present age of refinement, it should not be overlooked, that many minds grow the more restless under the restraints of society, and gain a strength from confinement, which lends this art a power over the secret consciousness of the soul, that may be called the rendering of "darkness visible," or the bringing out, as from the shades of the pencil, the chiaroscuro of the human composition. It is one thing for persons to defy the science, and quite another to escape it ; nor will any such be able to meet the student upon equal terms ; for it may be verily believed, that a man may travel from Dan to Beersheba, and yet shall not see half so much of the world as the skilful Physiognomist in walking only from St. Paul's to the Exchange, and that too without any travelling expenses. Notwithstanding all that might be said upon the subject, it does not appear that more than one treatise, worthy of consideration, has ever been presented to the public, and that so entirely linear, that it is trusted there will be no objection in supplying what is morally wanting, in order to test the truth of the science, and render the art complete. Among other modern discoveries, there has been found an elasticity in the mind, that may extend itself beyond its natural dimensions, with an aptitude for receiving any thing that may be injected into it, impressions may be made, and images raised upon it, which, by an educational winding up, can be as mechanically set in motion as the figures on a box-organ. It appears, then, that, as the privilege of learning may be had at so cheap a rate, and our scientific necessities are to be met at every point but one, the art in question should present an especial claim to our attention, in an age where the cultivation of the face is so far neglected as to be left leagues behind in the march of intellect.

PRIDE.

## PRIDE.



### EXPLANATORY REMARKS.

It may be due to the pictorial references to state, that, as the introduction of as many heads in the collection as the different subjects of each passion might severally demand would exceed the limits of our space, an example of each is simply given, as constituting only one of a class, rather than as a sample of all the rest. This is the more apparent, inasmuch as the same passion in one and the same person may be differently expressed under different influences; and, whatever varieties may appear upon the surface, may all be comprehended under the general term of "variety in one." As to the wider distinctions which necessarily exist between the different subjects of the same passions, it will be found upon observation, that they do not arise from linear departures from the rule, so much as from diversions from it, either from peculiarity of feature, or any other circumstances as accidental or incidental.

Linear expression of Pride, as represented in the illustrative head.

An elevation of the head with a downward direction of the eyes, as though in the act of looking condescendingly upon all inferior things, accounting for the apparent drooping of the eyelids.

A tightness of nose, with high aristocratic bridge, descending in hard and direct lines towards the nostrils, which partake of the same character.

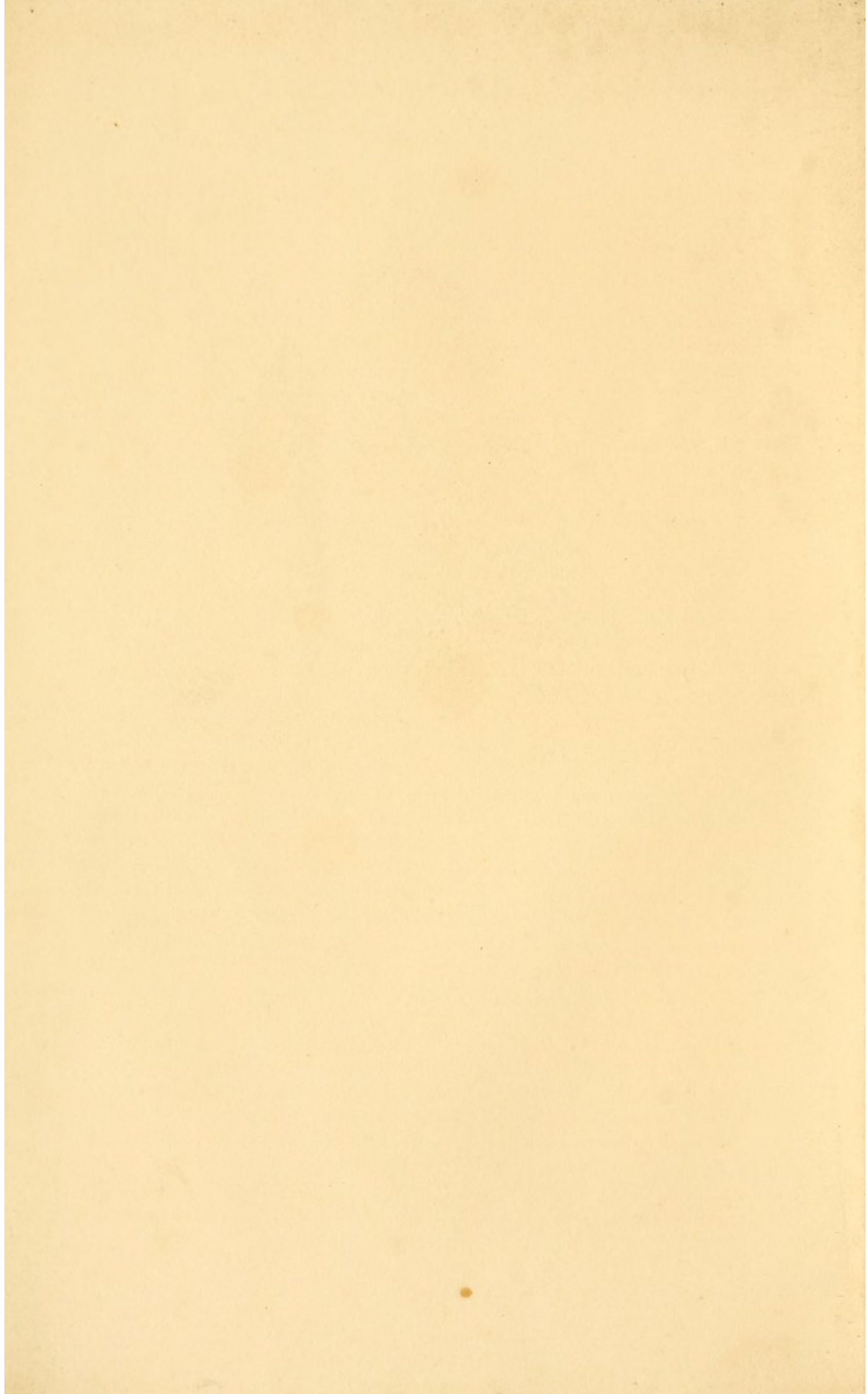
From a sense of its own proud importance, the muscles are represented as puffed or inflated, and drawn from the eyes as it were at the pleasure of the wearer.

The whole of the individuality acting under the control of the leading features, which seem to divide the expression into three parts, the eyes being indicative of superciliousness, the nose of scorn, and the mouth of contempt.



*Pride.*





## PRIDE.

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As soon as a man opens his eyes in the world, that is, to look about him and reason upon what he sees, finds people constructed in the same manner and breathing the same air, it naturally occurs to him that he has as much business in it as any one else. The great family, however, of which he is but a member, soon arranges for, and finds him a place or standing in society, with which, if he is satisfied, is what is called "finding his level;" but any resistance against this order of things is what is denominated Pride.

This quality is in its nature either defensive or aggressive, as in instances where it undertakes an undue defence of its liberty, or becomes invasive of the rights of others. Pride would never have obtained the false eminence it has were things only called by their proper names; hence it is that there is not a word in our vocabulary so perverted, or lost to its proper signification, insomuch that any one not thoroughly acquainted with our language, would be at a loss to know whether it meant a quality good or bad, since it has undergone as many changes as self-love is able to produce, and varies its complexion like an object seen through many-coloured glasses. Heathen philosophers could discover no more of the nature of this quality than appeared upon its surface; nor would after ages have gone more deeply into the inquiry, but for the coming in of Christianity to expose what was wanting in the right state of the affections, and to supply the deficiency by motive. Hence the pride of Ancient Rome has become the shame of Modern States; the patriotic deed of Brutus, and the last act of Cato, with those of their noble imitators, stand out but as so many examples of exalted vice; even Epictetus, the most enlightened of the Stoics, was not

aware to what extent he was indebted to this false principle for his virtue of endurance ; while the recriminating spirits of Plato and Diogenes served only to show where Pride reigned or raged the most, whether in or out of a tub.

The manner in which this quality is made use of to dignify or degrade may be curious to notice. For instance : how frequently do we hear it ostentatiously exclaimed, " Ours is a proud family," by those, too, who readily admit that Pride is a vice of the mind, without being the least aware of the right rendering of this kind of family renown. Sometimes it is made to represent such qualities as delight, independence, or spirit ; from whence arise such elevated sentiments as these : " He takes a pride in it "—" He has a pride above it "—" He is too proud to accept of it "—all which might stand as well for vanity or ingratitude. Besides this, our language must be tortured by the words necessary pride, decent pride, and becoming pride : yet we never hear (which we might with equal propriety), of necessary deceit, decent envy, and becoming hypocrisy. Such is the estimation this rare quality is held in by many, that they absolutely look down upon the supposed envy of those who may not have made the same attainments ; while they in return handle this word Pride very roughly, and qualify it with the terms insufferable or offensive, especially when it assumes that unendurable form of it, the affectation of superiority ; for, be it known, that pride in ordinary will concede nothing to extraordinary ; and that they are under a most humiliating mistake who fancy they get half as much submission to their claims as opposition to their pretensions. There is a personal pride belonging to a haughty carriage and demeanour ; then there are the purse-proud, in persons who are more remarkable for their possessions than for possessing anything else ; there is also the pride of intellect, of which nothing worse need be said, than that of its keeping pace with the march of it. This may be illustrated by the servant who had seen better days, that is better families, but who left her last place because the society was not good enough for her ; a circumstance very easily accounted for, by the present style of education, where ladies are teaching their servants the art of becoming their mistresses. We hear a great deal about family affection, which in no few instances is a very convenient and convertible term for family pride ; for how often do we hear individuals of the same family uniting in out-door praises

of each other, for talents, and sweetness of temper, when, if those who are silly enough to believe them could only spend a few hours under the same roof, would find them anything but house lambs. There are besides (emanating from the same proud source) what are termed debts of honour, peculiar to those whose credit never extends to the paying of anything else; and as to affairs of honour, for such as have had their affairs settled in that way, it only remains for the survivors to analyse their folly, and resolve it into the same quality at last, since,

What is their honour, but that sense of shame,  
Which takes the form of Pride without its name;  
With such the love of justice is not worth  
The purchased reputation of the truth;  
But passion solely prompts the brainless head,  
And all deficiency's supplied by lead.

There is one condition of it, however, which seems to demand the softer passions of our nature: even love and esteem may be made tributary to this ignoble quality, as may appear from the many trophies which have been raised to it, under the sheltering title of "a token of affection," or "a tribute of respect," as displayed in

Those stately monuments which lift their head,  
That living Pride, that's fostered on the dead!

It does not follow that the feelings are not concerned in all this, except that it is difficult to detach this quality from them, especially when we see other devices of the same order, though not of the same nature, on articles of living uses, as well as dead ones. There is also what is called the pride of station, and the pride of ancestry; both which might be resolved into the chance of fortune, or the accident of birth; and a sad, spurious state of things it is when persons of distinction have no other way of being distinguished. But this kind of Pride is not confined to rank or elevation; the humblest individual must aspire to something beyond his condition; even those who have no title either to present or posthumous fame, may always get a lift by ancestry; and destitute indeed must he be, whose far-fetched genealogy is simply to be traced to Adam and Eve, without any intermediate trappings. Although in the bustle and confusion of society, things have got so mixed and tumbled about, that it is almost impossible to find one's

own, yet our proudest necessities are so arranged for, that, although not one in fifty can legitimately trace his right to a coat of arms, no one need be without one who is able to pay for it, as in the most obsolete cases the Herald Office will be sure to find him one of some kind or other, so that neither Smith, Brown, Jones nor Robinson may be without a chance. A gentleman having sported a coat of arms for many years, discovered at last that it belonged to nobody knows whom. This, it must be remembered, cast no imputation on the herald officer, who was obliged either to furnish one which did not belong to him, or to inform the gentleman he had no ancestors at all. It is a fortunate thing for those persons who have no idea of this kind of ideal happiness, but are contented to take up with common providences, as was the case with that poor desolate creature who was heard to bless himself after this fashion, "Though they tell me I have no coat of arms, there's one comfort, I've got arms to my coat."

This disease of the mind is hereditary and contagious; a haughty parent will make a proud child, and an imperious master an insolent servant; they soon learn enough of the imitative art to practise after the same manner upon those they consider beneath them, and to do unto others as they are done unto. Some of these aspirants proudly mount up with their master's privileges, and share their honours relatively at least, as when they are heard to say, "Our company has not arrived;" "Our carriage is not ready;" "We shall not leave town this spring," and so forth.

Persons who are impatient of contradiction, place themselves in the worst condition of offended Pride, being the last to consider that contradiction must of necessity be mutual; hence arises nearly all those private disputes which are the separating of very friends, and those public controversies which are the making of very enemies, especially as they are carried on with such animosity in the world and such acrimony in the church. Thus it is most lamentable to find so many sectarians devoting one another to destruction for mere difference of opinion in the least essential points, and then placing it to the account of zeal instead of *temper*.

This "*ne plus ultra*" perfection of mind is to be found with those who need no other information than that they need not be informed; and it is just with such persons that you are to find your rule absolute, to which you must absolutely submit,

or get your absolution where you can. It may be observed by the way, that notwithstanding their pride and self-sufficiency, they are of all others the most easily imposed upon, guarding as they do the one point with such vigilance as to leave every other almost unprotected. If affluent, the only way to come at their estates, is to keep close to their opinions, and clear of their understandings; they are in fact your *ipse-dixit* persons, with whom, so far from daring to contradict an assertion, you must not even hazard one; nor will you ever be able to keep your own sentiments unless it be by never expressing them; it is after this manner they hold their dependants in complete vassalage, and their friends and acquaintances in a kind of pupilage, if not in terrorem.

Pride seems to be the source of all the crazy ills of life, whatever may be said of lunar influence; it is certain the moon rules all the sea, and one would think half the land; at all events, Pride rules the other half, so that if it cannot dispute her reign, it will at least divide her empire! Hence what a desolating thought it is, that while humanity provides for every species of wretchedness, whether through Guy's, St. Thomas's, or St. Luke's, this inveterate complaint has no asylum whatever; but thousands and tens of thousands of proud patients are suffered to walk at large, either for incurable reasons, or that no hospital could be built large enough to contain them. But Pride is not more the infirmity of madmen than the vice of fools, since it voluntarily carries with it a load of miseries, with the certainty of a fall at last; at the same time that mortification and self-denial attend it at every step, and punish it in all its pretensions: often it is constrained to part with that from ostentation that never could have been wrung from charity, and many an inconvenient act has been extorted from pride, that never could have been obtained from principle. A proud man will owe no man anything but ill will; offend him and he will never forgive you, but will follow you with an expensive resentment, that would seem to have no mercy on himself. Last, but not least, there is the pride which imitates humility; and this is the most consummate and imposing; for instance, compare the behaviour of some persons at church with their behaviour out of it, and by way of experiment, only charge them with one tenth of the evils they have been lamenting in the general confession, in order to ascertain what kind of *responses* they will make to you.

Thus it would appear that formal acknowledgment may be admitted in the sanctuary in general terms, but defended out of it in every particular, showing the possibility of some being proud of their humility, while some are proud of their pride, and others are too proud to own it.

It has been well said, that "Pride was never made for man," but if he flatters himself it was, let him recollect he only has it in common with other animals; birds and beasts have it, and insects are not without it. The peacock is only the proudest bird of its kind; and when we hear talk of the conscious majesty of the war-horse, we are as frequently reminded of "the pride of the cobbler's dog." The aristocracy of the bee is proverbial, and even "the trodden worm is said to turn." Hence we may trace this quality upwards, from the meanest to the *proudest* reptile in the *proud* isle which contains it; together with all the watery distinctions in the *proud* ocean that surrounds it.

**TYRANNY.**



## TYRANNY.



### THE SAME ELEMENTS OF CHARACTER AS IN PRIDE.

TYRANNY, here represented as Pride with Ferocity, while its parent Pride is represented as Pride with Contempt.

Ferocity in the eyes, opening wide with obtrusive whites, contracted eyebrows, and the parts in the neighbourhood so meanly developed as to give a peculiar prominence to the eye-balls, which are left alone, as it were, to do their own office. You are here to imagine sudden starts of the eye, and consequent strain of the veins, which are angry and blood-shot towards the corners.

The nose, indicative of littleness of mind, somewhat childish, and cartilaginous in the lines.

The mouth, not only contemptuous, but arrogant and insolent.

As Tyranny is seldom or ever accompanied by intellect, every muscle is described as partaking of the animal.

General expression—The triumph of Passion over Reason.



*Tyranny.*



## TYRANNY.

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TYRANNY is either capricious or absolute ; but, as both are the offsprings of Pride, enough of their common natures remain to make the expression of the countenance but one. Capricious tyrants are only to be known when their purposes are crossed ; their cruelty arising more from the opposition they meet with than the circumstances which appear to call it out ; but absolute tyrants make no terms with the humanity with which they sport ; nor can they account for the twofold gratification they receive from the witnessing of suffering in others, and the consciousness and satisfaction they feel from having themselves been the occasion of it.

Unless men may be supposed to be made of different materials than formerly, we must anatomize the times for the difference, which may inform us that the reign of tyranny and persecution has been weakened in its succession more in its power than its principle ; that the repeated opposition it has met with in its course has nearly destroyed the former, while a ceasing familiarity with such scenes has almost extinguished the latter. Thus men insensibly fall in with the temper and spirit of the age they live in, according to which their countenances will contract a more violent expression, or undergo a more modified change.

Many passions grow out of occasion, from which they derive a kind of new existence ; but this is expressly formed in, and comes out of, the nursery very much after the manner it has

been fashioned in it. In these preparatory schools we may trace the greater evil to indolence or neglect in those who should watch over and weed out certain inconsiderate and cruel practices in young children, before they are nurtured into hateful habits and come out with all the maturity of design. The juvenile diversions of Nero and Caligula consisted in unwinging, unlegging, and decapitating flies; this was allowed to go on until it was too late to mediate either for flies or men, which they afterwards considered as much the same things.

Tyranny, in the present age of refinement, would appear to differ more in its character than complexion, and to make up in number what it loses in atrocity. Tyrants extraordinary would sometimes dazzle mankind by some redeeming act of clemency; but whoever heard of the relentings of petty tyranny? Really, if persons would only make as much use of their optics as their observations, those who endeavour to pass off an act of tyranny for an act of justice would never, at least, be able to put a good face upon it. As an unexampled example of this, take the following fact:—A schoolmaster, in whose “morning face might be traced the day’s disaster,” commenced the exercises of the day in the following manner: “It is my intention to flog two boys this morning,” most terribly and audibly announcing their names. “For what, sir? What have we done?” exclaimed the two terrified wretches. “Pray, young gentlemen,” said he, “have you come to school to me, or have I come to school to you, that I am to be catechised by my boys? But, come, for once I’ll indulge your curiosity, and inform you that, as I consider your general conduct to be bad, I intend to punish you this morning in particular.” It should be added that the gratuitous whipping they received was such as would have done credit to the worst behaviour, and must have been greatly aggravated by looking forward to a second edition, revised and corrected. We need not be surprised at the cruelties which boys at school inflict upon each other, in imitation of their tyrant-in-chief, whose genius for figuring, or rather disfiguring, they emulate

beyond all other departments of learning, and in the practice of which they find it so much easier to excel. We never see this disposition more effectually carried out than among some of the heads of large business concerns, masters or superintendents of warehouses and factories, or by all such as imagine that business is not to be transacted with their inferiors without rigid exactions, and a kind of domineering respectability; it is just with such an one, and in such a condition, that makes that petty tyranny which is so insupportable, and the slavery which is so abject. His dependents know his knock, they understand his tread, are half terrified at his approach, and are almost ready to sink at the augury of his face; when he takes his seat and opens his ledger, it is done with such judicial importance that you would think he was about to settle your *last accounts*; his wit is supposed to rise with his elevation, which he expects will be retailed out of his wholesale concerns of sayings and doings, which is never so conspicuous as in his ingenious and expeditious method of dispatching both his servants and his business.

It may be profitable to notice that, in whatever condition of life this passion is to be found, or to whatever maturity it may have arrived, it still has its spring-time in the nursery; and, therefore, parents should be especially admonished of their season of responsibility, and of the growing consequences of ill-training or neglect. "Just as the twig is bent the tree's inclined;" and, if these young shoots should receive no check, it will not be difficult to see what direction they must naturally take. They gain such an ascendancy over the families to which they belong, and give the heads of those families such an altered position in them, that one is really at a loss to know whether the children belong to the parents or the parents to the children; and it has frequently been noticed, that a stern, unapproachable master tyrant, who shall be a terror to all the world beside, has been completely under the dominion of his own little curly-headed boy! These are your little fellows who take the whole family economy into their

hands, and, among servants especially, are such objects of domestic dread. A tax-gatherer called at the house of a poor gentleman, who always happened to be out on *pressing* occasions; but, forgetting the name of the occupant, he asked if the master of the house was at home? The servant at first said, "No;" but, recollecting herself, said, "Oh yes, sir, he is; and I will bring him to you." She presently returned, struggling with a little urchin about nine years old, whom she brought out by the collar, saying, "Here he is, sir!" It need not be added that the collector was a sufficient physiognomist to see that there was no mistake there. This temper is often the consequence of indulging young children in practical jokes, which their parents accompany with a sly glance at some observing friend, and reprove their wicked little drolery with such frowning complacency, that the children are quite sharp enough to discover that, whatever their parents may see amiss in the spirit of their play, they are at least able to enter into the wit of it.

But tame and harmless are all the tyrants that ever lived, compared with those who have been brought up under tender grandmothers. After requiting them in the usual way for all favours received, they come out full of expectation, and make the same demands upon the world they did upon their grandmothers; but which, meeting with a world of opposition that their hectoring and unaccustomed spirits are unable to bear, with a cruel impatience to overcome, they would "out-Herod Herod," tyrannize over tyranny itself, and commence a course of general hostility, though at their own cost, and with no other effect than that of arming all mankind against themselves, and making every individual their antagonist.

**RESOLUTION.**



## RESOLUTION.



Having endeavoured to separate this quality from all that is unworthy of it, but one view can be given of it under the present head.

The eyes, here represented as full, open, and expressive, without being staring.

The eyebrows especially marked and distinct.

The nose partaking of the Roman character, and equally firm and determined.

The mouth tight and compressed, with the same decision of character.

The forehead full, but receding.

An elevation of the head, as though drawn up for some occasion.

The muscles, an angular and sharp tendency, and marked out as it were for straightforward and determined action.

The muscles of the neck and throat sympathizing with the expression of the whole; the frontal swelling being very conspicuous.

A total absence of selfishness in the expression, with a fixedness and preparedness of feature, as though made up for attack or defence.



*Resolution.*



## RESOLUTION.

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RESOLUTION, that master property of the mind, which is able to control every act of it, and give efficiency and effect to certain qualities that would be lost or obscured without it; in its popular and redoubtable sense carries its own meaning with it, as a resolution to do or suffer anything that may be necessary to the end proposed, by gifting its subjects with a spirit of enterprise and power of endurance, which not only elevates them to the object itself, but renders them superior to everything that stands in its way.

It is very unfortunate that obstinacy should so far assume upon its nature, as to require the simple distinction that Resolution consists in persevering in a good cause, and obstinacy in persisting in a bad one; the one being all determination, the other all opposition; the one invincible, the other immovable; the one consisting in facial vindication of the truth, and intrepid assertion of its right; while the other is compounded of all the meaner expressions of pride and resentment, and seems for ever labouring under a sense of wrong.

These two qualities frequently run so one into another, or get so entangled together, that there is scarcely knowing which is which; nay, they are sometimes made to change places, for the better perverting of the understanding; by way of experiment only, take the two qualities of Obstinacy and Resolution out of their common-sense connection, by letting the words expressive of those qualities keep their places, and the circumstances which give occasion for their use change sides; and what a complete idea it will give you of what is called "two

ways of telling the same story." For instance, in the moral right of invasion, where the public are taught the easy lesson of mis-understanding the difference between *meum* and *tuum*; take one of our cheering dispatches which formerly came out with such splendid national effect, and have been known to run pretty much thus: "The enemy defended their possessions with the greatest *obstinacy*, but nothing could exceed the *resolution* of our brave troops, who, after a short siege, succeeded in forcing a breach, ransacking and firing the town, and reducing the whole of the garrison to ashes!" Now take another method of dispatching the business, and imagine you read a case of the same moral kind, and after the same order; by allowing the same qualities to remain verbally as before, and the parties represented by them to change places: "The master of the house defended his property with the greatest *obstinacy*, but nothing could exceed the *resolution* of our *brave* thieves, who, after a short siege, succeeded in breaking open the house, ransacking and firing the premises, and reducing the owner and all his family to ashes!"

Plain common-sense would almost class as one,  
 Who fires a house, or ravages a town;  
 But blinking justice steps between the two,  
 And gives the uncommissioned rogue his due;  
 Then to her sons of honour right and left,  
 Approves the deed, and dignifies the theft.

Where motives to resolution are wanting, the quality itself is wanting; and instead of the intrepidity of the man, we are furnished with the ferocity of the tiger, which distinguishes between that generous expression of it which invites to protection, and that animal one which is ever looking out for its prey. Resolution arises out of the very passion of fear; that principle of self-preservation which is the first law of nature. Courage, unattempered by this passion, becomes rashness; but, if acting under its restraints, it produces caution, and not cowardice. The Black Prince was not deficient in courage, still he wore armour, and so would any white

prince since his time, had it been less cumbrous and inconvenient. The very endeavour to shut out fear, shows that it must have entered; the absence of fear, therefore, must be synonymous with presence of mind, and determines an act of resolution to consist in displacing of one passion to make room for another.

Men of true courage deliberate before they resolve; they see danger in prospective, and are never taken by surprise; while the rash and inconsiderate, possessing more courage than calculation, will rush into danger with the same precipitancy which they are obliged sometimes to rush out of. In former days a Scotsman and an Englishman met promiscuously in the field, but under very unequal circumstances; the Englishman had lost his shield, but the Scotsman had secured his, and made it stand between him and his adversary, while he laid his sword about so stoutly, that the Englishman cried out in a rage, "Come out from behind your door and fight like a man." The Scotsman continued his work, without any heed to his admonition, and the flying result of the other was sufficient to show that there is as much difference between courage and caution as between wit and discretion.

It is frequently said of or by some particular persons, that they never knew what fear was; for the best reply to such statements, they might be referred to the anecdote of Charles II., who, when one of his generals was making the same assertion, asked him if he ever snuffed a candle with his fingers; upon answering in the negative, and being questioned why, replied, because he should be *afraid* of burning them.

We should not hear of so many fine acts of resolution were it not that the admiration they create rises, in proportion to the magnitude of the undertaking, from simple commendation to tumultuous applause. It is here that the hero and the patriot have the advantage of the working statesman; for, while the trump of applause proclaims the undaunted act, and the harmony of respect attends the generous deed, a rougher kind of music frequently waits upon the *resolution* of public

measures ; nevertheless, it is as difficult to separate between such men and their actions, as it is sometimes dangerous to come between them ; it must, therefore, remain for the physiognomist, whose province it is to bring to view the motives through the muscles, to settle those differences which can never be adjusted in any other way.

Different qualities are sacred to different functions or professions, and are not expected to come wandering out of their connection ; we naturally apply resolution to the soldier, and meekness to the divine, but seldom hear of the meek soldier and the resolute divine ; and, though these virtues are by no means incompatible with each other, we know which should be the prevailing one in either ; and, as there are times and seasons for the exercise of both, we are always disappointed if we do not find them in their place. There is a courage which is native, and a courage which is the forcing of nature ; and this makes the difference between acts of resolution and resolute acts ; the former proceeding from the quality itself, and the latter preceding it, or, as it were, giving birth to it ; and may be said to be occasional or constitutional, as circumstances might call them out. Discrepancies in this particular may be more owing to the state of the nerves than the mind, in which case the epithet of cowardice should be supplied by the milder term of apprehension, and used as aptly in reference to the subjects of it as timidity to a sheep.

The resolute act of a man of principle, is as free from selfishness as suspicion, while one single act of resolution in another might be sufficient to last him for the whole of his life. We have a striking example of this in the meeting of Richard II. with Wat Tyler, where the king, having by an extraordinary presence of mind suppressed the rebellion, left nothing else worth recording in the rest of his history.

There are certain acts of resolution which are as difficult to appreciate as to account for, and may serve at least to show what those who perform them are able rather than willing to do. As for instance, ascending upon a single rope to an

alarming height ; springing from the stage over the heads of men with pointed bayonets ; *reposing* the head in a lion's mouth, and the like—exhibitions which never could have excited such interest with the public, but from their *agreeable associations*. It is possible there may be much of this noble quality brought into the voluntary exercise of the steeple-chase, where, should it end in breaking the neck of one of these performers, the utmost that could be said of him would be that he has answered the end of his creation.

Perhaps there is no property of the mind which has obtained so much reputation amongst men as resolution ; it is not surprising, therefore, that so many degrading passions should assume upon its nature and quality ; even obstinacy, which claims such especial identity with it, would seem to have its honours disputed by the inflexibly vicious ; while in some cases it would seem to afford a shelter for avarice itself. As a remarkable instance of a moral courage to which the hero has never aspired, and which might shame the philanthropist who had not made the same attainments ; it was the felicity of a gentleman of fortune to make his boast of. This good and great man, having been solicited for a trifle in aid of a most deplorable object of charity, returned as a decisive answer, that he had taken a *resolution* never to give anything away ! This *saving* clause in his sentiments he expected would be sufficient to show his great superiority over those ordinary feelings of the mind which he was able to bring under subjection to that highly-esteemed and formidable virtue under present consideration.

Various as the modes may be in which this quality is displayed, there is but one genuine expression of it by which it may be tested ; not, indeed, by that daring spirit that would draw down the eyes of the whole world upon it, but that still more daring one which is able to do, without witnesses, that which the other might only be capable of doing before all the world ; for examples of this we need only refer to those private acts of resolution, where men, for the sake of their fellow-



creatures, have interposed their lives between the most threatening accidents and their results, under circumstances where humanity alone stands pledged to their courage, and where little more account has been taken of their deeds, than some passing commendation or trifling consideration, which they neither expected nor desired. This is just as some high rival spirits would have it to be ; they would rather such unobtrusive acts should go off with as little disturbance as possible, than that any movement should be made in their favour, that might tend to obscure their own renown. Here it is that our earliest lessons are worth our latest regards, especially that which teaches us that "Virtue is its own reward." And well for the sake of poor humanity it is, for if it were not to be found in itself, one would be puzzled to know where else to find it ; since so many are obliged to feed upon this kind of consolation, who have scarcely anything else to live upon.

How far the love of fame or fear of shame may contribute to this quality, those that are under the influence of such passions can best decide. Nevertheless, it is never more formidable, nor so free from suspicion, as when acting in the discharge of duty. True as it may be that the same ingredients of character are as necessary to bring out the patriot and the hero, as distinguish the martyr and the confessor ; there has always been this eventual difference, that with the former the reward generally goes with the work, while with the latter it invariably follows after ; the successful exploits of the first being crowned with living glory and undying fame ; while the nobler achievements of those self-distinguished heroes, of whom the world was not worthy, have been followed by contempt, degradation, and even loss of life. All the devoted sufferers that have been offered up at the shrine of ignorance or superstition, must have possessed the same elements of this enduring character, and which formidable virtue, if rightly directed, would have found its highest employment in doing that for the true religion, which it has never been able to do against the false.

OBSTINACY.

## OBSTINACY.

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One head given of this disposition in its most unquestionable character, in order that it may act as a direct reference to those more specious lines, which may still exist in other connections, although in more various and less determined forms.

The eyes not so full as they are protruding.

The eyebrows weak and indecisive.

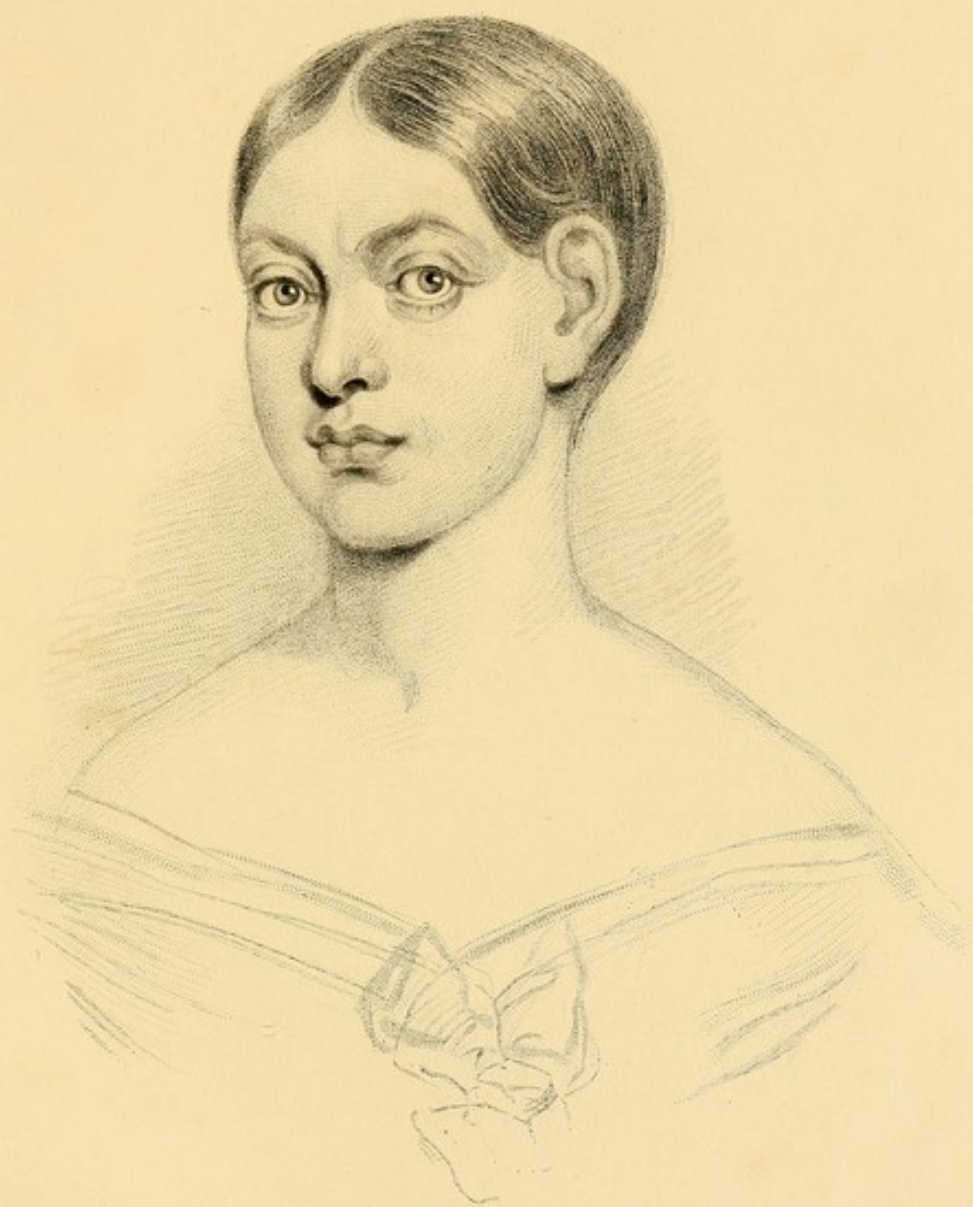
The nose in every sense the opposite to that of Resolution.

The mouth not so determined as Resolution, full and pouting, but not pliable; lips thick, and swelling with discontent.

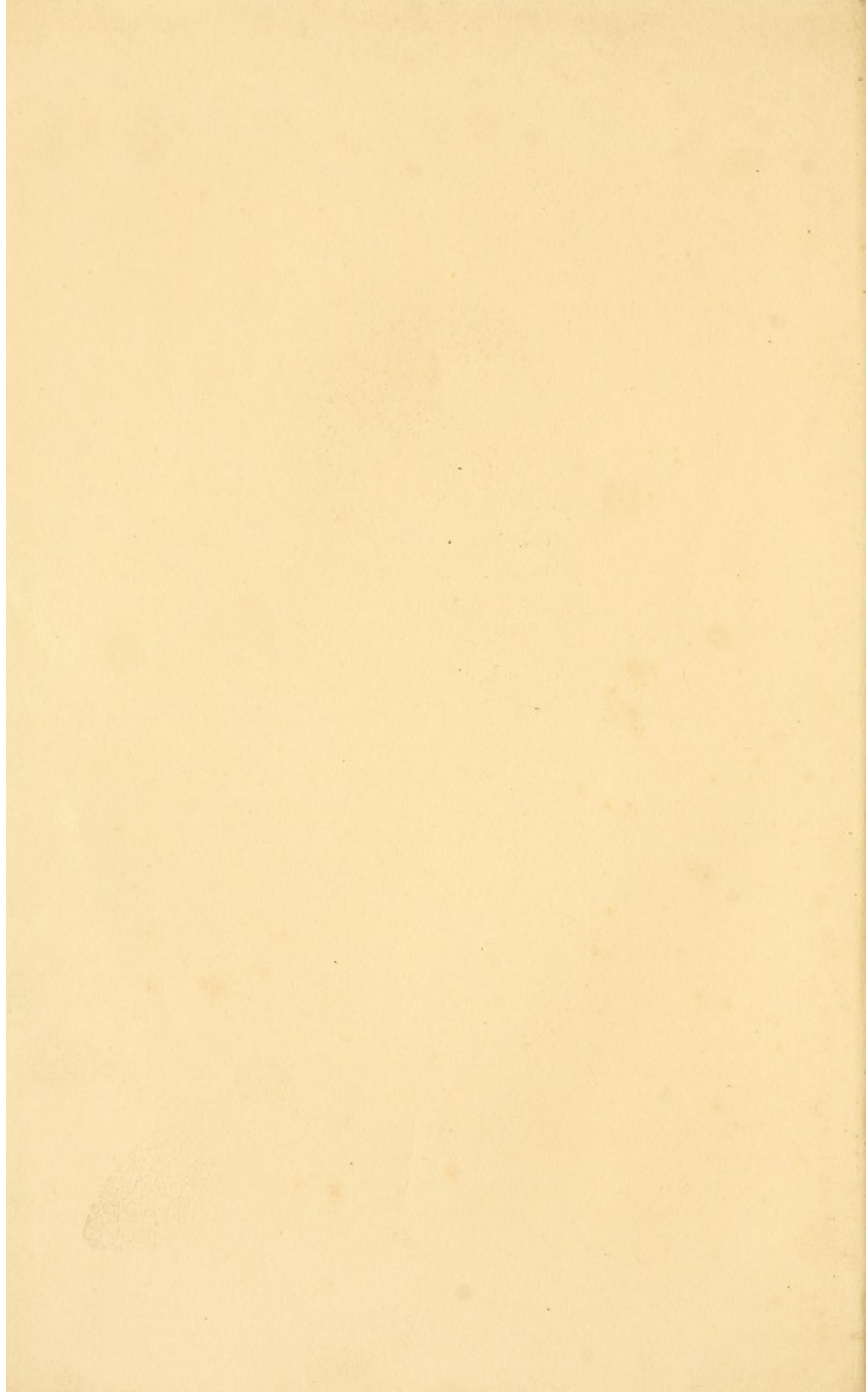
The forehead small but full, with fleshy projections over the eyes.

A general round swelling of the muscles of the face, the features rather blunt, and partaking of the same character.

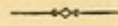
The general expression equally divided between determination and dissatisfaction, with no small portion of ill-will.



*Obstinacy.*



## OBSTINACY.



IF an attempt to separate two approximating passions by a definition of one may have the effect of determining the other, little should remain for the one in question beyond finding it a place on the countenance; this would seem to be the only way of disposing of that all-defying and self-contradicting quality, Obstinacy; having in its very nature that which exposes the futility of attempting to describe an object which proposes to itself no end; and which is too unaccountable even for itself to explain; since, however, there is no more to be discovered than lies upon the surface of obstinate characters, it is in vain to remark upon anything but their absurdities; and hence it must have been especially noticed in these pieces of inconsistency, that whether in act or argument (as though studious only of their own inconvenience) they are not satisfied with getting on the wrong side of the question, but take up the most awkward position in it, and entrench themselves in proportion to any effort to get them out of their own way; and just as any other hard material, when struck at the wrong end, is rather riveted than removed, they would prefer to suffer anything by the contest, than forego the sullen satisfaction of being punished without defeat; should they, however, be allowed to keep their ground, it would not be from the difficulty of removing them, so much as that they are scarcely thought worth the being removed; still less are persons disposed to enter into the depth of their profound stupidity, from the labour of having to dig beneath so great a waste of mind, before they come to the origin of their stubborn

and flinty natures, and after all to discover no more of the cause than they have learned to feel from their effects.

Obstinate persons should be reminded that they are infinitely indebted to the society they annoy, inasmuch as it grants them the full indulgence of exercising this passion, and without which a negative existence is all they could really promise themselves; there is scarcely a family that has not an individual temper of this kind to deplore; nor a connection that has not to enter into combat with it; even our nearest or dearest associate may possess sufficient of this character to render his conversation irksome, if not his friendship doubtful. With such no questions are ever at rest; the opposite pressure upon their understanding makes them, as it were, rise up in resentment; and their disposition for provoking argument seems to be their only argument for provoking you. They dare not risk a single confession, lest it should direct the mind to those numerous instances in which they flatter themselves their inconsistencies are overlooked, because unatoned for, and thereby leave them no further excuse for disagreement or discontent.

This quality would seem to have a private and political advantage over all public feuds and private dissensions, by bringing matters at once to a conclusion; as in the case of a gentleman who, while demonstrating a point with his impervious friend, with as much certainty as two and two make four, flattered himself he had made the impression at last, and having, for the first time in his life, as he thought, gained him over to his opinion; he turned unexpectedly upon him with this sapient declaration—"I won't be convinced." This is, perhaps, of more general application than may at first appear; nor are we aware how very few persons are to be "convinced against their will."

Sometimes a liberal sentiment is allowed to break in upon the monotony of this passion; as in similar conversation with two parties, the obstinate one appeared to be so penetrated with the truth of the other's assertion as to meet him half-way,

and manifested something of a yielding disposition in these inexplicable words—Although I am perfectly convinced of the truth and propriety of all you have said, I cannot make up my mind to believe it nevertheless!

But more unaccountable still, instances have been where these characters, having been denied the opportunity of taking the usual objections, will make an advance upon your understanding, and hold it in anticipation; this has been whimsically related of one in a popular piece, who interrupted the silence of his friend, by telling him he did not agree with him in the sentiment; to which he replied, that it would be strange if he did, as he was not aware of having even expressed one. True, said he; but I should not have agreed with you if you had.

The common sympathy which obstinate persons have with each other, is to agree to disagree; and those who are not able to meet them upon the same conditions, must be satisfied to choose their own company, or simply to remark upon their absurdities.

As this disposition, like every other, is capable of being turned to profitable account, so this gives its subjects a seeming right to assume upon decision of character, a property of the mind readily conceded to them, inasmuch as they are always considered to be decidedly wrong. One of these decided characters being pressed to fulfil a solemn engagement, declared in these most resolute terms, "I won't." "And pray why will you not," replied the covenanter with surprise; "what is your reason?" "My reason is this," said he, "I won't, because I won't." This laconic declaration was met by a legal one, which brought him to ruin, though not to his senses.

Now, if obstinate persons, instead of comparing themselves with the resolute of mankind, would only look at the mulish animals with which they really might be compared, how much soever they may suffer by the comparison, it would be much better that they should make it; as they would profit more from observation than even by reading, and be more convinced



of their identity with these creatures by this simple means, than they would learn by the application of the fable of the ass and his driver, which they flatter themselves was expressly written for them. It is very well for obstinate persons to talk about the perverseness of what, in their conceit, they choose to call inferior animals; surely they, of all others, should sympathize with the asses' lamentations, and consider how they would conduct themselves under half their burthens; for who is there, while being struck with his outrageous noise, has not been equally moved by his expressive silence; or that has not noticed how this comparatively patient creature rather bears than carries his panniers; feeling, as he must, that they would be more in place upon his master's shoulders. When he makes a full stop on the road, it is only in *virtue* of what is called his *vices*; and could he be called upon for a verbal explanation of his conduct, no doubt he would do it in a manner that might make his owner blush!

When obstinate persons become unmanageable, it may be shown how they may be made to manage themselves, by availing yourself of their tendency to do anything but what is required of them. This has been happily illustrated in an attempt to ship off a drove of pigs; as often as they were impelled towards the vessel, so often they took just the contrary direction, till it was despaired of getting even one to enter; fortunately a fellow came up, who happened to be better acquainted with their natural history, and undertook the business for them; "Only leave them to me," he cried; and instead of driving them towards the vessel, he pulled them separately back by the tail; this was enough for them; they sprang instinctively forward, and embarked themselves in the finest order, and in most excellent time. Thus, if you wish to turn these persons to proper account, who cannot reason out their unreasonableness, you must particularly request of them to do nothing for you that you really stand in need of, and be very desirous they should do something for you that you would rather they would let alone; for, be assured of this,

that they are not so desirous of having their own way, as they are determined you shall not have yours, and will even put themselves to great inconvenience, provided they can only put you to greater.

Much has been said about the balance of power, and the equal division of comfort; both of which may be preserved so long as we are able to keep the scales in our own hands; but, if these matters are to be adjusted by obstinate servants, it will be difficult to say what will become of either—moreover, were these contrary tempers to be weighed against each other, their self-will would be found so far to preponderate over their self-love, as to promise them no other satisfaction than that of making all parties the worse for it. These, of all others, are the persons who are able to turn their rule inverse to as perverse account as they can possibly desire, or occasion may not require; and to over-act or under-act their part with equal zeal and infidelity; they can be as officiously alive in matters which are not required of them, as though they were in the actual discharge of their duty; and be found as trusty in such affairs as a fox with a fire-brand, or a monkey with a message; whereas, should there be a real demand for their services, they would be as insensible to the call, and as impervious to the consequence, as the shell of a tortoise; and would display about as much activity as the creature contained in it. Though these persons seem to be sent into the world rather to cross our path than cheer our way, yet they have their uses not only in the exercise of patience, but in showing that, if they are not able to learn wisdom themselves, they are able to teach it to others, by their follies. As it may be said of other animals, they belong to such and such droves, so these may be supposed to belong to such and such classes; and it may be equally said respecting each, that you may do well to avoid them, but much better to keep out of their enclosures.

If the obstinacy which cannot be interpreted reduces man to the level of a brute, the obstinacy which he may attempt to account for sinks him as much lower as it heightens his

responsibility. This higher class of obdurates imagine there is more error in the admission than in the commission of evil, and would rather endure the penalty due to a thousand faults than be detected in the acknowledgment of one. As no speculation, however, has been ventured upon with regard to this inexplicable temper, it can only be suspected to arise from that pride of heart which allows the passion so to prevail over the judgment as to determine it in favour of its invariable rule of wrong.

It is true there may be great distinction in the names, but very little in the natures of these incorrigible beings; nay, even among the inflexibly just (as they would be called) are to be found certain obdurate or obstinate persons, whose relative situation in life affords them sufficient power to demand without danger of resistance, and to withhold without rendering a reason; but, beyond this, there are those which may be termed governing ungovernables; who, from office or station, can indulge this passion without being suspected of possessing it; we need not wonder at their liberty when it is known where they get their license, belonging, as they do, to a company that holds its charter under the right of contradiction; whoever, therefore, may dispute their deeds, none will presume to dispute their title, as "The family of the wrong-heads is one of the most ancient families in the world." But let all such persons be admonished of the fact, that whatever may be their moral indemnifications, any attempt to shelter themselves from personal exposure will only be like an escape into prison; the passion may go free, but the countenance will go into confinement, nor will they even get their faces to bear false witness in favour of them, which must ever remain as faithful recorders of the whole.

We can only imagine that if this quality could be analysed, it might be found to be compounded of pride, ill-nature, and conceit; but as it may not be worth the process, it would be better to clear it all out of the way, as one determinate mass of unmixed stupidity.

CUNNING.

## CUNNING.

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In the class of expression in which this head of Cunning is included, it is to be observed that

The great peculiarity is in the eye.

Very much the form of children's eyes; if we can imagine them brought into maturity. Morally accounted for—never learning wisdom, they retain their original unspeculative form.

The eyes a great tendency to fly upwards from the corners; the eye-brows having the same inclination, giving their expression a kind of hoaxing satisfaction.

The nose rounded at bottom, somewhat contracted at top; uniting in the same character, and seeming (as it were) under a good-natured constraint.

The mouth an irresistible smile, drawing all the confederate muscles together, as though to keep the secret.

One corner of the mouth having an especial inclination towards the eye; the greater confederacy lying between the two; and which mutual understanding, if put into words, would be, "Didn't we manage it nicely between us."



*Cunning.*



## CUNNING.

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CUNNING, notwithstanding its depth, is still on the surface of character, and lies less in the construction of the mind than in the mechanical uses which this artificial quality attempts to make of it. Those therefore, who seem to possess the faculty of influencing the minds of others contrary to their better understandings, may not be aware that their secret practices are amply provided against by certain visibilities in the face, which, even to an ordinary observer, might be sufficient to bring their secret intentions into suspicion; but should the discriminating art be opposed to their designing ones, then so far from accomplishing their end, they will come about as near to the object as a mouse would do, in endeavouring to tie a bell round a cat's neck, or as the child's experiment might, in trying to catch sparrows by putting salt on their tails.

So much for the nature of that cunning which is inwrought with the constitution of inferior minds; but as to its general practice, it would almost seem as if there were not a trade or profession that would not be undone without some strokes of art. Hence it is that successful practice so often depends upon the discovery of how much easier it is to create wonder than admiration. A picture twenty feet long will be considered a great production at least; and if, moreover, it shall contain a thousand figures, the number will be quite sufficient to atone for their resemblance to German toys. The orator who is said



to have been six hours upon his legs, would have doubled the applause had he been half that time upon his head. Paganini delighted the audience more by the gambols he played above the bridge of the violin, than the sweetest tones he ever produced below it. Italian singers gain their applause by smothering the composer's airs with their graces; and as to the dancers, nothing gives half the British satisfaction, as when they turn round and round like a whipping-top, and then come upon one leg, upon which they stand with all the constancy of a goose. There would not be room for half the exercise of cunning, were it not that the public invite all kinds of deceptions, and which, if played off well, would seem all that was necessary. In recurring to examples of practical Cunning, it should be noticed that persons can no more look one way and steer another, than they can look two ways at once. The fencer unavoidably glances at a point he is aiming at before he ventures to make a thrust. The cunning child who, in the absence of the company, has an eye to the cream jug or the sugar dish, as naturally darts a side look to see first if all is safe, or, as the phrase is, "if the coast is clear;" this inclination of the eye as rapidly follows the intention, and as certainly as both must precede the act which is to follow it—these little tyros grow up under the express observation of science; they act under a constant suspicion of being watched, and come out with a physiognomy that describes them very much after this manner. A restless inclination of the eyes towards the corners, as if continually being called out of their natural position, from which arises a glassy protrusion of the whites of the eyes; this is manifest even when they are at rest; but when in action, they pass to and fro with a twinkling shine as they catch the light in the rapidity of the passage. These are among some of its most outward and visible signs, and a sly-looking servant stands an unfortunate chance of being hired, should he or she be marked in this particular way, being one of those expressions of it which is the easiest to be seen,

and the last probably which is overlooked; there are other lines of course in which this quality is as deeply entrenched; but they are among its other varieties, which the mind may still be made familiar with. To bring female servants especially under the rules of art, would be the means of preventing those little pickings and stealings which go under the gentle name of *perquisites*, that they have no more right to than the mice in the closet; and which their mistresses, who find it more easy to *pickle* than *preserve*, have been made very sensible of, as well as a thousand little legerdemain tricks they could never play off, were the eyes of their overseers as diligent as their own. Experienced nurses (especially in the virtues of a concealed dram) are always foreboding convulsions, in every crooked smile, or adverse movement of the infant's face; the anxious mother is admonished by the intelligent nurse of the danger of allowing the house to be without a good supply of Godfrey's Cordial, and her fears are easily nursed into the belief of the comfortable and proper, without the least suspicion of the twofold application of these family drops, which may be administered in more cases than one; these considerations are not confined to the nursery, but enter into every department of thoughtful ingenuity. Cunning persons are remarkable for recommending to others that which will turn out best for themselves, prefacing their reasons with some imaginary advantages that the advised party has the greatest reason to forego. These are among the tricks of trade (so termed) where you have been influenced against your better sense by the persuasion of the dealer, who finds you *want* something that he *wants* to get rid of, while anything you do require he thinks you had better do without, especially if he has any trouble in procuring it. Should you be agonizing in a tight pair of boots, the maker assures you they will yield in half an hour's wear; or should you be rambling in loose ones, he descants upon the pleasures of ease, and tells you they will accommodate to the feet in the same length of time; the same as we might infer the more saving advantage of doing without either boots or shoes, by

having no feet at all! We may observe also, that cunning persons are often esteemed "men of business," and to such only lies the political advantage of calling things out of their proper names, since by this transposition they get a moral indemnity one from another, which would seem to pay for the sacrifice of principle. Friends are not to be found in the ledger—most certainly not in the every-day book, and they may be really journalized, if they are ever found out of them; so that it does not signify so much how, as where, he out-manceuvres his friend, and what might be reckoned a very passable transaction in the warehouse would be considered a very discreditable one in the world. Such separate ideas seem to be entertained of the just and proper in one's secular and social concerns as to divide the conscience into two parts, though not very equal ones, it is feared; whoever knew a person that was not rather ridiculed than pitied for being taken in; or that did not create more astonishment for his want of caution, than pity for his loss: in fact, these are not considered questions of propriety but ingenuity; the same as there may be some credit in constructing a trap, but not quite so much in being caught in one. There is an inimitable and much imitated species of cunning, that is nowhere so well illustrated as in the fable of the fox and the crow. The fox espies a crow at the top of a high tree, with a delicious cheese in his mouth. Reynard compliments him on the sweetness of his voice, and desires to be favoured with one of his melodies; the crow, in the act of complying, drops the cheese, which the fox carries off, and *finishes* the repast, leaving the crow to *finish* the song; now almost every connection worth keeping hath its fox and crow; some artful flatterer like the one, or some finished performer like the other; who is so far the dupe of his or her own exhibitions, that if either had not more *substantial notes* to entertain their admirers with, might remain in the solitary enjoyment of their own performances, and sing themselves to sleep. With few exceptions, society may be said to be divided into two opposite parties; those who may be said to believe any thing, and those who believe nothing; here Cunning frequently steps in adroitly between the two, and turns them both to the same account; for where the credulity is not to be imposed on, the vanity is always to be attacked; the artful know, therefore, that they seldom spread their nets to no purpose, and when they contrive to enclose both parties, "why

then their line is never so complete as when they catch both ends, and make them meet." Some there are who look upon this quality, Cunning, not simply as a bait, but as a kind of cement, and fancy that the present state of things could not be kept together without it; in seminaries, how common it is for each parent to be individually informed by the master that his boy is the most promising youth in the school; where, therefore, ought he to continue his education, but where he has been so much advanced? although one week's residence of the said parent among either of their little superlatives would very soon show they could still admit of comparison, though the tutor had nothing to mark the degrees with but the rod. How else could so many teachers keep on their pupils, unless they were to encourage their inaptitude by proposing some brilliant end to the persevering practice of such of their learners as may have been hammering away at the keys of the pianoforte for years without making any more progress than a squirrel in a rolling cage. When professional men complain of want of encouragement, they too frequently charge upon the times that which belongs to timeservers; for whatever the man of real talent may think (and he is the only one that has cause to complain), he is much oftener supplanted than neglected, and may trace to intriguing competition that which is too often attributed to incapacity. This specious quality, Cunning, is the very spring and source of many bubble companies, which it would be painful to enumerate; they profess to be got up for the million, though it is about a million to one if anything is got by them, but by those who have formed them; the fact is, that some wise philanthropist first sees the necessity of forming a *body*, and contrives it to be just such a one as he thinks his *head* will fit; hence, for the benefit of the head and members, he undertakes to supply all things necessary for the injury of the public, and the ruin of the fair trader, who has everything to lose by companies, as certainly as the public has nothing to gain from them, unless it be by contending ones; but which, if they ever unite, we know, alas! who is to pay the price of the reconciliation. Societies are very promising things, and therefore it is that they look best in their infancy, but soon grow out of knowledge, being, like the human constitution, all the worse for wear; consequently they are only to be judged of in their maturity, as it is not unlikely that Jonathan Wild may have looked very well in his cradle. In these we may include those wholesale societies

for useful smattering, which are to furnish us with more than is worth knowing, to the disbanding of the whole mass of legitimate teachers, and which partial evil, we are informed, is universal good. It must be confessed, however, that whatever individuals may think of companies, they are generally thought to be very essential, and banditti have always found them so. Indeed, so matchless is this quality for its universality, that it enters every department of ordinary and extraordinary life; we may trace it upwards, from the lowest subterfuges to state tricks and court intrigues; from the cunning artificer which weaves his web to catch flies, to the statesman who contrives to entangle the whole nation. To take the circuit of these trading professional and political devices, through all their systems of quackery, shades of extortion, and methods of adulteration, would be endless indeed; and the man who could perform such a journey might be reckoned the greatest traveller that ever lived. This rare quality, Cunning, it is which undertakes for all the vices, and without which the seductive arts would want practice, and the deceitful ones would be obliged to keep their own names; it not only provides the bad passions with food and raiment, but nourishes them with a constant supply of tricks and devices, and furnishes them moreover with a cloak to cover them withal; scanty and thin as this mantle may be, easily seen through, or miserably the worse for wear, still it is the best it has, and is at the service of all who cannot do without it; beyond this, it seems to possess a convertible property, by means of which it not only gives to certain vices another form, but the very name and appearance of those opposite virtues which most disdain and disclaim them. Nay, such is the assumptive as well as perverting nature of this quality, that it would even pretend to the work of charity itself, by attempting to cover a multitude of sins.

CUNNING IN THE IMBECILE.

## CUNNING IN THE IMBECILE.

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The eyes and eyebrows a direction upwards from the corners, attempting the same expression of Cunning as in its more accomplished companion ; but accompanied by a vacancy that would almost conceal the design.

The nose and mouth concerting with this ; the mouth especially marked by an open and wavering expression of doubt and indecision. In every feature a strong indication of more mischief than the head is capable of, as would appear from a laxity of muscle throughout, which distinguishes it from the more determined character of the foregoing counterpart.

This peculiar and only talent concentrated in one part, as seen in the width across the forehead, in the direction of the eyes.

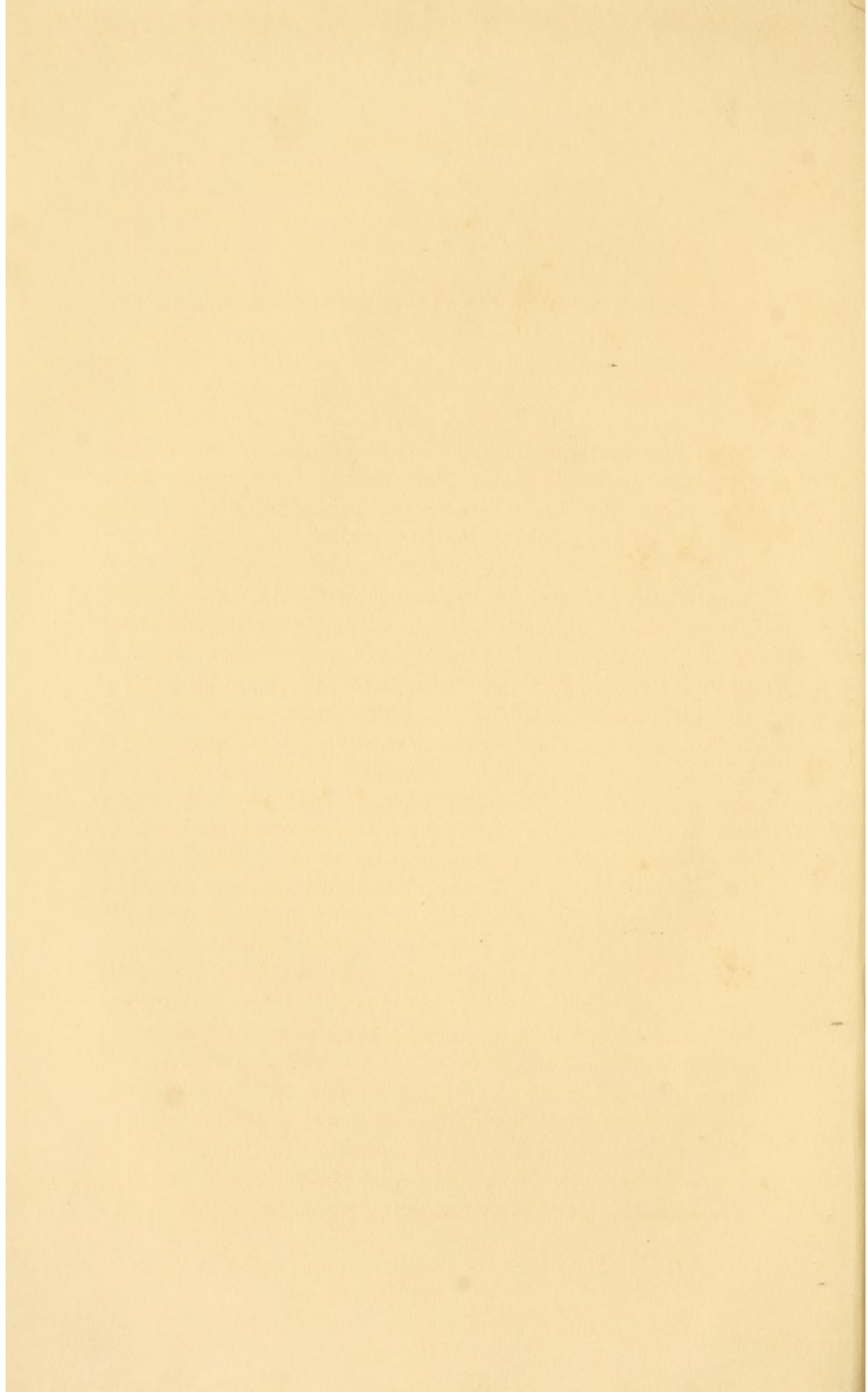
The remarkably low, contracted, and inclined forehead, not only contributing to, but mainly accounting for, the discrepancy of the whole.

The head, as presented in its intellectual destitution, together with its natural supplies, may be regarded as eagerness without energy, and emotion without expression.



*Cunning  
in the Imbecile.*





## CUNNING IN THE IMBECILE.

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As Cunning is here introduced in connection with a head in which we might least expect to find it, it would almost appear as though Nature had left her work unfinished, in order that it might be completed by art ; but since this faculty, with which it appears to be peculiarly invested to meet its mental emergencies, cannot be physiologically explained, it only remains to be physically considered, or practically accounted for. First, then, with a view of distinguishing this incipient head of Cunning in the Imbecile from the preceding illustration of the same quality in its more intelligent, but not less crafty, companion ; it is necessary to state, that little more than an intellectual difference is attempted in the representation, the same lines being so analogous in both as to be almost traced in their individual forms, and invariably so in their general tendencies. It may next be considered, not only in reference to the more accomplished deceivers, but to those detached and unsophisticated victims of their art who may have neither leisure nor inclination for their practices, in order to ascertain how it happens that such minds so frequently become the dupes of their miserable devices. It might be remarked, then, that the comprehensive or copious mind, acting under various influences, and taking different directions, may be compared to a divided stream, which, flowing in different channels, is confined or weakened in the same degree that it is diverted in its separate course ; and from the opposite cause it may be equally supposed that the weaker mind, by concentrating its shallow resources, and resolving them into

one particular object for the accomplishment of one particular end, obtains its sole and individual advantage over the stronger in its most accessible and least defensible part. It may be added, in further illustration, that, as simplicity or complexity marks the difference between strong and weak minds, so art or artifice must be the product of one or the other. Superior-minded persons, who are out of the common way of thinking, get out of the common mode of acting; and thus it is they are often the dupes of those inferior ones who have just sagacity enough to avail themselves of their worldly deficiencies. In the most barren minds there may be a vagrancy, but no vacancy; they must be filled up in some way or other, and their natural capacity for receiving, without the power of retaining, renders the solid uses they are able to make of their superficial contents the more delusive and surprising. This condition of mind will be found in an eminent degree among such as are generally recognized as fortunate men, who, while others are looking for materials from afar, find all that is necessary at home—persons who rather buy than build, unless at the cost of others; who, like the ground they occupy, become substantial men, and make the grand distinction between those who ruin their fortunes, and those who raise them out of their ruins.

A Mr. Dance, who had realized an immense sum, and was deficient in everything but cunning, some years since was drawn for the militia: in consequence of which it was necessary he should either serve in person, or find a substitute, unless he could claim some ground of exemption. The following account of his method of escape, may be given in his own words: "Some people say I'm a fool; fool enough, though, to get money, and wise enough to keep it. Now, what do you think I did when I was drawn for the militia? Why, I took a gentleman with me to the magistrate to prove I was not *computh mentuth*; and what do you think the magistrate said to me, but just these words: 'Mr. Dance,' says he, 'you need not to have brought any one here to prove that you were not *compos mentis*; for if you had only come yourself, it would have been

quite sufficient !' Now tell me," said Mr. Dance, triumphantly, to those he was addressing, "could you have got off so?" "Oh, certainly not," said they. "Then," said Mr. Dance, "*who's the fool?*" This anecdote is simply introduced, amongst abounding instances of their absurdities, to show that where they appear to be past description, they are able to make up all that is wanting in their character by becoming their own commentaries.

It is very remarkable that in such countenances there appears to be cunning without contrivance, a circumstance highly favourable to the meaner practice of the art, where it is necessary that persons of the least understanding should be the least understood.

Now, as there is nothing men resent more than imposition on the understanding, so they prepare themselves in the same degree against any attack upon it; and it is this which gives these negative-looking beings a positive advantage over their intriguing brethren, who, by betraying their intentions in their faces, have not the same opportunity of imposing upon their credulity. Even those who may discover enough in their physiognomy to show how capable they are of mischief, will frequently put themselves in their power, by questioning their capacity to execute it.

Among their own immediate connections, they are not less felicitous, arising probably from a secret apprehension of a suspected deficiency, which it is their pride and ambition to overcome. Hence, it so frequently happens that, by a kind of agreeable roguery, they not only succeed in triumphing over the understanding of their friends, but of turning their social intercourse to good secular account. Under every circumstance, however, their end may be said to be fully answered; for, as they are never conscious of the failure of their schemes, should any smile at their futility, they vainly take it as an acknowledgment of defeat, and consider all such expressions as mere compliments to their understandings, which are only intended as so many concessions to their folly.

Cunning, in its descriptive and moral character (for any one attempting a definition of its nature would only be entangled in its intricacies), may be considered the wisdom of animals and the folly of man. It is the lowest condition of human intelligence, and the highest order of brute excellence, and in this latter connection makes all the difference between the fox and the goose. It would seem also as instinctively to separate men from each other; for, from this degrading point humanity seems to rise as in reverse, and gives the sagacity of the wise man its manifest superiority over the cunning of the fool.

It might be profitable to consider, by way of reflection, how providentially the balance of good and evil is here preserved; if they are not intellectually united to the world, they are separated in the same degree from its cares and anxieties, and possess a felicity in their state of abstraction that it would be unjust to deprive them of; if they cannot join the march of intellect, they have in reserve the privilege of taking their own way, no one choosing to cross their path, or entrench upon their premises; they are alike free from the perplexities of thought and disturbances of feeling, the fatigues of study and the encumbrances of learning; and this happy deliverance from the strife and slavery of schools, secures for them a total exemption from the ordinary taxes upon talent, envy, hatred, detraction, and ill-will. So it is that, while the rest of the world may be said to be engaged in the laborious pursuit of an object which at its highest attainment has never yet been known to satisfy, these are the only men that are able to sympathize with the poet and say, "Enough! where ignorance is bliss, 'tis folly to be wise."

Well with a noble scorn we may disdain  
The fruitful labours of the sterile brain,  
When we can separate what fate has joined—  
A starving body and luxurious mind!

**DECEIT.**

## DECEIT.

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As male and female heads are introduced alternately for the sake of variety, should any fall under the severer distinctions it is entirely the effect of accident, as the heads are only expected to be seen through the medium of the passions which either might convey.

In every instance, it may be noticed that the deceitful look does not depend so much upon disorderly lines, as upon the disturbance it gives the general expression, by a constrained effort to reconcile its individual contrarities.

Hence it is to be observed,

That the features do not assimilate.

The eyes and mouth especially contradict each other, but lose their inconsistency when seen alone.

By way of experiment, if hidden alternately, the eyes will not be so unpleasant when seen apart, and the mouth will part with much of its deceit in the absence of the eyes.

The rest of the features act in contradiction to each other, and the lines as represented are so diverted from their natural tendency, as to betray no little effort of the mind to keep them together.

The pressure of the forehead occasions corresponding appearances in the cheek, and the constrained smile at the corner of the mouth shews up the face with equal discordancy.

The fleshy muscles upon which the eye-brows rest, overhang the eyes, and give them a sunken appearance, attended with a deep hazy tone around them, making the whites of the eyes very conspicuous; and this, with a light iris and very small pupil, produces a look of uncertainty and suspicion.

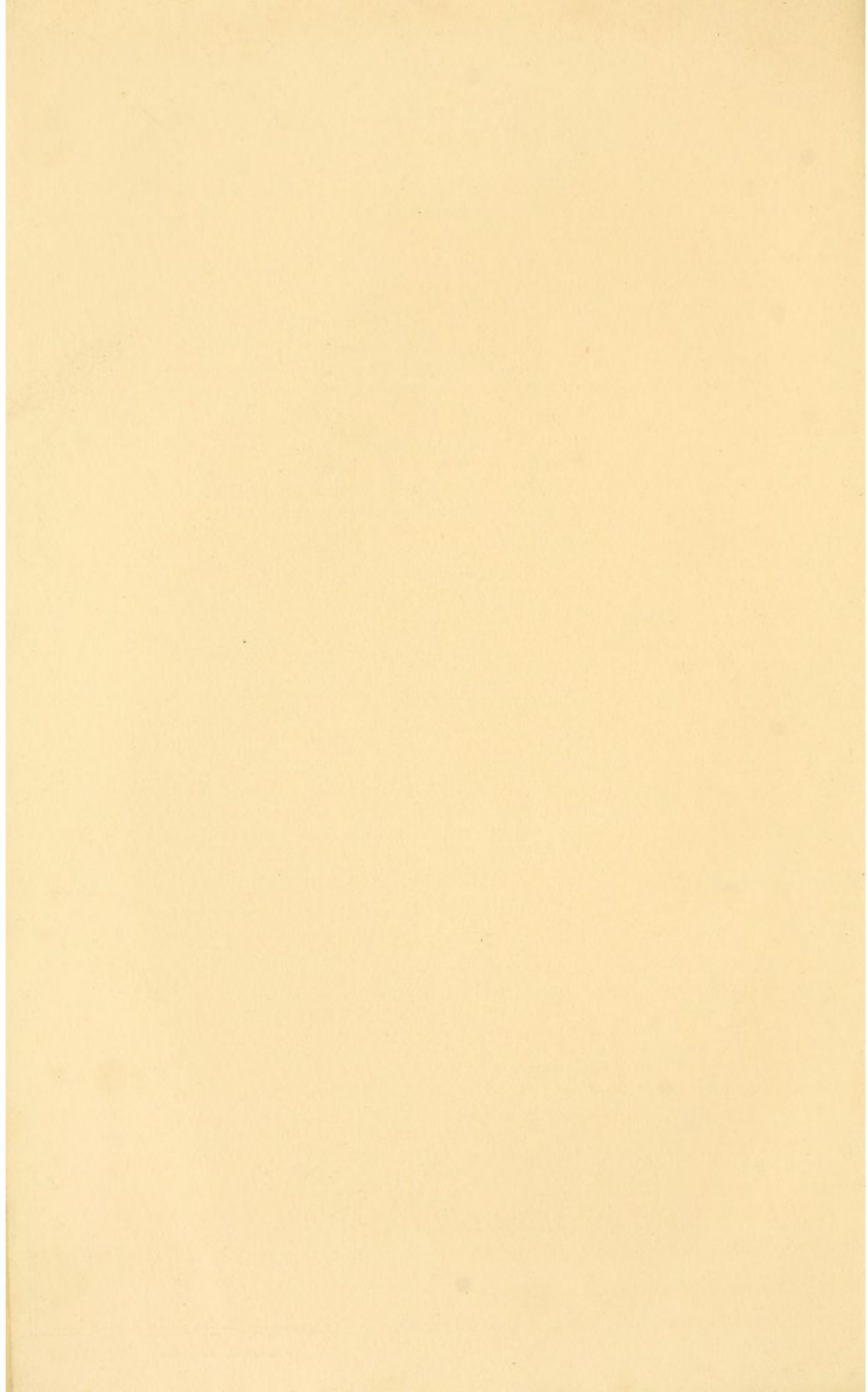
The face, as represented in this case, with projecting chin and angular jaws.

So that, notwithstanding all its counter-movements, the face and its devices are very neatly joined together.



*Deceit.*





## DECEIT.

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HAVING considered Cunning to be a mechanical property of the mind, Deceit will be found to be that fatal compound of it to which Cunning is only the colouring ingredient.

As Deceit and Cunning so reflect their natures upon each other as to be frequently confounded together, it will be the endeavour to separate them, by assigning this more odious quality its proper place in our *dis*-esteem.

Deceit receives its character from the bad passions which engender it ; and, in its turn, affords a shelter for those disorderly ones which otherwise could not be so reputably indulged in ; and, without which covering, the subjects of them would scarcely be able to live in the world, much less to annoy it.

There is a Deceit, arising out of the present artificial state of things, that is intended so to invalidate the natural expression to the common observer, as to turn it to good trading and political account : for instance, two gentlemen shall look each other honestly in the face, and yet there shall be a secret consciousness in both that neither of them are exactly what each would have the other think him to be. This produces such a mutual suspicion and habitual mistrust, that they would no more venture abroad without these facial precautions than they would think of going out without a covering, or leaving their drawers unlocked.

It may be worthy of notice that, where there is anything like principle, there is such a struggle between nature and art as to which should keep possession of the countenance, that one might almost be tempted to believe there could be mischief without motive, and deceit without design.

There is a kind of Deceit which some persons endeavour to reconcile, as making only an innocent breach upon the understanding, and attended with no more inconvenience than might be experienced by the misdirected stranger in the streets; besides a thousand other practical fooleries which pass off without wit or contrivance in those who are no more able to give an account of themselves than a monkey may be expected to write his own history. As this expositor cannot be expected to provide against the arts of those comical deceivers who have no more meaning in their faces than ingenuity in their designs, it is fully able to protect us against the devices of those more crafty and insidious characters, who seduce with all the gravity of lying words, deceitful looks, and the more persuasive eloquence of a lying silence.

There is a kind of doubling upon Deceit in instances where certain individuals, having got into the confidence of two parties, have been successful in destroying the peace of both, and that, too, without any seeming advantage in this world beyond fitting them for black companionship in the next; while others there are, who so economize their time, that, lest the day should not be long enough for their schemes, they "imagine mischief upon their beds," and only seem to rise for the purpose of executing it. There is also a malignant Deceit in persons who precede and follow an unkind speech with a seeming unconsciousness to offend, at the same time that they are acting upon you like a cross providence, which makes you sensible of the blow without perceiving the hand which inflicts it.

Of the same benevolent community are to be found persons who convey insult under the shape of advice, and, by rude and rending speeches, give themselves credit for honesty of purpose, or what is too often called "being straightforward;" a very convenient phrase, by the bye, and frequently as *direct* in its application as a sword in the hand of an assassin.

There is another form of Deceit which is consequent on the interested patronage or vanity of such as load you with promises in order to get a place (*pro tempore*) in your esteem; a kind of *ignis fatuus* in the deceitful world—"lights to mislead the way," and upon whom you may dance attendance till your "dancing days are over." This, in a comprehensive sense, is what is simply called the deceit of the world, which, fortunately for it, does not mark the countenance, and which we

can no more provide against than we can tell what will happen to-morrow. A worthy man, to whose canvassing exertions an "honourable gentleman" was indebted for a seat in Parliament, promised him, in the event of his success, to procure him, through the interest of a commissioner, a situation in the Excise. The poor man called repeatedly on his patron, who as often left him with this consoling sentiment, that "man never is, but always to be, blest." At length, tired out with his importunities, he gave him the promised letter to his influential friend; the fortunate creature hastened home, and threw down the letter before his wife, whose curiosity getting the better of her discretion, dislodged the seal with a warm knife, and opened the honourable gentleman's letter, which ran thus:—"My Lord, the bearer of this letter has been pestering me a long time to procure him a situation in the Excise; but you may do as you please about it, as I have no particular desire to serve him.—I have the honour to be, sincerely," &c.

There is another kind of Deceit, which, when it does not materially affect the condition, and but slightly the feelings of those it practises upon, might be reckoned a quality comparatively innocent, in cases where it arises from an irresistible curiosity to pry into your affairs—a bewitching foolery which not a few possess; men who will even risk the offer of their services, if by any means they may ascertain your circumstances; and it is well for them, in a pecuniary way, when they are not taken at their word, and not (as the vulgar phrase is) "made to pay for peeping."

In this futile class we may include the whole host of deceitful gossips who go about collecting news, and charging their brains with such a mass of heterogeneous stuff, as to give their organs an elasticity which not only stretches them out for the family contents of their whole circle of acquaintance, but takes the circumference of the whole parish besides. It is well for us that their creature capacities are in their measure restricted; for, had they as great an appetite for other things as they have for news, like locusts, they would eat up the face of the earth, and add famine to their plagues. These are your deceitful busy-bodies, who get a free passport from house to house, with their smooth, solicitous faces, making the most kind inquiries after friends' friends, and acquaintances' acquaintances, in order to collect gossiping materials, which

they sprinkle as they go, and deposit, with the addition of all the family concerns they take in succession; not at all aware, by this kind of traffic, how much the exchange is against them, and that for the stock they are taking away they are leaving such a character behind as, in the estimation of every decent person, would be more than a set-off for all the deceitful uses they propose to make of their merchandize. There is also a perfidious Deceit, from which there is no escaping; belonging to certain characters who seem willing to shew to some how much they care for their reputation, and to others how little they care for the loss of it; and are remarkable for what Æsop calls blowing hot and cold with the same breath. This is never so well illustrated as in their mode of paying and receiving visits. There are such things as cordial invitations and cold receptions; some persons receive you with a warmth which seems to upbraid you for your long absence, and long to get rid of you all the while, in order that they may wonder at the impudence of your visit. It is very unfortunate, however, that any should wait for an experimental acquaintance with those promissory faces which a few previous and well-directed observations would not only explain away, but enable their dupes to become their detectors, and leave the deceivers with nothing to do but deceive themselves.

Deep and obscure as the treacherous lines may be, they are no sooner exposed to the light of science than they come out like marking ink, and in such black and legible characters as one need only to read to run from.

**GAY CONCEIT.**

## GAY CONCEIT.

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The following specimen of one of the class may be given as an illustration of one of the most enviable and ridiculous of beings.

The muscles of the face have an inclination to lift, as though entirely satisfied with itself, without the least mixture of contempt.

The eyes, contrary to those of its grave companion, round, playful, and animated.

The mouth a general curve upwards, following the direction of the eyes; the eyelids and brows corresponding in character; the outline of the nose partaking of the same peculiar expression.

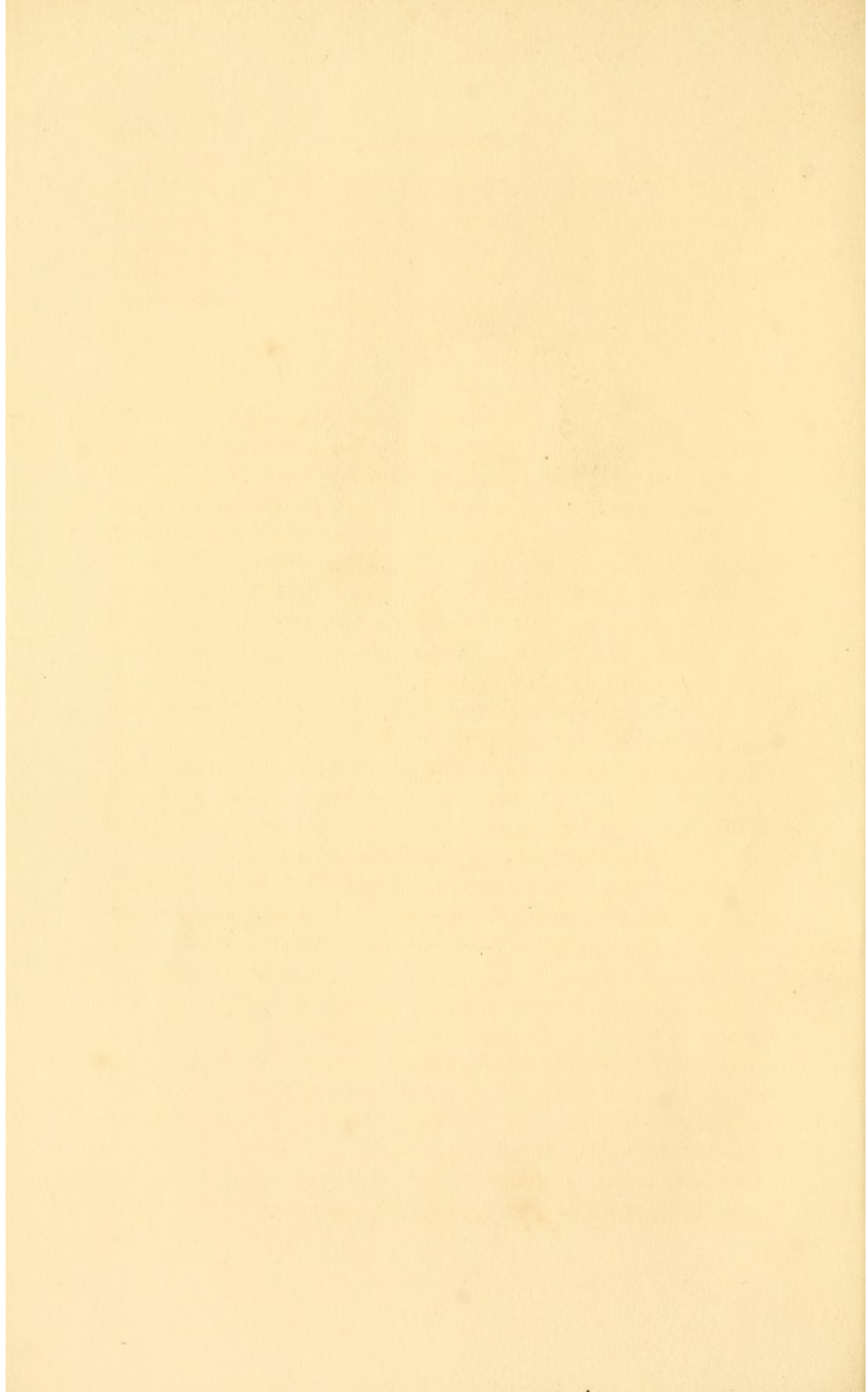
The face inclining to the concave, which form or figure is assisted by the greater prominence of the lower part of it, and which is very frequently (for reasons quite unknown) accompanied by an immensity of chin.

A flexibility of feature, and uniform action of muscle, visible in every part of the face; displaying and sporting the lines about with the most pleasing versatility.



*Gay.*  
*Conceit.*





## GAY CONCEIT.

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As Conceit is one of those disorders of the mind for which there is no remedy, it providentially happens that there shall be fewer cases of this complaint than of any other ; this would be more generally believed, were it not that Vanity is so frequently mistaken for it, from the circumstance of its possessing all its features without the least of its identity.

Conceit, unlike Vanity, has no occasion for purchased applause, having the approbation of the whole world in fancy and its own in fact. Vanity, on the contrary, must make very different terms with the House of Fame ;—it must have admiration in its pay—a most expensive part of its establishment ! Vanity is obliged to go a long time without food ; but Admiration is a short-lived passion, and cannot exist without it ; as long, therefore, as Vanity has Admiration in its service, it must feed it with constant supplies of its greatness, or it will return nothing for its keep, but starve its master out.

Vanity may or may not be accompanied by talent ; but Conceit supposes deficiency, otherwise it is no longer Conceit, but that Confidence which, when allied to Vanity, is so apt to offend by display. As Conceit has no wants, so it requires no administration ; it can dispense without being impoverished, and is able to lay society under contributions, without its being under the least obligations for them ; its rare and exclusive favours being as much beyond all exchange, as they are above all price. In making these distinctions, it might be remarked that Conceit is not more ridiculous than injurious in those instances where it gets in advance of that negative quality, Diffidence ; the unfortunate subjects of which would

not be so overlooked were they not in the habit of looking up to others for that which might be better found in themselves. A man of any calculation knows as well the amount of his talents as his income; and that, too, for the opposite reason, that this passion is almost confined to the ignorant and senseless; for instance, to those who have that little learning which is so dangerous a thing, or those who have no learning at all. As this quality is to be found among those who have stopped short of difficulties, or scrambled over them, so it is not to be found among those who have so far overcome them that, seeing their "Alps on Alps arise," they are able, at least, to look back and compute their steps, and from thence may be said to take their ground of confidence; the few exceptions lying with those who have taken false measurements, and become chargeable with Conceit, though only in proportion as they have risen above the true estimate.

That proverbial sentiment "Merit is always modest," is a very convenient one for those who are already overcharged with praise, and can afford to appear so. Hence it happens that they are just the persons who are for ever putting the rising candidate under wholesome restraints, admonishing him that men of merit always want pushing forward; in other words, he should wait till he is called for—

But should he wait till such shall set him free,  
Faith, he may wait to all eternity.

What man of merit ever ran before this driving patronage, or rather was not obliged to run after it? Why the whole host of besieged geniuses who have been literally starved out, should convince us by their lives and circumstances, that there is no way of being known but that of making yourself so; that you will get no assistance from any one till such time as you do not want it; that you must expect no more credit than envy will allow you, nor any more notice than you are able to pay for. From such political truths this useful moral hint may be taken; that if a man has any good qualities, the only way of making them known is by advertising them, for the bad ones

will circulate widely enough without any trouble of his own, and free of all expense.

There are few men who have made themselves conspicuous, that have not fallen under the imputation of conceit; but they bear no proportion to those whose pretensions should be rather ascribed to vanity; for example, how strange would it be to suppose that the plagiarist was not aware of his want of resources, that he pilfered from others by mere accident, that he could not imagine how such thoughts came into his possession, or what kind of a figure he would have cut without them. Or, take a personal instance of this miscalled quality—a gentleman was supposed to be conceited of his legs, by those who did not know he was in the habit of wearing cork calves; now, before this person could be charged with conceit, it must be presumed that he did not know how they came there, nor where he bought them. Dodd, the architect, and unsuccessful projector of the plan for cutting a tunnel under the Thames, was considered a most conceited man; for the confirmation of which opinion, it is necessary that he should fancy the first idea (which was suggested to him) was originally his own, that he was quite innocent of employing another hand to make the drawings, and equally ignorant of having paid ten pounds each for the execution of them; nevertheless, the name of *Tunnel Dodd* was publicly bestowed upon him, and he became one of the favoured few whose honours go before them.

Subjects of this senseless quality have for the most part been among those who have had the misfortune to be brought up under the folly of ignorant parents, or interested guardians; and thus it is that certain bright youths may be described, as first entering polished society as little shew-boys or family ornaments, which are brought out in company on high days or holydays; their persons and accomplishments laid out for admiration, and their sayings and doings sounded out in their own hearing, till one would think there was nothing left them to perform: they grow up under the terms, “wonderful!” “astonishing!” as familiarly as with their own names; till

nothing wonderful remains, unless it be when they are no longer wondered at; they never improve, because they see no room for improvement, and fancy they are at their journey's end as soon as they begin; they learn nothing which they ought to know, and unlearn nothing which they never should have known; and, instead of outgrowing their mistakes, their succeeding time is spent in strengthening them. Should this mode of education equip them for conceited authors, no disappointment can await them; for they draw encouragement from their very failures; when any blunder their praises on them, they consider them the knowing and discerning few; but, if overlooked, they have only to pity their folly, and profit by their ignorance. If artists, and they have painted a portrait which shall happen to be the likeness of nothing which is in earth, sea, or air, they are astonished that no one can see the resemblance but themselves; their historical productions, they think, transcend the very transactions themselves; and look at them till they almost fancy they gave birth to the events; their ideal pieces, being past all human imaginings, may really be called their own; while their matter-of-fact imitations they consider to be more like nature than nature itself. Should they be the subjects of musical conceits, their heads are full of crotchets, and they are out of harmony with the whole profession; such frequently are their vagaries in the act of playing and singing, that you would fancy every muscle was inspired; while if they cannot induce the same sensations in others, they look round upon the unmoving tameness of the audience, and wonder why (like Orpheus) they cannot make the savage race get up and dance; still they look at every little inattention, "more in pity than in anger;" they know that taste is not transferable, and lend them a few expressive smiles, which, however courteous their hearers may take them, are intended for their stupidity. The airs, as well as the graces, which these Apollonians give themselves, are quite in unison with this. One of these musical constellations called upon a gentleman, who resided in an upper story; when affairs were

ended, and the resident, according to custom, was walking down stairs after him to see him out; he suddenly stopped short in the middle of the staircase, and kept the gentleman in waiting behind him, while he sung out part of an affected air, with a long *ad libitum* cadence, and so having delivered himself of his musical Conceit, walked leisurely down stairs, and the gentleman after him.

These flexible beings have no counterpart out of themselves, unless they may be compared to whalebone, india-rubber, or anything as elastic; you may press them down, but you will never keep them so; remove the hand and they will spring up like the jacks of an harpsicord: perhaps the fittest emblem of these gentlemen is the child's toy called the jack-in-the-box; which, for the information of those who have never played with them, and are not able to see the sentiment, is a little red-coated Roscius upon a spiral wire, enclosed in a penny box, and from which, as often as the lid is removed that holds him down, he springs up, as if to show himself, or see what is going on. And thus it is, that while others are drowned in the depth of despondency, these versatile beings are always afloat; they refresh themselves with every stream of good or ill which comes in their way; and it would be as difficult to keep them under as to sink a cork. These persons, being on such good terms with themselves, and consequently so with all the world besides, infer a reciprocity of feeling everywhere, and imagine they see in every countenance a happy reflex of their own; or, if an additional reason may be given for their faces wearing such a constant smile, it is from the satisfaction they feel in the idea that they see something ridiculous in everybody but themselves.

There is a class of conceited persons who display themselves much after this manner: the hat is frequently worn on one side, with a corresponding inclination of the head, and a slight tremulous shaking of both, by way of signification or notification, as "Ay! ay! who comes here!" this is accompanied with a whiffling activity of body, by which they go from

one pleasing relaxation to another ; breaking out every now and then into singing and whistling for no conceivable reason whatever ; their eyes occasionally turned inward, as though totally unobservant of everything that passes, and a most oblivious method of talking to themselves in the streets : any one of common benevolence, who may have seen them in their walking reveries, could he but enter their paradise of thought, would never disturb their felicity, nor wish them for one moment a discharge from their fooleries ; neither can any tell how much they lose by being out of their secret, as one of their transporting soliloquies would be sufficient to set a gloomy man up for a twelvemonth.

If these signs and wonders should not appear in all that come under the head of Gay Conceit, still they will be found among the peculiarities of many that do ; and may serve to direct the attention to a thousand tricks and absurdities in others of the same denomination. It may not be thought irrelevant to notice in this connection, that although the passion of laughter may be considered as vain glory, or the triumph of the understanding over the blunders and infirmities of others, and so far may appear to partake of the nature of Conceit, it should be regarded only as an involuntary and occasional ebullition of the mind ; whereas Conceit is a passion self-originated and continuous, and consists in that kind of perfection of mind which allows its subjects the felicity of laughing at everything ; at Quixote for doing less ridiculous things than themselves, and at Sancho, without perceiving that he is laughing at them. Among the cares and troubles of this mortal life, these are the happy, perhaps the only happy few ; and whether emanating from the alley, adorning the court, or blossoming in the country, they are surrounded by an atmosphere entirely their own ; they will grow in any soil, flourish in any climate, are neither affected by time, change, or condition ; but live as it were in perpetual Spring.

GRAVE CONCEIT.



## GRAVE CONCEIT.



In the selection of this head, the choice may be peculiar, and one in which we may discover more of intricacy than depth. The superficial medium through which the features are displayed, and the muscles called out of their place, acting, not as the subject would have it, as marks of intellect, but rather as irregular traces or signs of the mazes of the mind.

As in the illustrated example of Pride, the features seem quite at the service and subordinated to the pleasure of the wearer.

The head elevated, the direction downward, with a supercilious expression of the eyes.

The mouth in this instance seeming to undertake a very prominent part in the general appearance of the face, individually dividing the expression into that of self-satisfaction and contempt.

The feeling alluded to, distinctly marked, by the line of the mouth taking a curve downward towards each extremity, while it is scarcely able to perform the arch, and make the full expression of contempt, without suddenly turning up at each corner in recollection of its own superiority.

The same flexibility of muscle to be observed in this head, as in that of its gay counterpart, answering equally to the varying but graver emotions of the mind.



*Grave  
Conceit.*



## GRAVE CONCEIT.

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THIS proud and arrogant disposition differs from its GAY counterpart, by taking a loftier rather than another character. True as it may be, that, like their pantomimic brethren, they are on the most loving terms with themselves, they are out of humour with all the world besides ; and while those gay spirits contrive to amuse away all that is offensive in their Conceits, the grave tempers of these render the same quality in them most insufferable and aggressive. If one of these infallibles could allow his sentiments to be expressed, the following might not be found very much out of harmony with them. He is puzzled to know why he was not called into existence at an earlier period, or why he should be left to correct the mistakes of ages, as he would have given affairs quite another complexion, and history very different results ; we might then have heard of the rise, but never of the fall of empires, and it would only have been to have brought him into their senates, and there would be no longer any occasion to consult the oracles. With regard to the present administration (to use a political phrase), he would not leave them a leg to stand on ; he would cut *them* short if he could not their speeches : and, as to the crazy constitution, he believes he is the only one to keep it in repair, and that by something more efficacious than the royal cement. In his general arrangements he divides the world into two parts, those who know nothing, and those who pretend to everything ; the first of these he would send to the infirmary, and the others he would put into strait-waistcoats. He finds no phenomena in nature, nor anything surprising in art ; shew

him something unique, and he has seen thousands ! in short, it is only to accompany him to the British Museum to discover he is the greatest curiosity there.

Most provoking instances of the controlling power of one of these gentlemen over an evening party, must have been severely felt by persons of social habits. This mysterious being is generally one who is known to none but the host, and is invited no one can tell why. The company no sooner becomes animated, and the *electric spark* begins to pass from one to another, than this *non-conductor* preserves an unusual gravity, by which you are to gather that either he or you have no business there ; they soon become more solicitous for the approbation of the gentleman in the corner than that of any of the party besides, which they think they have already at command. Overawed by this silent monitor, they get into a kind of rational distress, from which they are only to be relieved by his absence, which, unfortunately, seldom happens till he has had the satisfaction of breaking up the enchantment, and sending them all off before eleven !

Their modes of acting, as well as thinking, might come equally under review. It is very common in streets or assemblies where anything is going on, for men to form themselves into little groups, and debate upon matters of passing importance ; these gravities may then be seen at the outskirts of these little parties, taking quiet notes of all that is said ; and after allowing them to expend their small artillery, "to come in at the death," as it is termed, with their great gun, which is to sweep away the whole argument, and put an end to the dispute ; then walking triumphantly away, they leave behind them an imaginary character for sapience which, if they had only stopped to realize, would have found it had received about as much homage as might be due to old Benamuckee, or any other idol of the same blockhead consciousness. A similar practice may have been observed among the vulgar of the same class, who frequently attack these little groups after the same obtrusive manner, but who so multiply their absurdities by their igno-

rance, as to make the following anecdote, related by a naval gentleman, almost too ridiculous for belief. A common sailor, who had been such a traveller by land and water that there was not a spot in the universe to be found in which he had not been before you, was listening to a little conversational party on board a packet, which turning upon Captain Parry and his near approach to the North-pole, rudely interrupted them with—"He has not been so near the Pole as I have, for I have touched it!" "Touched it!" said they, with surprise; "then tell us," said one of them, "what colour it is."—"What colour it is?" replied the navigator, "why, if you wish to know, I can just tell you it is *green*."—"Green, say you," said one of the party; "now I have to inform you that I have been as near to it as you have, and I pronounce it to be *blue*."—"Well, if it is," said the sailor, "I can only say it must have been *fresh painted* since I was there!"

There is another class of Imaginatives, the amount of whose moral and intellectual worth is not to be expressed by figures; and as persons (most contrarily) are rated according to the value they put upon themselves, it contrives for them a kind of esteem, even among those of better sense, who begin to suspect there must be something more than ordinary in these gentlemen: and thus it is they so often get off with no more correction than they receive from their countenances. But let these persons shape themselves to any art or science that may be unfortunate enough to receive them, and they will make the same strides as dwarfs upon stilts, and have no rivals but in a show-box. On the platform, these especial objects of noisy adulation have kept many an assembly awake by sentiments which, if they had been delivered in tones only that were due to them, would have sent them all to sleep. Besides, how many legitimate professors have been supplanted by the boisterous conceits of some one whose forensic eloquence would seem to consist in knocking down an argument, or anything else that came in his way; and then relaxing into such an affected whine, that one could scarcely tell whether he was

brought up to the bar for his own or another's offences ; or whose cause he was pleading, the culprit's or his own.

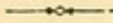
Should this grave distemper get among professional youth, its inveteracy is such as to leave us with little more hope than that "when things are at the worst they are likely to mend." When the conceit of these saplings has been nourished in academies, they come stalking out as though they had outgrown every establishment, and never re-enter the threshold of a building without reminding us of geese stooping to go in at a barn door.

To the credit, as well as to the comfort, of society, the number of such characters is very limited ; but though their number is small, their peculiarities are numberless. The preceding remarks, therefore, may serve to open a way for further observations, and thus prevent them from super-inducing that wonderful opinion in the minds of others which it is impossible to extract from their own.

SAGACITY.



## SAGACITY.



This head of Sagacity is represented in this instance as being so far irrespective of any good or bad quality to which it might be attached, as to allow the marks of intellect to prevail over the whole.

The intelligence of this subject, mainly seated in the eyes, which are not only penetrating and reflecting, but include in their comprehensive expression a look of shrewdness, and capacity for intrigue, if applied to any worldly purpose; the tendency of the eyes to droop at the corners being a manifest sign of this.

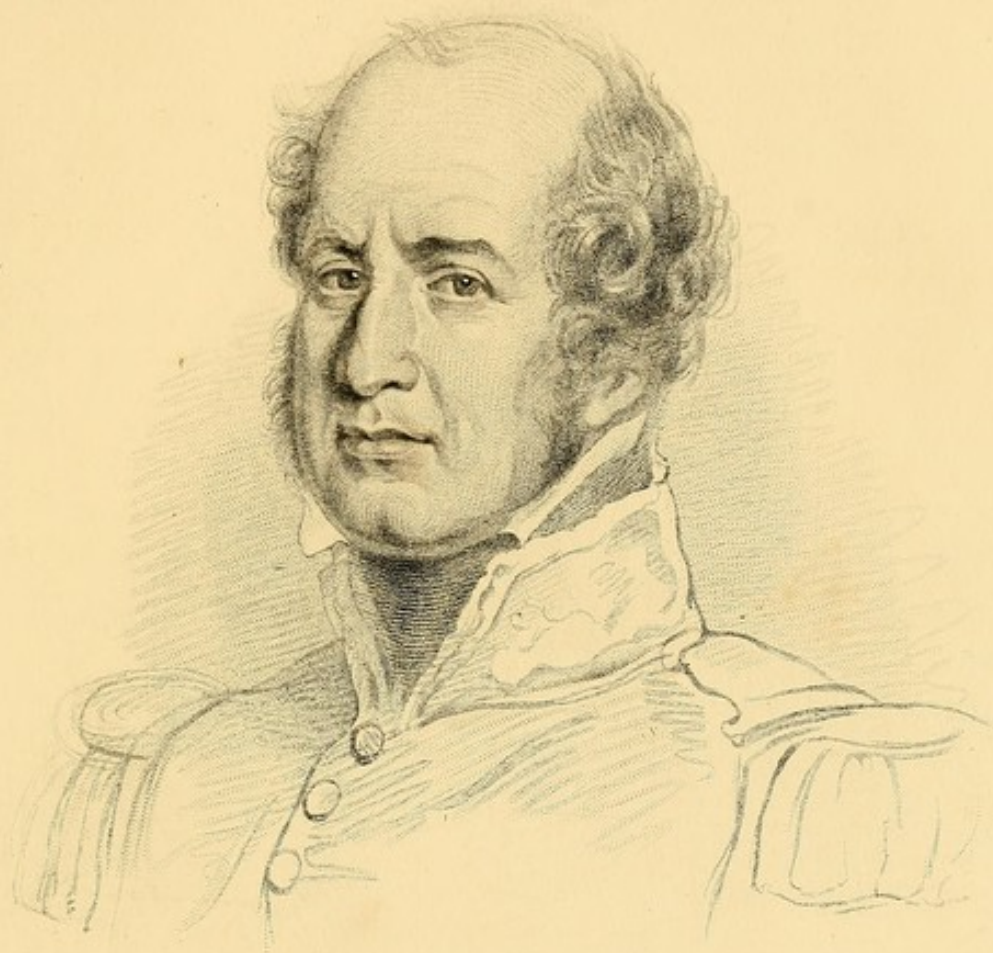
The intellectual expression reared (as it were) upon the features, lying chiefly in the frontal muscles which unite with the eyes and overhang the brow, and descending with great firmness to the nose, which partakes of the same determined character.

The mouth, in strict accordance with this, remarkably firm, but not so rigid as to prevent a variety of expression.

The forehead, a slight inclination to recede (an exception universally taken to its intellectual character); but in this gentle departure, amply redeemed by being fully developed, and capacious in other parts of its formation.

Compactness of feature especially to be observed in the delineation of this order of face; being as certainly indicative of strength of mind, as it invariably is of force of expression.

The general aspect possessing none of that severity too often mistaken for Sagacity; the muscles a tendency to relax from an occasional fixed expression, and the disposition of the whole, if viewed aright, by no means incompatible with benevolence.



*Sagacity*



## SAGACITY.



SAGACITY is that provisional quality of the mind which (having regard to the whole economy of life) enables its possessor to make the best use of one world at least ; it is, therefore, the design in this connection to separate it from that true wisdom which is said to make us wise for both, and to consider it in relation to the one we now inhabit. This quality, which establishes the throne of princes and exalts the condition of the meanest subject, is never in such high esteem as when attached to statesmen and patriots ; especially those who, if they could only have bequeathed their countenances with their services, would have prevented all mistakes and misrepresentations by becoming their own biographers. We have now the advantage of applying line and rule to the visibilities of our own day, and of interposing the physiognomical art between those noble characters we cannot mistake, and those who wish to be mistaken for them ; such, for instance, as take office in virtue of those virtues which their faces inform us they never intend to carry out. This would furnish electors with such useful directions as might save them, perhaps, a long seven years of disappointment, by teaching them to depend upon the countenances rather than the professions of candidates for what they really have to expect ; and on no account to be represented by them, till they first see how they represent themselves ; assured that there is nothing wanting in the heart or the understanding that has not a corresponding deficiency in the face ; and from which deficiencies, in times of especial difficulty, a nation has so often to lament its own.

This penetrating quality enters into every department of human

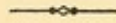
ingenuity. In courts of judicature it is not thought sufficient that men should be sagacious, but that they should look so. What, therefore, is wanting in character is made up in costume: to wit, the wig is not only supposed to partake of the expression of the face, but so to reflect back its own, as to give both the peruke and the understanding the full-bottomed advantage of weight and measure; and it is only where the face is so expressionless as to leave nothing for these externals to work upon that it will have the effect of widening the extremes, and doubling the deficiency by adding vacuity to gravity, and giving the countenance that owl-like look of sagacity which is the very perfection of folly. We apply sagacity to the commander, and skill only to the chess-player, though the same calculating process is essential to both. The same quality in its objective or subjective sense is applicable to all that bear rule or are put in authority under them; also to merchants, traders, parents, and guardians, and should be sacred to all the professions.

Projectors have shown in an eminent degree how they can be wise for everybody but themselves. Take only Sir Hugh Middleton for an example, who first imagined and carried out the design of bringing a canal to London from its source in Hertfordshire; in which benevolent enterprise he was not aware how far he was sacrificing his own comfort for the convenience of the New River Company; nor while he was arranging for the supplies of others, how completely he was cutting off his own.

There is, however, a kind of worldly shrewdness which seems as essential to our well-being as our well-doing, and which, politically speaking, enables its possessor so to adapt himself to the circumstances of the times, as to extract from them the greatest amount of personal comfort and secular advantage, without being unjust to others or injurious to himself. It is in vain for Cunning to identify itself with a quality which has in it so much more of discovery than design; it fails of obtaining those desirable ends which it is only for this superior quality to arrive at by a direct and honourable course.

ENVY.

## ENVY.



As the subjects of this passion possess such a controlling power over its secret workings in the mind, the same difficulty must necessarily attend upon its linear representation ; and as it presents in its more concealed but equally restless form, an indefinite or doubtful expression—it is to be noticed that the annexed head represents Envy in the act, and supposes it sees the object of dislike.

Eyes half closed, as though shrinking from the object.

Eye-balls drawn under the upper lip, the colour retiring from the iris below, leaving a paleness which is not natural to the subject.

The eye-brows corresponding with the lids, and every line and feature a tendency to meet, as though concentrating to one object.

The nose indicative of scorn, and the mouth of hatred.

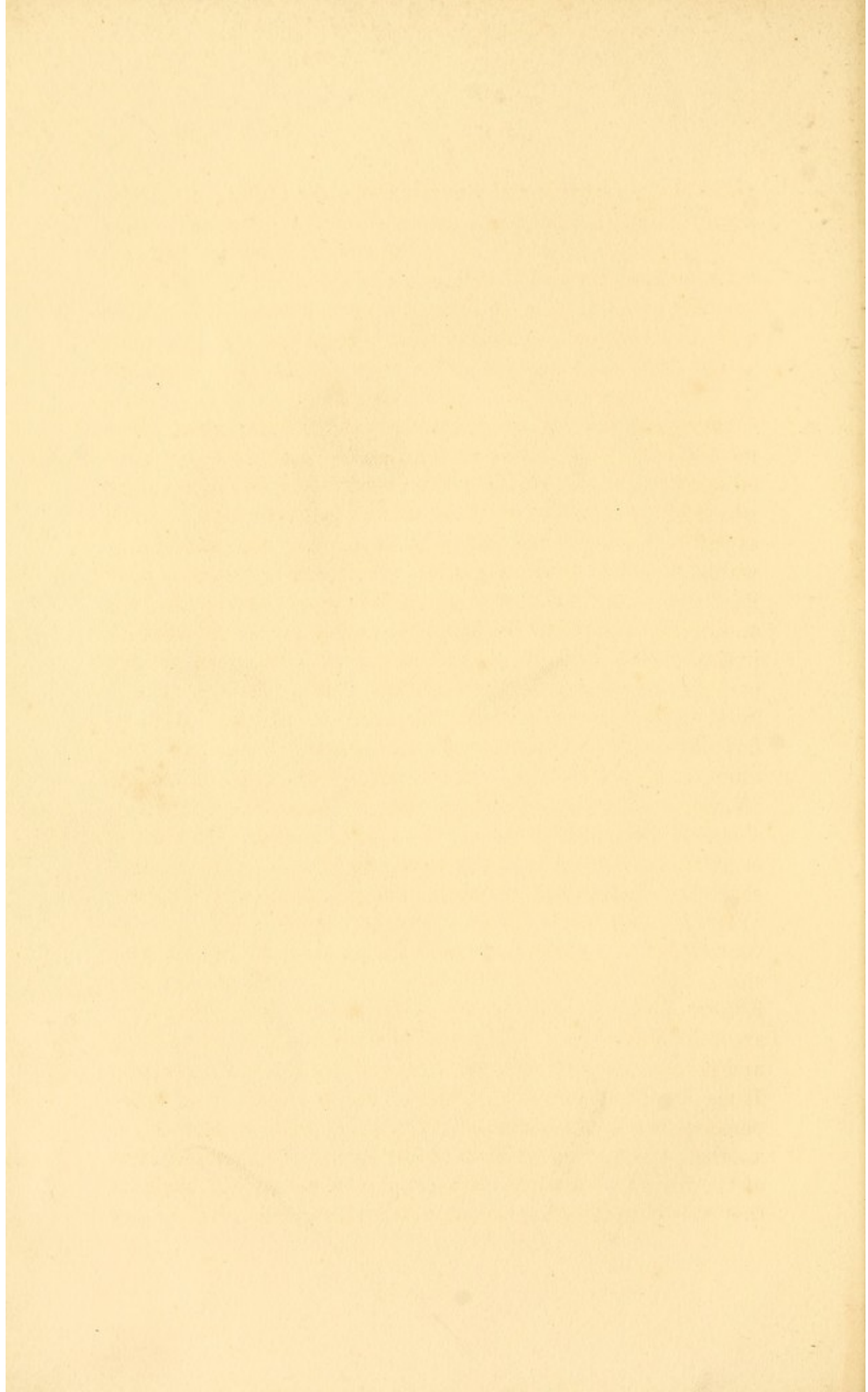
Expression deep and intense, occasioning a hectic appearance, not stationary, but going and coming with returning consciousness.

Mistakes of poets rectified in their ordinary description—"pale-eyed Envy," envious eyes being of all colours ;—desertion of colour what they must have observed ; from the same physical cause as the colour of the lips in malice, where there is an involuntary retiring, or falling back, as it were, upon its secret resources ; or, as in opposition to passion, which, on the contrary, reddens ; having no time for thought, comes out in gusts ; "feeds its own flame, and in that flame expires."



*Envy.*





## E N V Y.

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ENVY, that olden sin, more remarkable than venerable for its antiquity, has a viperous distinction of its own judicially entailed upon it, that makes it ashamed of its very nature, and which self-degradation it would appear to resent by the secret exercise of a power of evil that seems to bring everything within its influence equally under the curse! Mischief is both its element and its aliment; it only lives where nothing thrives, and, unless nourished by the misfortunes of others, it turns inward to prey upon itself, and suffers in retribution all the pain it is not able to inflict. Every other disposition of the mind will affect to shew some cause for its expression, but Envy has neither palliative nor excuse; the very worst passions of the mind, as though destined to stand or fall together, refuse all identity with this solitary evil; while self-love, which affords a shelter for every other vice, is not able to provide this with a cloak to cover its natural deformity. That the envious feel the sense and shame of this condition of mind, is evident from the effort they make to conceal it; and as though a kind of conventional silence were observed in reference to this odious passion, there is nothing so little talked of or so well understood; it therefore happens to be, of all dispositions, the very last they are able to discover in others, as certainly as it is the very first, and perhaps the only one, they are able to detect in themselves. It may be described as that uneasiness of mind which such persons feel at the relation of any good turn of fortune in another, and that secret satisfaction they receive upon hearing of the reverse; or where, as martyrs to the usages of society, they are obliged to congratulate their friends upon some happy

event, which they wish had never taken place ; or to condole with them upon some disastrous affair, which has happened just as they would have it to be.

This passion is no less remarkable for its extent than its nature—for limits it has none ; it is affected by every grade of form and fashion, from the most splendid equipage down to the mere tie of a bow, or the colour of a ribbon, and no condition is secure from its hated influence beyond that of a scullion or a turnspit ; to keep on anything like terms with such persons or to keep them at peace with themselves, you must make no pretensions to wit, beauty, or manners, and it is essential to them that you should be afflicted in “ mind, body, and estate ;” in fact, they are so far from being satisfied with nine-tenths of your advantages, that you must have nothing in common with them—no, not even to the breathing of the same atmosphere.

Should there remain any doubt of the existence of this passion in the mind of any of its subjects, an interrogatory or two, by way of experiment on the feelings, might put the question at rest : for example—Do you no sooner see your neighbour in the possession of some good than you wish for it ? If so, and it shall go no further than the desire, it may stop at covetousness ; but do you wish it were not his, although you know it never can be yours ? If your consciousness answers in the affirmative, then you are envious ; and if, in addition to this, you hate him for the possession of it, then you are envious indeed ! To such gentle questions the same quiet answers may be given, as no one, it is presumed, ever yet came verbally to the confession.

As early symptoms of this disease may be perceived in young children before they come to *age of discretion*—that is, before they have *discretion* enough to conceal them—the greatest attention should be paid to the predictions of these little men and women, which, without due restraints, they will afterwards fulfil to the very letter : for if such should bring this passion into maturity, their capacity for mischief will increase with their years and opportunities, and it may be curious to observe

in the exercise of it the various ways in which they are able to commit their gentle assaults upon the understanding; these *considerates* are too much penetrated with a sense of duty, to allow you to be in the quiet enjoyment of the present, or in the vain anticipation of the future, without reminding you of the instability of the one, and the flying uncertainty of the other (a language of caution, intended to have a very healthful effect upon desponding minds); for the same friendly reasons, and with the same convincing powers, they could almost persuade you that they are more concerned for your advancement in life than even for their own; they would strenuously recommend to the counter or counting-house a youth of roving habits and irregular fancy, and condemn to the army or university a genius for weights and measures; nay, they would so invert the order of things as to persuade an honest man to be a lawyer, and a roguish man to become a priest, in hopes that they might not only unfit them for either profession, but absolutely ruin them in both. Another happy method the envious have of bringing out persons' natural defects in order to banquet on their infirmities; and here they find entertainment enough from the number and vanity of their victims; they will tell a gentleman who has the grace of a bear and the activity of the tortoise, they are perfectly astonished he does not cultivate his natural qualifications for dancing, till, worried into a belief of the fact, he undergoes a course of drilling, which not only ends in fatigue and loss of time, but the discomfiture (perhaps) of being surprised in figuring away at the glass! Another, who has no more idea of sound than sense, is told that it is really a shame so fine an ear for music should not be cultivated, and is strongly recommended to practise on the violin; the advice is taken, and the probable result is, that he is indited for a nuisance, and bound over to keep the peace. Another victim of their perfidy, who is not a little enamoured of her singing, is persuaded that she has a voice that might reach any altitude, whereupon she sets about the vigorous improvement of her talents, to the alarm of every one within her vocality, and especially that of her neighbours, who every now and then rush

in to her assistance upon hearing her screams. A young lady, whose beauty depended on a profusion of beautiful hair, was assured by an envious rival that it was the only thing which detracted from her person, and was surprised she should disfigure it with such frightful ringlets, while such a remedy was at hand as a pair of scissors; the advice succeeded to a charm, and was taken at the commencement of the winter parties; the shorn lamb would as soon have been slaughtered as to have remained in solitary confinement, unfit to be seen, till her patience and macassar were quite exhausted, and her loss appeared a work of time everlasting to restore.

Nothing affords the envious a finer musical entertainment than to treat them with a concert of evil-speaking, as it not only relieves them from the responsibility of joining in the profane music, in being but simple auditors, but gives them an opportunity of reproaching both the revilers and the reviled. Nor will the envious leave the worst of beings to the common chances of oblivion, without showing they do not forget their absent friends; hence it is they are so often taken suddenly virtuous in company, and are ready to faint under their sensibilities, while with an affected zeal for propriety, and a tenderness for those who have lost sight of it, they are continually calling its attention to their manifold vices or infirmities.

There is another mode of assault, still more insidious, where a very kind individual, out of pure charity, will undertake the defence of some notorious profligate, by naming a few redeeming qualities which, of all others, he is known to be the most destitute of; this will be sure to put the whole company in motion, and while the poor wretch is torn piecemeal by the rest of the assembly, this friend to the destitute, pleased with their contradictions, slyly withdraws from the contest, and leaves them to finish the work of destruction. Sometimes these characters make their way (if they are not already made) into the most endeared connections, and by ambiguities and inuendoes contrive to shake the confidence of the parties where they cannot destroy it. It is after this manner they proceed to the very separating of friends and the disbanding of

acquaintances: acts of kindness they call officiousness, and social intercourse but the binding of interests; they would insinuate that even natural affection might be resolved into self-love or sentiment, and thus would displace every creature in your esteem, in order to make room for their own.

There is a moderated form of Envy, pertaining to a class of persons who vainly imagine that any excellence conceded to another is just so much abstracted from theirs: this is what every candidate for fame must take into account as the ordinary tax upon talent. In proportion, however, as the world withdraws its assistance from those who cannot do without it, so it is lavish of its favours to those who cease to want it; and thus it is, persons are more envied in the pursuit of an object than the absolute attainment of the object itself; for the point is no sooner gained, than they become enviable objects rather than objects of envy: still, whatever this disposition may concede to us in one form it will be sure to withhold from us in another, and will pursue us in some shape or other, visible or invisible. There are many to be found in whom this disposition was never tested; some have no more ambition for study than for tumbling or vaulting, and it is only when you do not trespass upon their premises, that they will leave you in the quiet enjoyment of your own. It is very possible to have a very *particular* friend without being acquainted with all his *particulars*; you may appreciate his virtues, and think you understand all his faults, and yet Envy shall be the last you discover in him, although it is said to slide in everywhere. A gentleman of this cast, who could endure no rivalry, chose for his friend one of under talent, who, from concessions and submissions, maintained a friendship with his highness for twenty years, which was at last interrupted by this subordinate having shown him a fugitive piece of poetry; and a *fugitive* piece he found it, for he saw no more of him afterwards: he should have informed himself that, if his superior did not write, it was because he did not choose to do so; and that, so far from enduring comparison, he must not be allowed to suffer, even by implication. Uncertainty of temper is frequently the mark of an envious disposition; you

may have noticed that your friend observes a singular coolness towards you which is too equivocal to risk an explanation ; on your part, you are rather willing to wait the process of his recovery, or what is vulgarly called “coming to of his own accord ;” returning symptoms of kindness cause you to regret any unfavourable construction you may have put on his conduct, while you have scarcely time to blame your own mistake, before he relapses into the same unaccountable behaviour ; the secret, however, will remain with your mysterious friend so long as he is ashamed to confess it ; only be assured of this, that it arises from something he sees in you, rather than receives from you, and that you have recommended yourself to others by some quality or other, which he either rivals you in or does not possess.

It is thus we suffer by friendly approximation, and it is only when we neither compare nor are compared, that we are the least sensible of the existence of this passion ; for instance, those who have devoted their lives to the civilization of savage states, and those who have spent their precious time in taming white mice, are seldom envious of each other’s employment ; and no one thinks of instituting a comparison between the *head of a refractory nation* and the *keeper of a menagerie*, however similar their offices may be. But take a comprehensive view of it in relation to the world at large, and the passion (if it may then be so called) is restricted in proportion as it is removed or lost in the distance ; even in contiguous and contending countries, involving the necessary comparison of England and France, Spain and Portugal, and the like—it is in the same degree so dissipated and divided by the individuals composing them, as to become a matter of sentiment rather than feeling.

These incidental remarks are introduced in order to make the distinction between the subjects of occasional envy and the habitually envious ; and as the fixed expression is made upon the latter, a simple example may be sufficient ; for as Envy demands so many faces, while this can furnish but one, whatever their varieties may be, there should at least be an analogy in the lines which betray the same intention in all.

## ILL-NATURE.



## ILL-NATURE.

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The whole indicative of a mind that is never at rest.

Anger in the eyes ; Ill-Nature in the mouth.

No line or muscle in this face that might not be found in another, the disposition only bringing them more hatefully and prominently out.

The most powerful expression of Ill-Nature bearing upon one point, as may be especially noticed by the line from the wing of the nose taking a downward direction towards the corner of the mouth, to which it is closely united, as in the example.

The line in question, frequently strong in benevolence, invariably so in age, and still stronger in the passion of laughter.

In age, or benevolence, it receives its just expression, in being disassociated from the mouth.

The violence of the line in the passion of laughter is accounted for, as being in action, and diverted from the downward tendency by being carried off into the muscles of the cheek, shewing, with greater precision, what the expression may gain or lose by the direction of the line.

A curling form in all the muscles, which are pointed and sharp.

A selfishness conspicuous, even in dress—trim, tight and close to the person, as though the very appendages should be more entirely his own.



*M-nature*



## I L L - N A T U R E .

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THIS all-opposing principle, Ill-Nature, would affect to disclaim all identity with its hated sisterhood, Spite and Malignity, for the mere negative reason that it manifests itself rather from the good it withholds than the injury it inflicts ; but, whatever its milder features may be, enough of family likeness remains to show that it has something in common with both. There is an habitual Ill-Nature in some persons which has a sufficient shew of justice to convince others how disagreeable they are able to make themselves, by doing just as much and no more than it is their duty to do ; they can infringe upon the claims of society without committing one legal trespass ; and because, like good Protestants, they are held guiltless of all works of supererogation, they really begin to think there is some merit in what they are able to leave undone. These characters have a phraseology of their own, by which their natural dispositions are as much marked as their faces are by the effects of them. With the vulgar, or unrefined, this feeling is seldom disguised, and never more unceremoniously called out than by the uncivilized in country places, where a ruggedness of temper seems to partake of the nature of the soil, and creates as much strife and litigation as any lawyer in the vicinity could desire : with such spirits the intercourse of friendship is scarcely known from the interchange of ill-will, and kind requests are sometimes met with a resentment that may be more quickly felt than described. There is a refined Ill-Nature in a certain class who seem all the worse for their educational distinctions, and which is often insinuated through the softer medium of reflection and regret, by persons whose acrimony is dissolved in so much tenderness as to adapt themselves to the most

trying circumstances, and administer comfort and consolation so unacceptably, that it is difficult to find out the true meaning of their angel visits: they have a word in season for every one; they preach up the virtue of contentment to those that have nothing to be contented with; and when they (unfortunately) find the patience they recommend, they fear it is only an idle excuse, which they attribute to laxity of principle, or love of ease. Should they hear of any one being successful in life, they consider it merely accidental, and that the first cross Providence will reduce them to their former state; or, in the event of failure, they are equally certain it has arisen from inattention or neglect; and, as they carry the evil about with them, there is no chance of matters getting any better.

Sometimes this disposition takes a sportive turn, and manifests itself in a fondness for teasing children, imagining they conceal their malignity under the cover of such practical jokes as starting their little nerves by sudden noises, terrifying them with masks, and the like; all of which tendencies we see carried out in other connections, in the less refined but playful exercises of bull-baits, duck-hunts, and cock-fights. Personal defects never escape their notice; they are sure to make their objects more sensible of them than even the looking-glass: they are most ingenious in bringing together what nature has placed asunder, by finding out an extraordinary likeness between some one of handsome features and one whose features might be scarcely known as such but by their situation on the face; one person's walk puts them in mind of another person's waddle, and one of an easy carriage and deportment reminds them of another who you would scarcely suppose had yet come to the use of his limbs: often, too, has a mother's tender feelings been wounded by a comparison of her smiling baby to some little crying monstrosity which may bear about as much resemblance to each other as a cherub to a sucking pig. This propensity for plagueing and disconcerting may have originated the custom of *making* April fools, the discontinuance of which may be traced to their ill-natured

conceit of finding so many *ready made*. Contradictions, negations, conversational traps, catching up your words before you have completed the sentence, or filling it up with a sense you never intended, are all emanations from the same ill-natured source. Another plausible method they have of transferring their faults to others, and in such a manner as shall make them believe, for the time, they are really their own. Of all imaginable tempers theirs are the most insufferable which consist in taking objections to all you say or do; and although no one ever came into contact with them without being sensible of it, or ever had an interview with them that ever desired another, yet these reprovers not only escape their own censure, but are allowed to go off without reflection, and sometimes even with respect.

There is also another class of Ill-Natured beings, whose property or influence secures to them the indulgence of this hateful disposition. A character of this description, who to the art of amassing wealth united that of tormenting, was pleased to patronize a poor, meek, and inoffensive nephew, by holding out to him an independence at his death, on condition of prompt and ready obedience to his will: he forbade him to marry, lest he should be deprived of his single services; gave him no pecuniary aid, lest it should encourage habits of idleness; and demanded his attendance every Sabbath day to keep him out of mischief. On this day of rest, he obliged him to sit upon an old deal box, with the liberty of speaking when he was spoken to, and the privilege of taking his dinner on his knees: the gout, the rheumatism, and a thousand ills his "flesh was heir to," which promised the poor expectant a speedy deliverance, only gave him an opportunity of exercising his spleen for a term exceeding all reasonable calculation; it was thus he was kept a prisoner of hope for nearly thirty years, and when the happy release at length arrived, he found himself equally released from the burthen of the inheritance, having nothing left him but the virtue of patience as his only reward. Such practices are expected to pass off for mere

humour or eccentricity ; a mistake which the countenance may rectify at any period, but especially when it settles down into the determined lines of a churlish and morose old age. Should this disposition be associated with anything like principle or sense of duty, the subjects of them become still more intolerant and intolerable ; their hard requisitions assuming the form of righteous exactions, and their arbitrary acts the expressions of rigid morality : let an applicant enter the room of such an one, and he will eye him with a suspicion that shall make him feel at once he has no business there ; if the poor dependant has much at stake, the pause is terrific ; but be the issue what it may, the favour is so insultingly withheld, or so ungraciously conferred, that he scarcely knows whether he is most relieved or burthened by the acceptance of it. It is difficult, however, to say whether his dependants are most hateful or essential to him, since, were it not for their unworthy claims upon his growling benevolence, his feelings would be dying for want of exercise. Talk to this moralist about public distress, and he will tell you it is a great mercy that many persons are not cut off at once, but allowed time to starve, as it gives them space for repentance ; and as to individual charity, if that is ever extorted from him, it is seldom without reminding the party that it was neither from recommendation nor desert, but in order to save him from the hulks or transportation. Now, with all this kind of consideration for others, they are not at all aware, in a physiognomical respect, how little mercy they have on themselves ; and yet, repulsive as their countenances may be, they had better keep them, such as they are, than endeavour to sport one which does not belong to them ; for when a churlish man puts on a laugh, it is so unnatural to him that we are more disgusted than pleased with the change, being about as improving to a forbidding countenance as a Welch wig would be to an agreeable face.

The head in question is illustrated in its most unpleasing form, that the pencil may arrest it where description fails, and make it impossible to escape by its own deformity.

**MALIGNITY.**



## M A L I G N I T Y .



This passion, like others, is subject to many modifications ; but is here presented in its most repulsive form, and aggravated by being represented in action.

The eyes sunken in the head, and shining in their recess with an unnatural lustre. The eye-balls, to appearance, contracting at pleasure or displeasure.

The muscles about the eye-lids, obscured by an overhanging brow, carried on by a prominent line which seems to unite the two frontal muscles across the top of the nose.

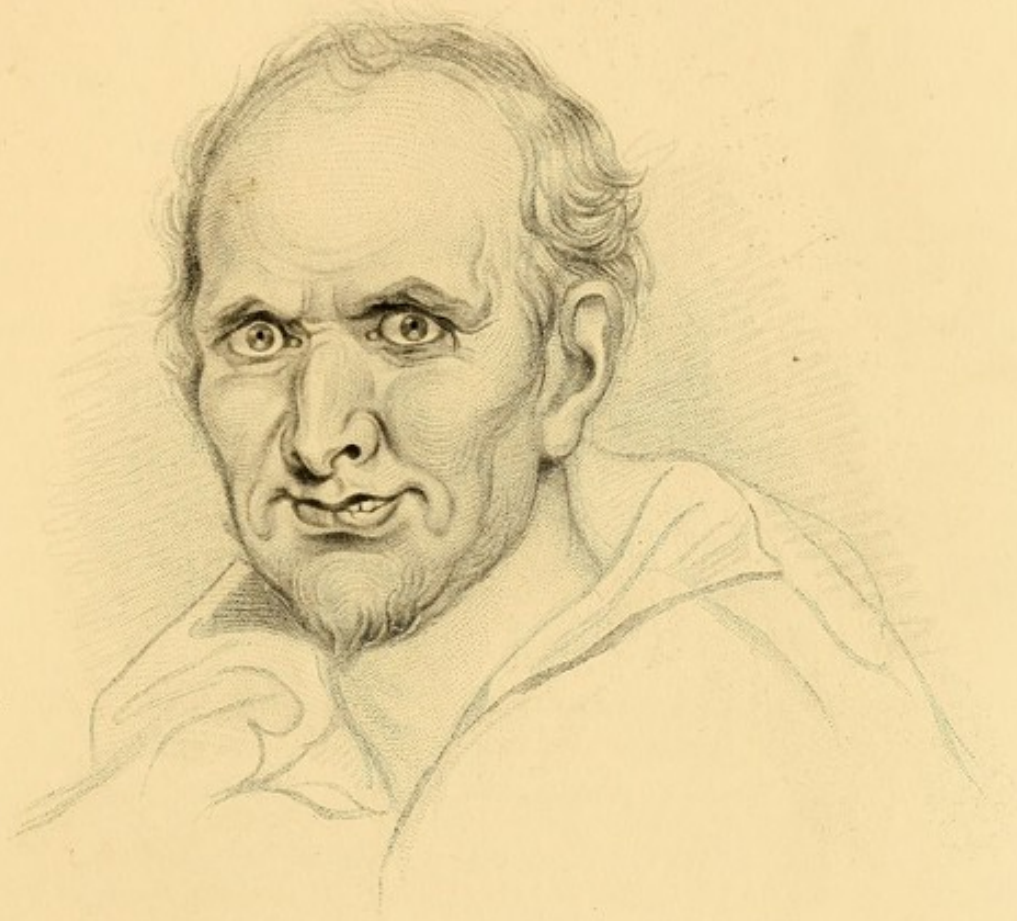
The upper part of the nose pinched and contracted ; the nostrils distended in the same proportion.

A sarcastic and hateful curling of the lip on one side, by which a few of the teeth are displayed, as though they would be seizing upon something.

The whole bearing greatly upon a distinguishing feature of this disposition, which, according to Michael Angelo's representation of it in his picture of "The Last Judgment," might be called the line of malignity.

The line in question, commencing from the wing of the nose, with a sharp, straight direction downward, thence inserting itself into a muscle uniting with the corner of the mouth, with which it associates the expression of hatred.

The line alluded to similarly explained in the head of Ill-Nature ; being frequently as strong in age or ben evolence ; the difference lying in the direction.



*Malignity.*



## MALIGNITY.

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THIS unnatural condition of the mind, in which nothing less is implied than universal ill-will, may be said, for the credit as well as the comfort of mankind, to embrace that smaller portion of it called the *inhuman* race. In presenting these characters in their worst extreme, with a view of answering to the revolting expression of the prefaced head, which has been represented (rather inadvertently) in its most outrageous form, we instinctively seem to disclaim all identity with this our alienated species, which would appear to have their place in society for no other purpose than that of defeating its ends. So far, however, as their natures are concerned, they are only to be considered on a footing with wild beasts (though not so respectable), and it is owing entirely to the privilege of humanity, that they are suffered to walk abroad without the danger of being treated after the same manner as when they muzzle a bear, or deprive a tiger of his claws.

Without adverting to the greater inroads which these more malignant spirits have made upon the community in their own sphere, it may be sufficient to remark only upon some of the ordinary practices of their common natures, considered merely as members of it; and it will appear from thence, that in their best seasons (those of their inactivity) if they ever feel themselves to be a blank in society, it is only when they cannot contribute to its discomfiture, and are only solitary apart from it for the same inquiet reasons: they are so far from being at peace, while others are so, that a kind of counter-charity would induce them to forego their own happiness rather than not be

able to detract from that of others ; while such is the horror of their own place of confinement, that if it were possible to enter the prison-house of their minds, no one would stay longer in it than could be ascertained how quickly he might escape out of it. That which they are unable to execute on the powerful, they visit on the unprotected, and follow up their injuries with a resentment that might better become the victims of it ; and for no other conceivable reason than that of a secret consciousness of having themselves provoked (and deservedly) their ill opinion. What impression they make upon the social circle, their physiognomy may best explain : they no sooner enter a house than it is no longer a home ; and the longer is their stay the shorter is their welcome ; in fact, the unfortunate countenance they are sentenced to carry about them is such as nothing can get rid of but decapitation. We may observe, through life, that these persons slide insensibly into certain offices or employments, which by nature they are as mutually fitted into as lock and key, and are dreaded in proportion to the vulgarity of the situation ; the same as the private has more to apprehend from the drill-serjeant than from the commanding officer, or as criminals may have more to fear from the severity of the jailer than even the sentence of the judge. These are the kind of men, we may imagine, who were formerly employed to aggravate the sufferings of those we read of as having been *dragged* to the stake, *thrust* into prison, or *made fast* in the stocks. It is with this malicious outfit that slave-drivers go forth to their labours, and find their reward in their work ; with what unwearied industry they apply the lash, when one-fourth of the exercise at their legitimate employment of beating hemp, or at the tread-mill, would have been most grievous and intolerable !

The only way in which such faces are turned to political account will appear in the uses they are made of as worn by servants in expensive establishments, or mansions of the great ; being considered as essential to the halls as scare-crows are to the fields to protect the corn ; their abrupt and impudent

mode of getting rid of applications not only saves their master's money, but his reputation, in taking the entire responsibility upon themselves; besides sparing the applicant an infinite deal of trouble, by presenting to him a countenance not unlike those that preside over the knockers, to frighten away solicitation, and drive necessity from the door. The zeal with which these fellows execute, or rather exceed, their commission, is highly praiseworthy, and convenient to such as would secretly have it so, insomuch as it relieves them from the claims of patronage and the obligations of charity, in being kept in blissful ignorance of their duty; not aware that they would be dealt with after the same manner, should it ever happen that their necessities might require it.

When the subjects of this disposition find their way into the nursery, it affords them safe and easy methods of indulging it; among other opportunities, a very notable one occurs to them—that of sly-pinching children, not more with a view of getting rid of them, than of having to complain of their little froward tempers, and get them punished for crying without a cause; or, if too narrowly watched to be able to gratify their inclinations in this way, their natural genius will never suffer for want of exercise; while there are such things as dumb animals to practise upon, these will be sure to come in for the residue; but which, alas! having no other appeal, are obliged to give their complaints to the winds. It may be worth the digression to remind the higher order of the brute creation, who are in the habit of inflicting upon their dogs unnecessary pain, of the analogy of sounds; and that after such unmerited treatment the poor sufferers go off with a yelping noise, exactly resembling the words *pen-and-ink*; things which some persons imagine they call for, to record the injury. It would be no less for their edification were it possible for inferior animals, *so called*, to write the lives of one another; we should then be presented with something more faithful and affecting than has ever issued from the pen of Buffon, and might anticipate the work as coming out under the title of the *Foxes'*

*Book of Martyrs*, or, the Brute's *Unnatural History*. It must be highly gratifying to cooks who bring this countenance into the profession to be able to indulge in the practice of it, not only with pleasure, but profit and applause; it is in this connection they are publicly allowed to unite the art of pleasing with that of ingeniously tormenting, and to find their highest employment in such refined exercises as crimping cod, slicing eels, or boiling lobsters.

Individual examples of this Malignant spirit might be given out of number; but, with all their variety of expression, they are so uniformly the same in nature and tendency, that the cases become more distressing than interesting; it may be for such reasons that so many characters are lost sight of that it might be better to keep in view; and if they are allowed to escape our observation simply because the eye has no desire to dwell upon them, it is the more essential they should be arrested in passing, and viewed through such a medium as may serve at least to act as a cautionary reference; it is, therefore, that the annexed specimen is supplied, which, though it may not be the most flattering view of the picturesque, still it is one aspect of it, and since it is presented in its most uninviting form, we may presume upon the profitable speculation that may arise from the contemplation of such heads, and the moral improvement that may be derived from reflection upon the owners of them; hence the two-fold purpose of guarding us against encountering such a countenance, or of contracting such an one as should be guarded against. Although such persons may be so indifferent about a good name, that they would scarcely give a farthing for the purchase of one, yet they may have some personal considerations that may not be of so trifling a value; and should they flatter themselves with having a different kind of beauty from the one in question, it may serve to admonish them of having much the same expression; their serious attention is, therefore, invited through this medium, in hopes by such a channel of communication to affect their vanity where it would be impossible to influence their hearts.

# SPITE.



## S P I T E .



It might be unnecessary to state that this example is presented under its most extravagant form ; from which it must appear that the lines of the face are so deranged and disordered, as either to obscure the natural countenance, or leave it in a condition only to be guessed at.

In endeavouring to detach this disposition from its undesirable associate, it should be observed, that

In Malignity we have a settled expression ; in Spite we have much the same description of look in action, and one in which the subject is imagined to be surprised into by some moving cause.

The “ eyes starting from their spheres ;” the brows “ standing on end ;” the nose contracted ; the mouth open, and the teeth clenched, as though prematurely acting out in the face what the mind designs to do.

The muscles of the face, angular and sharp, taking no subordinate part, but uniting in the one resentful expression.

The outer and inner lines of the face irregular, with strong indents in the muscular parts, not natural to the subject.

A vindictive eye at all times, but in this instance called out of its natural position, as supposed to be aggravated by circumstances ; its cautionary language requiring no other interpretation to those to whom it is directed, than that of—  
“ Take care of yourself !”



*Spite.*



## S P I T E.

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ALTHOUGH Spite and Malignity are considered to be twin-sisters of the same family, they will be found to differ more in their origin than in their nature; as Spite supposes previous injury of some kind or other, whereas Malignity would seem to promise itself no other end than that of the gratification it receives in the mere act of inflicting pain.

It is no less common than convenient for Spiteful persons to found their arguments on the misapplied terms of "the laws of retaliation," and "natural resentment;" and there does appear upon its surface something fair and equal, as far as the ends of justice are answered, in demanding "an eye for an eye, and a tooth for a tooth," without considering to what an extent such painful restitutions might be superseded by the milder economy which teaches us rather to live under the spirit of the Gospel than to act under the letter of the law. This law of love, or counteracting principle of "overcoming evil with good," which, from the little influence it exercises over the mind, would seem to be on record for no other purpose than that of *appearing in print*, might be more regarded, perhaps, were persons aware that it promises as much for the countenance as the character; while the neglect of the wholesome precept may be attended with such personal responsibilities as might serve to shew that those who are not to be admonished by Facts must submit to be advertised by Faces.

Were it not for the abounding instances of Spite which every day's experience supplies, it would be but justice to the parties (a privilege they would not thank you for) to allow them to furnish their own examples; but as they are equally to be seen through the medium of the passion itself, it should

be remarked that Spite may be arranged under the following heads of *Personal*, *Prospective*, *Relative*, and *Retrospective*.

Of *Personal* Spite it must have been observed that there are few instances where this passion has been at all proportionate to the offence: the "giving of two for one," as it is called, commends itself especially to the retaliating spirit of young persons, whose growing consequence may further account for why we have in early, as well as later life, so many instances of provocations in ordinary, and visitations extraordinary. There is in the very nature of this disposition that which defeats its own end, and sometimes even at the cost of justice, as in cases only where a delinquent has absolutely made his escape through the means of a spiteful advertisement; the kind of description having been known to run in such a manner as to unite in one individual such a host of personal discrepancies as Providence has benevolently distributed amongst all mankind, and which has proved as matchless a device as any culprit could possibly desire; for who, in the name of decency, could expect to see, much less apprehend, a character so extraordinary in a world like ours? or why the advertiser could not perceive that he belonged to a creation of his own, this irresistible passion can best explain.

Under the head of *Prospective* Spite we must class that unextinguishable and self-condemning spirit of unforgiveness—a disposition carried out by certain persons who, if they cannot pay off a grudge at sight, will give you a promissory note at length, with an accumulating interest, which they are determined you shall receive in full of all demands; thus giving this passion all the strength of time, and rendering it the more dangerous by delay.

There is also what may be called *Relative* Spite in those who, besides their bills of exchange and notes of hand, have also their transfer days; for example, take but one specimen-speech of this:—"That man has offended me, and I cannot fall in with him by any chance; but only let me catch his dog out, and give me a good thick stick, that's all!"

As to *Retrospective Spite*, a very natural instance of this has been given us in the case of a fine, ignorant youth, who being questioned as to the extreme poverty of his education, the poor boy said that it was owing to his not being able to get into a charity-school, because his uncle's-grandfather's-landlord's-wife's-cousin voted on the wrong side for the beadle of the parish; and numberless instances of *Retrospective Spite* might be given which are about as far-fetched as most of our modern puns.

As instances of *Spite*, in its many degrees, are too numerous to come within the limits of this work, it may be especially considered in reference to the nature or condition of the subjects of it; and here we might be cautioned, that when servants are spiteful they become eminently so, from the opportunities which lend this quality such power, and the practice which gives it such perfection. Whatever your horses or dogs may have to complain of at their hands, let those beware of culinary resentments who put any value upon fish, flesh, or fowl; at least, it would be better to be kept in total ignorance of what passes in and out of the kitchen than be made too sensible of the difference between serving up and serving out; in all such matters, a *pro tempore* change of services would be desirable, and many have found more comfort and less fatigue in waiting on themselves than in watching over those who wait upon them.

The embryo workings of this quality are sometimes seen in very young children, who seem to be training for the same employment; observe, when their little purposes are crossed, how they contend with everything within their reach; or, in their morning ablutions, how they kick, and splash, and fight with the winds—and all preparatory to their future exercises, when they come to the maturity of scratching drawers, chipping jugs, and breaking china, to any amount, according to the number of cats that are kept.

There is also another class of *Spiteful* persons who, if they have nothing to do with your furniture, will find something to

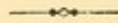
do with your feelings; who set themselves in opposition to your opinions, and lie to catch at your words, which if they find the least astray, they will seize upon, as they would like to do upon the hair of your head, till you have scarcely a hair or an idea left; insomuch, that you hardly dare to shelter yourself under the fact that two and two make four. On describing an absent character (should you have offended them), they point out every exception to it they think you can take to yourself, and thus ghost you with your own apparition in a form and at a time when you do not wish to see anything *worse* than yourself; and all this by a kind of distorting glass, that shall discomfit you with your likeness, without your perceiving the hand which holds it. If you remark that your friend is flourishing in business, they will ask you how long it is since his bankruptcy? or, if living in any style, if you knew him when living in "Sharp's Alley?" They will not allow your name to escape without trying to find out some chance identity with that of some one who may have been convicted of coining, or concerned in robbing the mail: as to your nature, they would scarcely allow you the privilege of ancestry, if they could help it; and, indeed, you had better do without any, rather than such as they would help you to. All this you may expect, and infinitely more, provided you give them what they choose to call "cause of offence."

In separating between the approximating passions of Malignity and Spite, no very nice distinctions are to be made, partaking as they do of the same elements of character; but as the difference may lie in the habitual indulgence or occasional exercise of these passions, a greater modification of the lines in question may be expected under milder circumstances—that is, if we can imagine such a face could be at rest. It only remains to give an illustration of the head in its most outrageous form, and to congratulate you should you find it in no other place.

INFLEXIBILITY.



## INFLEXIBILITY.



The annexed head, which is to be seen in such a variety of form and character, is represented under one general hard expression, and introduced as a peculiar example of rigidity of muscle and inflexibility of feature.

The eyes *rimmy*, of a metallic appearance; with a determined brow, remarkably hard; and that which constitutes the breadth of the upper and under-lid particularly so; with a corresponding tightness in those parts which unite the eyes to the nose.

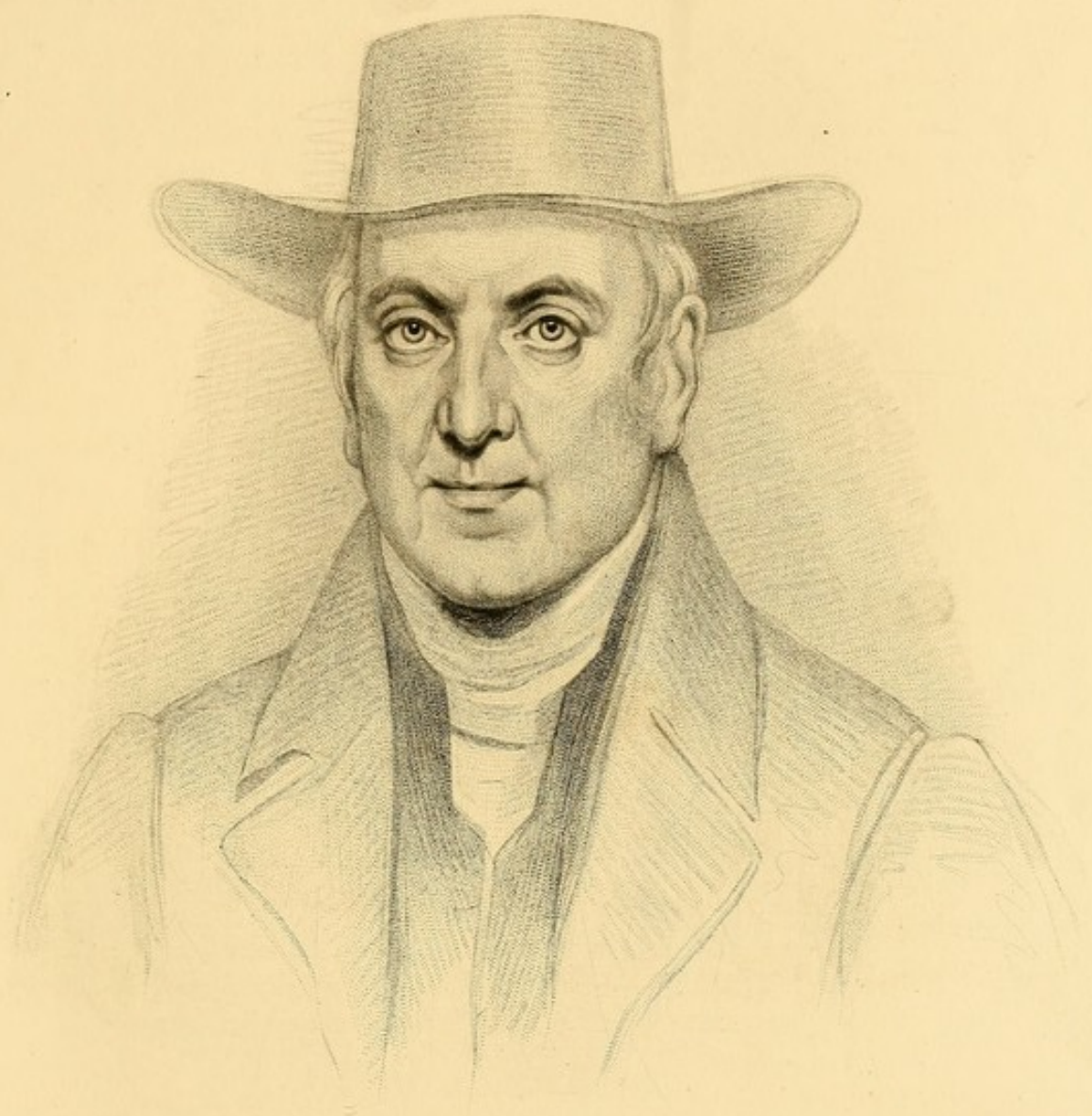
The nose with equally determined lines, and such as one seldom sees in faces of more flexibility and softness.

The mouth with all the characteristics of Decision, but sufficiently plausible to conceal the design and cover the hard expression.

That part of the forehead which unites with the brow especially keeping up the hard consistency: the chin partaking of the same nature.

An emotionless countenance, having one unvarying look, which appears as though if were originally imprinted by nature, and afterwards stereotyped by art.

Frequently accompanied by a studied and corresponding stiffness of dress.



*Inflexibility*



## INFLEXIBILITY.

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INFLEXIBILITY, which has no less the determined property of Resolution than the distinguishing feature of Obstinacy, implies nothing more, in the abstract of the term, than a fixedness of mind, irrespective of any good or ill quality to which it may be attached. It will, therefore, be considered in its unqualified acceptation—that of rigidity of character.

As certain qualities impress the mind more powerfully from what is observed in the subjects of them, than in the definition of the qualities themselves, the attention will be directed rather to the nature and practice of the parties which come under the description, and who are usually denominated “*hard men.*” These persons are remarkable for an unvarying countenance and inflexibility of feature, which gives them what may be termed “*cast-iron faces.*” To those who recollect them formerly they would seem to be much the same as when they originally came out of the nursery, with very little alteration, except in their growth, ; and must have been, in their infancy, to all appearance, a sort of mannikins, or little men. Such negative-looking beings flatter themselves that by a total want of expression they evade all suspicion as to their intentions—little aware that there are marks of distinction by which they may be as easily known as the zebra by his stripes, or the leopard by his spots. These business-like men (for such they invariably are), finding themselves happily relieved from the ordinary restraints of feeling, confine their calculations to what they consider “the one thing needful,” and have no idea that they came into the world for any other purpose than that of making the most of it ; hence, they acquire a worldly shrewd-

ness, by which their social intercourse becomes a matter of political exchange, while they look upon every green herb and every living thing in the light of marketable commodities. It is here that the mind with all its affections seems locked up and incased, and so partakes of the hard material which encloses it, that, if it were possible to give it substance, it would come out from the body the same as a cast from a mould; nay, one might carry the speculation further, and believe that if, by any stretch of fancy, we could pass these obdurates through the same flame with a diamond, it would be difficult to imagine which would dissolve first.

Cautious as these persons are in shutting up the house, there are two windows they are obliged to leave open—those outlets of the eyes, through which may be discovered certain secrets that may give the close observer some idea of the kind of tenantry which is in its occupation. It may be noticed frequently, if not generally, that their outward appearance is stiff and uncompromising, exhibiting few symptoms of having learnt to dance, and the whole of the unbending machinery looks as if it were built for service rather than made for society. As nothing, however, is made without design, it is reasonable to conclude that they are born for certain offices or employments, to which they are so mutually fitted and squared that it is of necessity we see them insinuated among such as stock-jobbers, money-scriveners, or the worthless fragments of the more honourable professions called “limbs of the law.” It is well for them, they think, when by some side duty they can append the office of overseer, or guardian of the poor, as by this last work of charity they hope to procure a double passport to pocket and peace of mind, and thus obtain both worlds at once without the inconvenience of deserving either. These gravities (to save appearances) will present themselves at Divine Service once on every Sabbath-day at least; and, if they can only take a share in the General Confession, get a discharge by the Absolution, wake-out the discourse, and become creditor, perhaps, by holding a plate at the church-door, they consider

they have preserved a pretty equal balance of their accounts, and have got so far in advance of their duty as to be qualified to renew their licence, and fetch up their arrears of unfulfilled iniquity. As long, however, as the wheels of business are in order, all seems to go on well; nor can they be persuaded that this state of things will not always last. One of these characters had his hard materials so softened by a fever as to threaten his very dissolution. The accusing spirit, which he fancied he had long got rid of, made its re-appearance, and paid him a few dusky visits, which extorted from him the *usual* promises of restitution and amendment of life, *on condition* of his being restored. "Ah," said he, to a serious friend, "should my unworthy life be spared, I am resolved I never will be again the man I have been!" His friend left him under these hopeful impressions; but, repeating his visit, he found him considerably better, and being in that mixed state of mind which comes in between *hope* and *fear*. As the former grace advanced, he addressed his friend in a somewhat different tone, and, in language not exactly suited to a sick chamber, said, "that his plaguey long illness had thrown his business most confoundedly in arrears, but he hope soon to fetch all up again; that there were two or three persons he had in his eye whom he was only waiting to arrest; and that many who had been making very *kind inquiries* after his *health* would be most cruelly disappointed at finding him about again!"

One reason why these men are so hard upon the necessities and feelings of others may be from the supposition that they can have none, because their own deficiencies are made up in such a gratuitous manner; their incidental weakness of mind being compensated by a strength of nerve and brainless insensibility which renders them alike impervious to appeal and attack; and it is only when friends or connections do not interpose, or fortune does not appear for them, that they are compelled to answer the legitimate ends of justice and their recreation.

If one might intervene one indemnifying quality which lies at the root of their prosperity, it is industry; and here they

would almost shame "the old one," who, in this particular, must be allowed to share his reputation with them, as well as for other things. Unfortunately for them, however, there is a subordinate intercourse going on the while, which they are not at all aware of. Nor do they in the least suspect they are kept by their old benefactor much as they keep their own dependents, or as people keep bees, by affording them shelter till they have made their deposit, and then fumigating them well out for their pains. It is thus that these extractors become extractors, and command the labours of those who have nothing else to give. Shylock could be satisfied with a certain amount of flesh; but these would not only rob you of your flesh, but bleach your very bones. They seem endowed, as it were, with all the privileges of the Egyptian task-masters, and are just the kind of men who have brought about that condition of black and white bondage which has been dragged through every grade and shade of humanity, from the slave-market down to the loom and factory, and the more unsuspected abodes of domestic tyranny. None, however, of their wretched dependents are likely to become victims of midnight dissipation, having learned a more laborious manner of turning night into day. Nor are they likely to get any discharge from their labours till nature shall give them one in full: even their dreams of better things are cut short by the early alarm, which awakens them to the accustomed and miserable sense of their being, and teaches them a new method of shortening their lives by lengthening their days.

Now, whatever of the "green-bay tree" may be in their outward condition, they are in a state of banishment amidst their own possessions, and so shut up within their enclosures that neither friend (if any) nor stranger can venture upon the confines of their territories without the secret caution that steel traps and spring guns are set in their grounds. In return for all this, the world yields them no more respect than they are able to purchase, and as to honours they are so universally black-balled in society as never even to dream of any.

**VOLUPTUOUSNESS.**



## VOLUPTUOUSNESS.

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An illustration of one of the class of heads is selected for the purpose of showing where this appetite rather rages than reigns; and one where the countenance is clouded over with one general look of discontent.

The eyes, in this extreme case, appear to be separated in expression from the intellectual part of the head, and become companions of the lower and animal part of the face, to join that which is most congenial, and to have (as it were) all things in common.

The muscles in the vicinity of the lower jaw are particularly affected by sympathy, and create that fulness of cheek so visible in those parts which anatomists call the *parotid glands*.

The eyes protrude, and "stand out with fatness."

The nose and mouth fully carry out the propensities.

The mouth especially expressive of discontent, as indicated by the thickness and curling of the lips, which are eager and insatiate.

The muscles uniformly swelled and puffed up.

The general expression animal and ferocious.



*Voluptuousness.*



## VOLUPTUOUSNESS.

THE lines which this passion entails upon the face are not peculiar to those who avail themselves of everything within their reach, but betray, to a certain extent, the man of appetite, whether he has the means of self-indulgence or not; for ungratified desires frequently create a greater sense of want, and the masticating muscles are often sympathetically set in motion when, alas! there is no occasion for them.

The appetites are of two kinds—natural and acquired; the former is limited by its excess; but the other, although founded on aversion, has no bounds: the reason is obvious: Nature oppressed resents all freedoms with satiety, but shows no mercy where she is artificially attacked: we need no further proof of this than in the personal condition of those who have been trained to the love of olives, or the chewing of tobacco or opium, the latter practice especially. As voluptuousness includes the grosser tendencies of our nature, it will be chiefly considered in relation to Gluttony—a condition of being which is never acknowledged, universally reprobated, and seldom supposed to go unpunished. Vulgar notions ascribe the Great Fire of London to the prevalence of this all-devouring passion; but why the consumers since that time have not been consumed, or why we have not had a recurrence of the blazing event, when so much fuel has been prepared for it, can only be accounted for by the supposition that the sin itself has been insured, and, from its apparent increase, as *double hazardous*.

Subjects of such tendencies are especial observers of times and seasons, and see no other intention in keeping Christmas than in associating it with turkeys, nor in Michaelmas but in

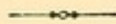
geese. Their capacity, or rapacity, is generally based upon a good constitution ; and cases have been known where the teeth have been absolutely worn to the stumps, in the service of the sinner, without the least symptom of decay. This propensity may, or may not be, associated with Epicureanism, which, in the abstract sense of the word, would seem to have the sanction of a kind of philosophy for making the *best* rather than the most of life : still less can it attach to the peculiar cases of persons of delicate habits, whose refined indulgences may arise more from necessity than choice. But, to pass from its weakness to its absurdity, there is a manifest consciousness of this infirmity in certain individuals who look to society to countenance that for which they are individually ashamed : hence, they resolve themselves into “beef-steak clubs,” whitebait parties, and the like, till these companies are not only liberally allowed for, but their constituents dignified as members of the more substantial Board of Taste. These are the gentlemen who are so often heard to say, they have travelled from place to place and have seen nothing—but cannot say, they have gone from house to house and have “*taken*” nothing : in all their excursions they seem to measure their distance from inn to inn, and compute their time from meal to meal ; while their chronology is marked rather from dinners than events.

Voluptuaries can only divide their natures with the centaur ; all other animals have no such contact with our humanity, and wolves and vultures have been libelled by the comparison ; nay, the very character is reducible to the very word, for if we never had a definition of the term Voluptuousness, such is the adaptation of the sound to the sense, that it would be difficult to suppose it could mean anything else.

Should such characters ever relax into good humour, it is never till their creature expectations are fully satisfied ; but only put these fleshly tyrants under culinary restraints, and you will hear a something in the voice of these turtles, accompanied by a look that no one can describe but the waiter at a tavern, or a keeper of wild beasts at feeding-time.

**SENSUALITY.**

## SENSUALITY.



One specimen of the class of head is given, as sufficient for general purposes.

The skull very capacious, and of a form and order that might give promise of better things.

The width across the forehead being the only unbalanced and disorganized part, as regards its general consistency and proportion.

The strongest characteristic—a most infallible sign of the disposition—invariably to be seen in the tendency of the under eyelid to close over the iris, or lower circle of the eye.

The mouth especially engaged in this; the flexibility of its lines, and their inclination towards the corner of the eyes, sympathizing with their peculiar expression.

All the muscles possessing a round tendency, with fleshy protuberances, and partaking of the same character.

The upper eyelids softened into the muscles above, with a general uniting and blending of the whole.



*Sensuality.*





## SENSUALITY.

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THE marks, or rather incisions, which this unmerciful passion inflicts upon the openly licentious will exist, under a modified form, in those more subdued instances of it which the common observer will not entirely overlook, but which the art can fully explain, and in a manner that no other art shall explain away. Science, therefore, may serve to keep that greatly in check which it cannot entirely control, by giving to the guardian eye some well-directed attention to certain little flaws in the face, which may either be the means of preventing many an alarming sign from giving place to more painful realities, or at least of rendering any little act of surprise the less surprising.

It is not a little remarkable, that the otherwise "wise and prudent" should be so far the sport of this capricious passion as to be hurried into a thousand follies and inadvertencies, which not only tend to bring their morality into question, but their reason and judgment also; persons, too, who in other respects appear as though they could not be "tied and bound by the chain of any sin;" and yet, let but the silken cord be applied, and they will become as powerless as Samson in the hands of Delilah. The extraordinary triumph of this passion over reason has been illustrated, in no few instances, by those who have been "led captive by it" at their own will, having become so far sinners by consent as to attach a sort of reputation to it. These characters would not have gone unreprieved in the time of Charles the Second, nor, indeed, at any other time, unless it may be supposed that nature plays the wanton more at one period than another. Whatever might then have been the reigning fashion, they did not think it necessary to

throw any more of this passion into the countenance than was thought to be compatible with *interesting wickedness* : in proof of this we need only be referred to Sir Peter Lely's Court beauties for the style of expression, where, from the uniform expression and general resemblance given to the ladies, especially about the eyes, the faithfulness of their portraiture has been doubted, and the failure attributed to mannerism, or affectation in the painter, who only took his instructions from nature, and simply copied what he saw : the fact is, that they were represented by Lely just as they represented themselves, or wished to be represented ; so that the subject as well as the artist were at one and the same time furnishing examples of the *imitative art*.

Now, since it happens with regard to this gentler shade of evil, there is no other for which the world makes such liberal and constitutional allowances, the illustrated head is purposely given in its most debasing form, and in one of superior intellect, that those who might attempt, under any modification, to undertake its defence, may perceive to what an extent this imperious passion is capable of tyrannizing over the most powerful and master minds. It is in such a connection that the brain, instead of performing its legitimate office, gives strength to the very passion it is calculated to subdue ; and thus all that is intellectual in the look is inwrought with an animal expression, which at periods seems to pervade over the whole. It is, therefore, the more to be regretted, that while the outer lines of this intellectual fabric are preserved, the individual framework of a well-constructed head should be so deranged as to appear the more affecting in ruins, by presenting us with a miserable contrast to what it might have been but for the disorderly tenantry within. It may be, however, but justice to remark, that whatever this irresistible passion may affix upon the head, it carries away, at the same time, all traces of ill-humour and ill-will, and renders it a subject of compassion rather than contempt.

**SAUCINESS.**

## SAUCINESS.



As this disposition assumes such a variety of forms in different characters, it is here given in one in which it is chiefly supposed to prevail, and after a manner in which it is generally found to be exercised; and this, in order that it may be recognized under some of its more quiet modifications, by what it is able to express by the open display of its powers.

The lines of the features in this example not generally expressive of the disposition, but rather incidental to the class of face.

Generally attended with black eyes, but far from being peculiar to them.

The eyes open, with a tendency to close at the corners; the surrounding parts round and playful.

Very frequently accompanied by a turned-up nose, and not, as in some interesting cases, a slight inclination of the nose upwards; this remarkable feature appearing as though it had taken the direction by choice, and was indebted to this quality for its expressive formation.

All the features an inclination to lift; the lips curling upwards, and the mouth opening wide, with a chattering exhibition of the teeth, thrown open as it were in defiance—every muscle seeming to make an effort to get out of its place.

The lines animated with a character entirely its own—the very opposite to those of pride—undignified, and vulgar in the extreme.

A levelling expression, which would bring everything down to its own condition, without raising itself.

The mind in perfect harmony with the features, which appear just as the subject would have them to be.

The verbal expression of the whole—"Who cares for you."



*Sauciness.*



## SAUCINESS.

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THIS complete and finished expression of an accomplished face and tongue, which, from the reputation it has acquired for wit and smartness amongst a certain class, is regarded by them as a great ornament of the mind—may be resolved into nothing more nor less than the natural aptness of a bad temper in its most aggressive form.

When this quality enters the composition, it not only qualifies the whole of it, but would seem to be the principal ingredient in it; it lies upon the surface of all that is superficial, is the very essence of all that is non-essential; and is the only article which flavours the natural insipidity; it is the counterfeit of wit, the substitute for sense; and, while it assumes these sterling qualities, it is only in possession of those brazen ones which pass for them all. The wise and good of every age have ever considered such characters as past all verbal correction, and recommended Solomon's method of expostulation, "A bridle for the ass, and a rod for a fool's back." But, alas! we have too frequently to deplore the full-grown consequences of the early beginnings and unchecked tendency of these young shoots having been allowed to take their natural course; and which, instead of being trained up like wild and disorderly plants, have, on the contrary, been nursed and nourished into these inclinations and habits by those whose duty it was to watch over and weed them out. Notwithstanding such admonitions, it must have been painfully observed that this precocious talent has even been commended in pert young children, for saying many a *smart* thing under the domestic roof that would have made them *smart* in other connections; but which has only enabled their fond parents to supply their friends with so many specimens of



their eloquent fooleries; and that, too, in the hearing of these little ready reckoners, who are sure to commit them to memory, if not to paper, till they get such a collection of Rolands and Olivers, as to add to their natural stock of impudence, and make them what is called "A match for anybody." This embryo quality, which promises such a plentiful harvest, whenever it shall arrive at the full maturity of insolence, puts them greatly in advance of their studies, and not unfrequently gives way to exercises of a *lighter* kind, in which they are so finished off, that they may be said to have got their education "at their *finger's ends*." It is then they are able to realize the fondest expectations of those whom they have made too sensible of their improvement; and are no sooner invested with the privilege of manhood, than they charge society with the full cost of taking up their freedom. Thus elevated, we find them lording it over those modest and retiring persons, whose virtue and forbearance so often pass for insipidity or cowardice; at the same time that these redoubtables are receiving a character for daring and spirit, until some unexpected circumstance may call them out and apply to them the language of Homer—"Thou dog in forehead, but in heart a deer!" When such shall make their appearance in ordinary life, they appear with more than ordinary advantages, are sent into the world with the finest recommendations, and with as many mistakes about their characters as were never made about those of a magpie or a monkey: they come boldly out in the hearing of such remarks as these, "Fine spirited youth, this!"—"Fine sharp boy, that!" (language that might flatter a pickpocket), and are considered to be those intrinsic geniuses which parents expect to get off without premiums, and such as are especially fitted for offices of trust; in fact they are what is called "any body's money," and those who trust them will generally find them so: their employers are not long in discovering their real uses in collecting bad debts, and delivering saucy messages, all which they perform with a fidelity that would do honour to the most righteous cause; while their activity in getting in and out of place, makes them remarkable for seeing more of the world in one calendar month than the most steady and experienced would in the whole of their lives. Whenever servants are endowed with this gift of tongues, it elevates them above the state of life in which Providence, or (as they would have it) *ignorance* has placed

them, and enables them, even in their inferior situation, to preserve the balance of power. Under their saucy prerogative, every requisition they consider to be an infraction upon their liberty, and every act of condescension, a concession to their rights; while any contest with their superiors would seem to lend a greater respectability to their talent, by giving them an opportunity of showing themselves better than their betters: in like manner they would make their equals sensible of their inequality, in their own connection, where their liberty would be lost in the exercise of this freedom, in being made to feel that they are never so much out of place as when they are in it.

We are not aware to what an extent we are indebted to this said quality, for giving a relish to so many (would-be) popular works of the day, but which, if inquired into, or traced to the source from whence their materials are gathered, would prove to be nothing more than so many street compilations, and far below the originals, which are to be found, in all the *perfection of imperfection*, in stable-yards, coach-stands, fish-markets, and other schools of eloquence. It is in such unzephyr-like associations that the low and vulgar contract that sharpness of expression and acuteness of insult, which can never be met by uninitiated respectability, and is never to be overcome but by the power of endurance. Sense enough accompanies the sauciness of these individuals to make them aware that this kind of delinquency only comes under the moral law, that other modes of assault are expensive and dangerous; but that Sauciness is a cheap and easy mode of annoyance, and exactly suited to their circumstances and abilities. They seem to have obtained a cockney charter for this kind of insolence, by which they are in the free exercise of the vulgar tongue—a privilege society is unwilling to deprive them of; for unless they included in it a language still more vulgar and entirely their own, they would have no intercourse at all. They are always on good swearing terms with each other, and whether they come in contact or meet in recognition, it is with all the acrimony of good humour and the felicity of abuse; insomuch that you would really think they were going to proceed to blows, and give *striking* proofs of their friendship; at the same time the exchange is kept up with such invidious smartness, as to make it evident they would rather receive the most provoking insults, than be cut

off from the vanity of a reply. Fortunately for them, however, there is a senseless familiarity in their unceremonious method of "giving and taking," as the term is, which makes them impervious to attack, and gives them the advantage of becoming what is called "case-hardened." This could not be better illustrated than in a most interesting scene in "Punch's Drama," where the two brothers, having had words, *agree* to fight; but, unluckily, having but one stick between them, they passed it alternately into each other's hands, and knock one another about the head in polite succession: here is a courtesy we cannot sufficiently admire; they know they deserve no good at each other's hands, and therefore make up their minds, as they do their heads, to take what follows. Now, just so their saucy colleagues out of the show-box; they preserve the same equilibrium of temper, they have the same dexterity of handling, and the same wooden insensibility.

This quality, which is supposed to exist in such perfection in metropolitan connections, has been by some disputed: as an instance of this—"There is," said a town-cut gentleman, while walking the streets of London with a country friend, "a refined order of things in this metropolis, which seems to embrace the four corners of it, and includes within it the meanest citizen, taking within its range those falsely called 'the lower orders,' but who, from assimilation, are able to put the stranger at such perfect ease with them, that, if he does not receive out-of-the-way marks of attention, he may reckon, at least, on an exchange of civilities: and now, my friend, since you seem rather infidel to all this, as we are approaching Covent Garden Market, you have only to make an inquiry or two at the stalls in order to please yourself with the experiment." The countryman, pretending great simplicity, walks up to a flower-stand with—"Ma'am, will you have the kindness to inform me what they call this pretty flower?"—"Nothing that you want," said the woman, "or else you would know the name of it." "Well, I must confess," said the townsman, "this is rather a bad beginning; but, however," continued he, "try the next stand, and shape your question more knowingly." The countryman proceeds with—"Pray, ma'am, is not this pretty flower a geranium?" "Why, yes, stupid!" says the lady, "what did you take it for, an oak tree?" "Well," said he, "this leaves me but with another question;" and, walking up to a third, he begged to

be informed which was the way out of the market? which was as politely answered with—"Why, the same way you came into it, I suppose." "Well," said the countryman, "it must be allowed that this furnishes us with a very fair sample of the progress of Sauciness and civilization! and here, I must concede to you, that our country folk are far behind your town people in this respect."

It is not a little remarkable, that in countries the most remote, the fewest instances of this kind of refined barbarity are to be found. Even Bruce relates, that, during his travels, the only thing which he resented as falling upon his unaccustomed ears was the sauciness of the Abyssinian who tauntingly said to him, "A boy of our country would beat a man of yours." We are apt to think that Sauciness is a relative property belonging to vulgar persons and subordinates; but the same elements of character are to be found in those who are placed in authority over them: for being able to exercise a higher style of insolence, they are distinguished by the more exalted terms of "imperious" and "overbearing." The only fellowship which gentlemen have with this familiar talent may be found in the examination of witnesses in the courts of law, where the advocates, descending to the same *nicety* of language with some of their out-door proficient, have met their rivals on equal terms; and sometimes very unequal ones, in not a few cases where the latter have been able to double upon their practice, and mark, by their superior powers over the specious court currency, that distinction between Wit and Sauce which these sables have never been able to make in their contests with one another. These learned gentlemen should consider, that whatever the amount of wit may be in either, the sauciness is the same in both; the only difference being, that in the one case it is brought under the domination, and in the other under the protection, of the court. And so of most promiscuous public meetings, where persons of all denominations are supposed to meet together, without respect of persons; how many long and elaborate speeches have, by one stroke of laconic impudence, been made to tell against the speaker, and evaporate into a laugh! Whenever this faculty is brought into what is called *good* society, it undergoes a modification of the term and is insinuated under the better rendering of the "polite insult," and the "retort courteous," which supplies the place of wit in parties where

there is as much to put out as to please, and without which there would be nothing in the follies of the evening worth remembering.

If, however, this quality could ever be said to have its uses, it can only be where it has been turned to good trading and political account, by giving a flavour to a dish or a discourse ; as in the instance of two as *notable characters* as ever garnished a board or graced a senate, and of whom it might equally be said—

By one ingredient two great men obtained their eminence—  
The one who furnished sauce for fish, the other, *Sauce* for *sense*.

It would be as vain to attempt to enumerate instances of this quality, in such of its professors as meet us at every point, as to count the currency ; but of this we may be assured, that acute as their insults may be, or brisk and sprightly in their manner of conveying them, their ingenuity is not so imposing, nor their impudence so irresistible, but that their characters may be driven before them, and their faces made to go in advance of them all.

**AVARICE.**

## A V A R I C E .

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In this last stage of the complaint, the head is represented as being more unsparing in its lines than that of any condition that man has ever plunged his face into ; insomuch that the natural countenance is almost obscured in the very signs of the disease.

In the commencement of its career (for we must recollect there are young misers as well as old), it exhibits little more than a contracted countenance, shut in, as it were, to its own selfish considerations ; but every now and then looking out from its confinement with a kind of dodging uncertainty, which takes the part of the hawk and the owl—of the hawk, that of penetration and eagerness ; and of the owl, of shyness and distrust.

The leading expression of the head, continual watchfulness—unhappy, peevish, and suspicious.

A culprit-like consciousness, giving a piteous and apprehensive look.

The eyes humid and rheumy, with a timid and tremulous appearance at all times.

Pinching and contracting of the muscles, which are pointed and sharp.

Hard features, drawn looks, and muscles dragged.

The mouth the more expressive of dislike, shewing but one tooth, and that a griping one.



*Avarice.*





## A V A R I C E .

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THE slaves to this passion, who are an astonishment to the world and a contradiction to themselves, by placing themselves in a wretched condition between abundance and want—whatever they may have promised themselves from their thrifty beginnings, might not have been aware that the strife between abstinence and ease which lengthens out their visages and their lives, would bring them at last to a despicable old age !

As Covetousness consists in “ the coveting or desiring other men’s goods,” so Avarice not only includes all this, but converts the very means and end it proposes into the abstract love of money itself. These characters are remarkable for taking their affairs out of the hands of Providence and transferring them to their own, and then endeavouring to place it all to moral account by borrowing certain indemnifying words from our vocabulary—a liberty our accommodating language would almost seem to allow them for the sake of retorting upon a censorious world. Hence it is their parsimony, oppression, or circumvention assume upon the estimable qualities of prudence, justice, forecast, or as many other of their convertible terms in convenient use among them as may serve to silence the *impertinencies* of conscience, and “ put to shame the *ignorance* of foolish men.” “ To have ” and *not* to “ hold ” they consider a legal breach of trust ; and with all their moral and self-denying integrity will be found about as honest in their method of getting and keeping as virtuous necessity will allow. As they begin without having enough to give, so they end in having too much to spare, and find it necessary to abridge their comforts as their means increase, both for the political and moral advantage of freeing them alike from dear-

bought virtues and expensive vice. As if it were not sufficient to complete the picture, that their looks should proclaim them of all creatures the most miserable, they are frequently to be seen appropriately and shabbily drest; a signal of distress intended to render all applications useless, though at the expense of that personal respect which at the beginning of their career they may have promised themselves to purchase. It might be remarked, by the way, that although such provisional duties should be insisted on as supply the medium between a criminal neglect of, and an undue solicitude about, them, yet there are cases which have all the appearance and none of the facts of either: for example—Many a man has acquired the reputation of having done well for his children, while others have been as severely reflected on for the omission, and that, too, where the principle of affection may be really less wanting than in former instances. These happy or unhappy results may not be owing to prudence so much as parsimony in the one, nor to indifference so much as thoughtlessness in the other; arising probably, in both cases, from early habits contracted long before the season of parental responsibility, unless we are to imagine the possibility of having affection for children before they are born. The “taking care of children,” as it is called, is frequently nothing more than the natural consequence of having taken care of themselves: this their intelligent offspring are sometimes equally aware of, and have made them some juvenile requitals which have been sufficient to show that affairs are mutually understood. The undisguised fact is, that their fond parents would leave them nothing at all if they could take it with them; and even if they could, they would not like to trust it in the hands of the old black banker, who, they suspect, would give them very different interest for their money.

In reverting to the early stages of this complaint, the *money-patient* is not conscious that anything is the matter with him beyond a feverish thirst for that which will produce him the greatest amount of good; nor is he aware of the state of

his pulse till it is felt by the cold hand of charity, and he is harassed with those distressing symptoms arising from the solicitations of the friendless, and the cry of the widow and orphan, which he cannot get comfortably over till he arrives at the full-proof condition of Elwes and Company ; then it is, when this insatiate passion may have so absorbed every social feeling as to render him alike impervious to appeal and attack, that he may defy comparison with anything but the *chevaux-de-frise* which guards its own heartless extremes, and presents a foe at every avenue.

When Avarice is grafted upon exuberant Vanity, the subject will bring forth such a stock of inconsistency that the tree is scarcely to be known by its fruits : his mode of dispensing his favours, and method of putting out his charities at compound interest, may serve to illustrate this. Devoting a sum of money to a public cause, and delivering some individual of double the amount—Giving an entertainment and winning it back by cards—Having a friend at his house for a day, and staying at his friend's for a week—No appetite at home, but a tremendous one abroad—Going with a friend to a tavern, and coming out without his purse—Borrowing little sums of money, and making forgets, or letting them go down in the Doomsday-book—Sending a box to his friend on his own account, and not paying the carriage on any account—Physicking his servants out of their appetites, and miscalculating their wages for them—Making visits of charity with counterfeit coin—Applications met with, “ He gives anonymously ;” that is, it is *unknown* what he gives away.

Among the victims of this disease we may include a Mr. C., of Islington, who has bequeathed us, in the history of his life and character, so many affecting instances of it. Mr. C., who, it seems, had realised a fortune of four hundred thousand pounds, to no other end than that of rendering himself incapable of enjoying it, was so far from being able to give an account of himself, as not only to wonder at his own inconsistency, but so to reason upon his absurdity, and bear

such witness to his folly, that you would expect he was becoming his own exemplar. This man, who was eighty years of age, of growing infirmities, without wife or relation, and professedly without a friend, was addressed, in the hearing of the writer, in the following manner:—"Mr. C., you speak as to the possession of enormous wealth, and that you cannot long expect to enjoy the little fraction of it you will scarcely allow yourself; that you are full of infirmities, which increase with your deprivations, while your habits have made every one your enemy, and your death and property so desirable, that you feel yourself in danger even from your nearest attendants. Now, although you know, in your present state of mind, your posthumous charities will avail you nothing, yet you have not the soul to enjoy the gifts in this world which you have laboured to place within your reach, and which every one stands ready to deprive you of." To all this Mr. C. would reply, "I know it; I feel sensible of it. I know not by what infatuation I am bound; but I cannot help it!" Here the tears would flow in such abundance, that his handkerchief was kept in constant employ to wipe away the shame. That a change of conduct would wait upon such convictions was naturally expected; but, no! Still, however, it could not be said that he never visited the poor; on the contrary, he would seek out as many widows with families as were thought to be in *respectable* distress; and where, after the most sympathetic inquiries into their concerns, he would note down the names and ages of their dear little ones, and having filled them full of expectation, pompously take his departure. Next would follow, from the poor widows, a little present of poultry, or something they could as ill afford, to him; and this would serve the miscreant for his daily provender. Among the numerous anecdotes with which Mr. C.'s history abounds, another specimen may be given of his unexampled ingenuity. It appears he had in reserve one little relish for life, which was an anchovy, and for this he would ride a wretched piece of anatomy called a horse, to the extent of the parish, to save

a farthing in this little pickle. On one occasion, when C. and his horse Barebones were out on an anchovy excursion, the latter pitched him off, by way of requital, and made two incisions in his legs, of equal size and consequence. The surgeon was sent for; but C., suspecting he would make work for the gentleman who usually comes after him, said, "Now, doctor, I don't intend you should attend both my legs: you shall take one leg and I the other. If you get your leg well first I will pay you for both; but if I get my leg well first, mind, I will pay you for neither." It was agreed: and the surgeon, with most undocor-like expedition, succeeded in getting his leg nearly well first; whereupon, C. secretly mutilated the doctor's work, till he could bring up his own arrears, and, by advancing upon the other, contrived to save both his legs and his pocket.

As a more extraordinary instance of this inscrutable passion, an old disciple of Plutus, in the last stage of life, promised the "happy release" to his children and grandchildren, who were making the most *kind* inquiries after his death, and as often finding him much better than they wished: at length the time arrived; and he, being apprised that he had not twelve hours to live, sent for the undertaker, bargained for every item of the funeral expenses, and insisted upon discount for ready money; this being refused, the patient got into a passion, and called the undertaker a cheat, who vowed he could not get a *living* price out of the coffin, and left (as it was humorously stated) declaring that if he could not get some one else to bury him, he might bury himself, for he would have nothing more to do with him. We frequently find after the departure of such a gentleman, that he had previously formed a more correct idea of the *value* of the *characters* than of the *money* he was to leave behind him; and those who have been present at the opening of his will must have witnessed a scene far more affecting than the closing of his last accounts. Observe the attention they give to the reading of the will, and how insensibly they unlock their features, and open their mouths as

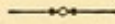
though to swallow the contents ; but, alas ! with what sensations they close them when, instead of his money, they get only his malediction ! It can only be compared to the inside of a bird's nest, where the little starvelings open wide their little bills in expectation of the old bird's return ; but with this fatal difference, that here the old bird has flown to return no more ; and as they have been made to open their mouths to so little purpose, so they have been left to shut them again at their own convenience.

This strange passion appears as though it were only to be judged of by analogy with that more admissible one, "the rage for collecting ;" for, after all, it is but uniform with that of the virtuoso, and whether it be in coins, shells, stuffed birds, or old china, the same growing interest is felt in proportion to every new accession to this kind of wealth ; while the collector has been more affected or afflicted from the loss of one out of a hundred, in the advanced stage of his collection, than by the loss of four out of five at its commencement. These are the parties who have been renowned for giving thirty pounds for a shell that a child would not pick up on the sea-shore, and for which they would not have given as many pence before they had so well furnished their cabinet. In such extravagancies they are not aware to what extent they keep all the gratification to themselves ; for who, after passing an hour or two in the private collection of one who has been displaying his wonders to those who neither know nor care, would ever wish to pass another, or would not rather, after seeing such a character coming towards him, run for his life. In this passion, therefore, is involved the pride of comparison ; for only judge of the delight with which one of these gentlemen listens when he hears it remarked as he passes—"There goes one of the richest men in the corporation ;" or, when it is said of another, "There goes a man who has the largest collection of butterflies in the kingdom !" But, to carry these absurdities no further, it only remains to point out what this passion has entailed on the face, in its most rigid and hopeless state.

**AFFECTATION.**



## AFFECTATION. \*



The head, as here illustrated, is only one of the forms of Affectation which is facially assumed.

A face possessing no marks by which its moral character or natural tendencies may be tested; but simply to be viewed through the medium of those graces it affects to display.

The distinguishing mark of this head is, that the expression is produced independently of the features; showing, in the ever-varying face, that habit of mind which the spectator will easily perceive is under the influence of self-complacency and love of admiration.

A face that, from the forms it is capable of assuming, is never confined to one expression, but made up for any and every occasion.

From the habitual display of this passion, and its necessary command over the individuality of the face, there is a flexibility of feature and muscle, which is chiefly, if not entirely, to be seen in action, as they are seldom or ever to be found at rest.

It may, therefore, be observed, that the lines of the face throughout have a playfulness and versatility of character, which, as they are evidently super-induced, are only to be self-described; and hence we perceive that the lifting up of the eyes, the screwing up of the mouth, the drawing up of the eyelids, and the constrained acting of the muscles of the face, are all concerting together to produce effect.



*Affectation.*



## AFFECTATION.

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As Affectation is neither a quality, principle, nor property of the mind, but a mere phantasy of the mind's conceit, it might be thought inconsistent to introduce it in a work which undertakes a delineation of positive and unwavering expression ; except that, by an habitual display of it, it will fix such an absurdity upon the countenance as shall bring it under the review of science. It may be resolved, however, into that strange affection of the mind whereby the subjects of it would pass for something they are not, or something more than they are. This unaccountable propensity for taking up a position in life which was never designed for them, is well known by the term "shewing off;" and it is by this irresistible desire to strike, or make an impression, they are led to over-act their part, and furnish us with that distinction between art and nature which there is no necessity for such to make as have learned to keep within their own sphere, nor for those whose real situation in life gives them no occasion to come out of theirs.

Affectation is the only form of vanity which labours for expression, and its devotees as certainly reap the due reward of their work : Nature (retributive) resents the tricks they play off upon her on themselves, by fixing on them the marks of those vagaries they simply intended to go and come at their own pleasure. Although they are just the persons who have no wish to come under the course of anything but observation, they would find very few grant them the indulgence of looking on, were it not that so many private lessons may be learned from their fooleries ; and hence it is that so few are disposed to put a stop to their exhibitions. As to their simplicity, their ideas of the present state of things are so antediluvian, that

they profess to have no more knowledge of the world than a child that has just entered into it. Their sympathies are all on pins and needles at the bare mention of a tale of woe; nor would they be able to live through other people's misfortunes, were it not that they dissolve them in their tears: and thus they become such martyrs to their sensibilities, that their healths suffer more from sentiment than the seasons. They never allow themselves to be the subjects of vulgar complaints, and think nothing so rude as to be told they are in rude health. One delicate lady considers she has been in a consumption for thirty years, and, according to present appearances, is likely to continue so as many years longer. Happy would it be for them could they reserve these privileges to themselves, but there are under-divinities which are determined to share them. Two servant girls in the same family, of mutual tastes and feelings, from having their sympathies bound up in novels, a sisterhood took place between them of the most melting kind: it was agreed that they were to be alternately the heroines of the tale, and take it by turns, the one to read and the other to cry; they contrived to get rid of the kitchen bloom with cosmetics; would wash their faces in rose-water, and sleep in gloves to make their hands white. The most languishing of the two would frequently remind the other domestics that "her Pa never intended her for service," and, in consequence, was as often questioned as to who her "Pa" was, but to no purpose; she could not allow her family to be degraded by her situation; her mistress, however, instituted some successful inquiries, the result of which was that her "Pa" was a shoe-black! Here one would suppose this passion must have received its consummation; but no! there is such a thing as the affectation of Affectation, in persons who not only *affect to be affected*, but grow enamoured of the very name. Among the number of those who prefer the copy to the original, there are imitators who have *their* imitators, who not only surpass them, but almost description itself, in any attempt which might seem to favour their pretensions by stopping short of their absurdities. This never appears so ridiculous as when it is carried out into the affectation of childishness, and is expected to pass for simplicity among those they fancy are as simple as themselves: hence they contract a soft, unintelligible voice, accompanied with an infantine lisp, though not at all wanting in teeth, and certainly

not in tongue, together with a face which they endow with all the incipency of a child's doll. Now, if anything out of nature can have its counterpart—that is, if the matchless can be matched—the *petit maître* may be produced as an example. You have only to take these gentlemen in all their sufficiency, and they will be found to possess a knowledge of speculative things to which there can be no accession, and an affected indifference to all created things, by which you are to admire their self-possession; their own logical definition of which is, that as those who wonder at everything can know nothing, so the converse of the proposition must be equally true. They do not, like others, receive distressing accounts in the usual form of pity or surprise, but carry it off by way of response, probably by a slight tattoo of the fingers, a gentle, zephyr-like whistle, or the offer of a snuff-box, by way of *nonchalance*. Give one of these exquisites a sad piece of intelligence, and you may anticipate the way in which he will receive it: the following may be given as a specimen:—

“I am sorry to inform you that our mutual friend, Mr. \* \* \* has fallen from his horse, and broken both his legs.”

“Both his legs, you say! Was it the black horse or the chesnut which threw him?”

“Is that material?”

“Perhaps, not very.”

“But do you not think it is a great calamity?”

“No doubt it is a great inconvenience.”

“And is that all you gather from it?”

“Oh, no! I gather from it that he'll not be in town so soon as he expected.”

This may serve to shew, at least, with what fortitude they are able to bear other people's troubles.

For the very pedantry of Affectation, however, we are indebted to those who refine away our pronunciation, by altering the commonly-received sounds of familiar words, and with about as much propriety as calling a dish a spoon. For instance, we frequently hear the word *cow* changed into *coo*; as when, in reference to the sounds *Cowper* and *Cowley*, we are asked which is the best poet, *Cooper* or *Cooley*; now this is all very taking and very fine, only the danger is in the servants marching off with the family intellect, or so assuming upon it, that you may hear them talking of the *cowing* of a dove, or the *loeing* of a *coo*, or next informing you that the

*cowper* is come to mend the casks; this interchange becomes more interesting as it proceeds, as in the case of the young woman who was heard to complain that she had *winc'd* her hand in *wrenching* the glasses!

To the same passion in its most fastidious form, and the same characters, we are probably indebted for certain revisions in the Courts of Law, especially in those appropriate addresses to the Bench, where, agreeably to the refinement of the Court, the broad *o* is changed into the narrow *a*, and "My Lord" is addressed as "My Lard;" or where, in some over-refined cases, they have cut his "Lardship" down still closer, and addressed him as "My Lad;" now neither the superfine address of "My Lard" and "My Lard's" acquiescence in it, nor their court costume, and habit of looking more like each other than there is any occasion for, can avail them out of the Court; nor, indeed, any of the imaginary advantages they think they possess over those who would rather have their gowns than their abilities. There is nothing which has such a tendency to disfigure or discolour the form and complexion of the sister arts as Affectation; for how easily can we imagine an affected artist congratulating himself upon a subject whose turn of features may be exactly after his turn of mind! No wonder at their pleasing rivalry to do the utmost for each other, and the mutual strife as to which of their arts shall most successfully triumph over the ordinary expressions of Nature. It is seldom, however, such experiments fail—that is, at making the parties appear as ridiculous as they deserve—and it is only for the quiet spectators of such interesting exhibitions fully to appreciate their separate efforts, or to pronounce upon their absurdity.

Then, 'tis who best divides the palm  
As masters of grimace;  
Who draws the features out of form,  
Or twists them out of place.

It would appear, then, that Affectation is seen as much through the medium of men's productions as in the men themselves. The painter's attempt to remodel Nature generally ends in *unmaking* himself: the "racy poet," as he is called, may not be aware that by his riotous effusions he looks worse *in print* than out of it: and when our musical compositions, or rather *complications*, are affectedly carried out by the

drawling conceits of some violin performers, they make the instrument whine in such a manner as to be in danger of having the old nursery threat applied to them, "the getting something to cry for."

There is an Affectation in some of the growing youth of the day which arises from that intellectual independence alluded to; the being surprised at nothing, or having, as it is termed, "everything within themselves." It may be for such self-sufficient reasons we so frequently see them with cigars in their mouths, in token of having no longer use for speech; it is thus they have been known to recognize each other in puffs, and invitations have been given and received in the same masonic manner; an evening's discourse is often carried on in the same superior style, and, with the exception of a few short sentences, little else but smoke escapes their lips; while in a kind of winking, blinking, and, perhaps, drinking, consists the Elysium of the entertainment.

When persons bring this phantasy into the Affectation of Dress, it is strange what they can propose to themselves beyond making themselves ridiculous, especially when they see others wise enough to turn this to better account than that of answering the purposes of folly, by throwing it into business as stock-in-trade, and, by thus making themselves uniform with the placarded caravans, become of themselves travelling advertisements, without expense, and to the same end and effect. Van Bushel, the celebrated quack doctor, did this, and found there was more virtue in his horse than his medicines; for, by painting the animal he rode on, in different colours, and allowing his own beard and horse's tail to grow together, his reputation was measured by the length of both, while his horse of many colours seemed to denote the variety of his practice. Thus it is, and most unfortunately, that public credulity rates men according to the value they put upon themselves, and the price they set upon their performances: only let a man appear to be unique, and the chances are that he will fetch a price equal to Queen Anne's farthing, although the intrinsic value may be but the same in both. It is said,

"The proper study of mankind is Man:"

no doubt it is the most singular one; for when persons are endeavouring to get out of their own natures without being



able to get into another, they become both a paradox and a problem ; and by defeating the noble purpose for which they were created, they furnish us with a map of humanity where a picture of it is not to be obtained.

It might be observed, in reference to the annexed head, that there is a greater variety of expression called out into this passion than is to be found in any other ; and as so many heads seem to be endowed with this unaccountable phantasy, it is given in a form in which it is generally recognized ; no less with a view of directing the attention to its absurdities in this connection than of leading to further observations on the follies which may not be so conspicuous in many others.

**SATIRE.**

## SATIRE.

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As the expression of this head is presented in one of its most peculiar and eccentric forms, from the difficulty of conveying it in any other way, and being (perhaps) the only instance in which expression derives any assistance from character—the head in question may be found especially available for the purpose, considering the many cases in which the ordinary exercise of this faculty is not to be facially recognized, and only to be known by its verbal expression. The lines of the face, therefore, being so indistinctly traced in the same quality of face, unaided by character, would seem to require the introduction of a head with such determined ones as might prove an inlet to a better understanding in the less striking particulars.

The general characteristics—playfulness of muscle united with shrewdness.

The intellectual part manifested by a developed and intelligent forehead.

The eyelids expressive of thoughtfulness, and the eyes of vivacity.

The nose, no other variation than the accident of portraiture.

The mouth intellectually expressive, but diverted from its natural course by relaxing into playfulness and humour.

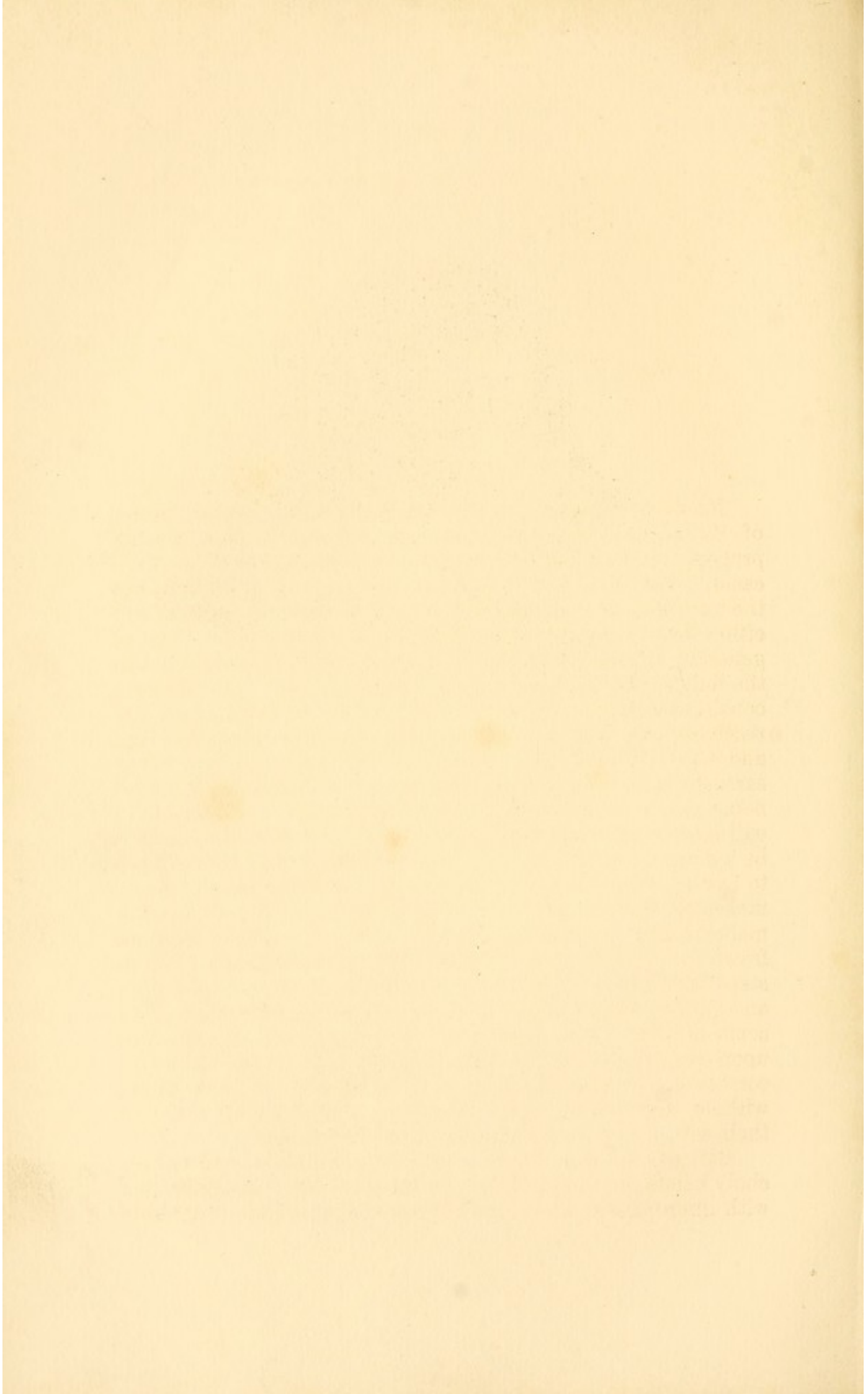
The lines of the face indicative of humour throughout; the satirical part lying in the sporting and curling of the muscles, as seen in the corner of the eyes and mouth; the muscles of the cheek corresponding with them.

The peculiarity of character especially seen in the general outline of the profile of the face.

The head, in its moral aspect, indicative rather of turn of thought than state of mind.



*Satire.*



## SATIRE.

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PERHAPS we cannot better define the nature and character of Satire than by endeavouring to distinguish this sterling property of the mind from that spurious imitation of it—Sarcasm. Satire is not only a principal ingredient in Wit, but the very essence of it; while the least mixture of Sarcasm will either detract from its strength or discolour the whole. Satire generally attacks the passions, and Sarcasm the person; Satire the follies, and Sarcasm the infirmities of men. As Sarcasm consists in giving pain to the world, so Satire is as commonly receiving pain from it: it is as much attacked as it is attacking, and more dreaded than disowned. Accuse any one of being sarcastic, and they will repel the charge; admonish them of being satirical, and the compliment paid to the understanding will more than atone for the reflection: and when it is said to be a dangerous weapon, it is only so to those who have reason to fear it; while its undue exercise, or legitimate employment, makes all the difference between a sword in the hand of a madman and one who knows how to use it. Sarcasm has a frown for every fault, and a sneer for every infirmity; Satire steps kindly in between grave admonition and bitter reflection, and adjusts many matters by point and pleasantry which never could be settled any other way. It has a most salutary effect upon persons who have been thought to be past all verbal correction, by making them acutely sensible of their faults without aggravating their character, and relieving them of their severity by giving them over to playfulness.

Satirists are generally men of keen sensibilities and melancholy habits, arising, probably, from an eye too easily offended with impropriety; and it may not be that they look unamiably

upon objects so much as that the objects may be unamiable at which they look; not that they turn away from Nature's fairest face so much as that they are anxious she should look all beautiful alike. On the contrary, the very tone and taunt of the Sarcastic betray a disposition to discomfit or degrade, while their mode of conveying reproof is of a character that, whatever faults or failings may attach to their neighbour, they are no other than such as they wish them to be. From the habitual practice of ill-will they acquire an aptitude for turning a point, which, rightly considered, consists in nothing more than an inversion or perversion of your intention, or some other mechanical method of bringing you to a full stop. A very few specimens of the complimentary kind may be given, as the experience of every one might supply the rest: for instance—if you have done something which falls short of their expectations, they will probably say, "Really, sir, you are too good!" if you happen to go beyond them, they will meet you with—"Oh, I perceive you are coming out!" Say to them, "Do you think the work I propose to bring out will be approved?" the anticipated answer may be, "I have no doubt you will like it yourself!" or, should you say, "I don't like that gentleman's voice;" they will return—"I dare say you like your own better!" Such, and a thousand such, agreeable responses are generally accompanied with an elevation of the nostrils and a curling of the upper lip, intended to give peculiar emphasis to that which, in their conceit, answers all the purposes of Satire, without being at the expense of one witty word.

We include in that comprehensive term WIT—*Satire, Irony, Humour, and Whimsicality*, to the exclusion of those shapeless imitations of it—*Ridicule, Bombast, Extravagance, and Incongruity*; and all those efforts of false Wit which have forced their way into the understanding, and have as frequently been obliged to force their way out of it whenever they may have made their incursions upon common sense: even *Mimicry*, amusing and acceptable as it sometimes is, seems to have no higher claim to this superior quality; a faculty that Momus was supposed to possess in so high a degree as to determine both its character and fate by his fall.

*Punning*, which is now driven out of good society to any that will take it in, and which has taken refuge in so many works, to show that if it is out of practice it is not out of

print, may be considered the lowest and most depraved condition of false Wit, and can be turned to no other or better account than that of being the test of the true. Unlike true Wit, it will not translate, consisting merely in making one word answer two purposes; whereas Wit is not only playing upon words, but upon the sense of words, and in a manner that shall double upon its meaning, and bring it out with more than ordinary effect. An example of far-fetched and close Punning may be sufficient to expose its futility or commend its ingenuity—for this last qualification is the highest point it can expect to arrive at. Three interesting objects appeared on the front of a stage—namely, two dramatic performers and a well: the audience could account for the appearance of the gentlemen, but for what expensive purpose the well was introduced was yet to be explained. The time at length arrived, and the dialogue was carried on with such feverish heat that it was interrupted by one of the gentlemen saying, “I am very dry;” the second gentleman replied, “There is a well;” to which the other returned—“It is *well* there is!” As a specimen of close Punning, the following may be more acceptable. A gentleman being shown an engraved *plate of flowers* for which the author is said to have given fifty guineas, exclaimed, “What a sum of money for a *plate of garden stuff!*”

With respect to Satire, it is never so unacceptably good as when called out *impromptu*, or in the “retort courteous:” as a notable exchange of this kind of sentiment, an anecdote, perhaps generally known, is merely introduced by way of illustration:—Sir Godfrey Kneller, the painter, and Sir Hans Sloane, the physician, lived next door to each other; the two gardens at the end were separated by a brick wall, in which was a door, as an inlet or outlet, as convenience might require: notwithstanding they were each furnished with keys, the physician was continually leaving it open, to the annoyance of the painter, who sent this message to the doctor—“that if he continued to leave the door open he would nail it up;” the doctor sent back word, “that he might do anything to it but *paint* it!” whereupon the painter returned for answer, “that he could take anything from the doctor but *physic!*”

*Irony* is never so cutting as when sharpened by distress. A very poor man, who considered himself burthened with a family of ten children, at length got out of all patience with



the fates, and, in the bitterness of disappointment, exclaimed —“ Mine is a peculiarly hard case ! I see that other people are fortunate in losing their children, while I can't even get rid of one ! I don't know how to account for it, unless it be that *I cannot afford to employ a doctor !*”

Amidst abounding instances of Wit, which might be given in all its varieties, it may be sufficient to observe, by the way, that the Wit may be true not only where the sentiment may agree, but where it may be either false or perverted. This is especially to be seen in Epigrams, where the mind is forced into fair conclusions from false premises, or from fair premises is compelled to draw unfair inferences ; or where, from the ingenious use of paradoxes and the reconciling of contradictions, the mind yields to the agreeable impression that is made upon it, and consents, against its better reason, to that which cannot reasonably be inquired into.

*Specimen of Satire, as distinguished by Point and Direction :*

“ ‘ I've reared my son, at vast expense,  
But grieve I cannot give him sense ;'  
‘ Nor should you—'tis not just,' said one,  
‘ To give him what is not your own.' ”

“ THE ‘ PLEASING AUTHOR.’ ”

“ He that would please the town, two things must do ;  
Find them in books—and understanding too !”

Or,

“ ON A SCOLD.

“ *Scylla* was toothless ; yet when she was young  
She had both teeth enough and too much tongue :  
What shall we, then, of toothless *Scylla* say,  
But that her tongue has worn her teeth away !”

*Of Irony—which is directing the mind to the right point by affecting to take the wrong :*

“ THE MUSES IN MOURNING.

“ Why clothe your sense in deep regret,  
By mourning o'er departed WIT ?  
The Town, so far from being worse,  
Seems quite unconscious of the loss !”

*Of Humour—the next approach to Wit, where a true sentiment is recognized under a false medium :*

“ When drunkards cry ‘ Your health !’ the fact assures  
They've drunk away *their* health, and would drink *yours*.”

Or—Where the mind is drawn into false conclusions by fair propositions ; as in

“ FIVE REASONS FOR DRINKING.

“ Good wine ;  
A friend ;  
The being dry ;  
Or lest you should be by and by ;  
Or—any other reason why !”

*Of Whimsicality—the most disorderly branch of Wit, consisting merely in taking an aim without an end :*

“ So fat and ignorant we find ‘ his Grace,’  
His very nose seems buried in his face ;  
So much so, that, at length, the story goes,  
The man *knows* nothing, and he has no *nose*.”

Or,—Where by the ingenious playing upon words the mind is perplexed by the contradiction, and surprised into the fact :

“ To find some folks one’s strangely put about ;  
To find them *in*, you first must find them *out* :  
While the rogues’ welcome is more plainly seen—  
Before you *find them out* they *take you in* !”

*Of Wit, in the abstract sense of the word, where it simply points the sentiment, and gives it the right direction :*

“ RECIPROCAL ADVANTAGE OF DOING YOUR DUTY TOWARDS YOUR NEIGHBOUR  
PRACTICALLY EXEMPLIFIED.

“ Not on harsh precept or reproof rely ;  
But by your virtues let his faults be shown :  
And, in reflection of your charity,  
You’ll find his follies will correct your own.”

Or,—where it simply points the fact, as illustrated in some of its best examples :

“ TRUE WISDOM.

“ That creed be mine makes men both good and wise,  
Opens the heart, *but does not shut the eyes* !

“ SATIRE.

“ Heroes and Gods make other poets shine ;  
Plain *Satire* calls for *sense* in every line.”

*Wit*, under any of its forms, will always contribute to amusement, even where it fails of instruction ; but the very design of *Satire*, whether grave or gay, is to convey reproof in

the most wholesome and agreeable manner. Let Gravity, therefore (which is too frequently but another name for Stupidity), be reminded that man is the only laughing animal in the creation; all inferior animals are grave and serious: whether this arises from want of the laughing muscle, or that they see nothing in their species to laugh at, it is for the superior wisdom of man to decide. Certain it is, that the muscles which anatomists call the *zygomatice* have no other earthly use than that of drawing the corners of the mouth upward when we laugh or smile, and were planted there by Him who created nothing in vain. The only one who ventured to speculate upon the propriety of this arrangement was a Romish priest, who once took his text from the saying of the wise man, "I said of laughter, What is it? and of mirth, What does it?" whereupon he laid it down as a point of doctrine, that laughter was the effect of original sin, and that man never laughed till after the fall.

At all events, it must be confessed that this passion is natural because it is irresistible; and whatever grave objections may be taken to it, let them be answered by *Satire*, which meets the humour of man with the most respect, and relieves it at least of the noisy part of the charge; for as certainly as true Wit is rather admirable than laughable, so the very sentiment conveyed through *Satire* may be more affecting than diverting, and has a tendency to counteract those boisterous expressions of delight which wait upon the efforts of false Wit, the extravagance of fun and farce, and all the provoking features of grimace and inconsistency.

IRRITABILITY.

## IRRITABILITY.

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It may be perceived that there is an expression entailed upon this head which, morally speaking, does not belong to it, and one which furnishes a most provoking example of self-deterioration; the natural lines being so broken in upon by its humours and fancies, as nearly to obscure those of an otherwise amiable and (possibly) inviting countenance.

In this illustration the following peculiarities may be observed:—

A fractious look, produced chiefly by the oblique direction of the upper eyelid, causing an (almost) absence of lid, by being divided into two small parts, giving the general expression rather an angry appearance; while the upper lid being pulled upwards towards the brow, gives it a distressed look and neutralizes the feeling.

The eyebrows with much the same inclination as the lids; and the same strained and acute forms in the muscles which surround the eye, corresponding in form and character.

The nose represented as free from scorn, and undisturbed by the expression.

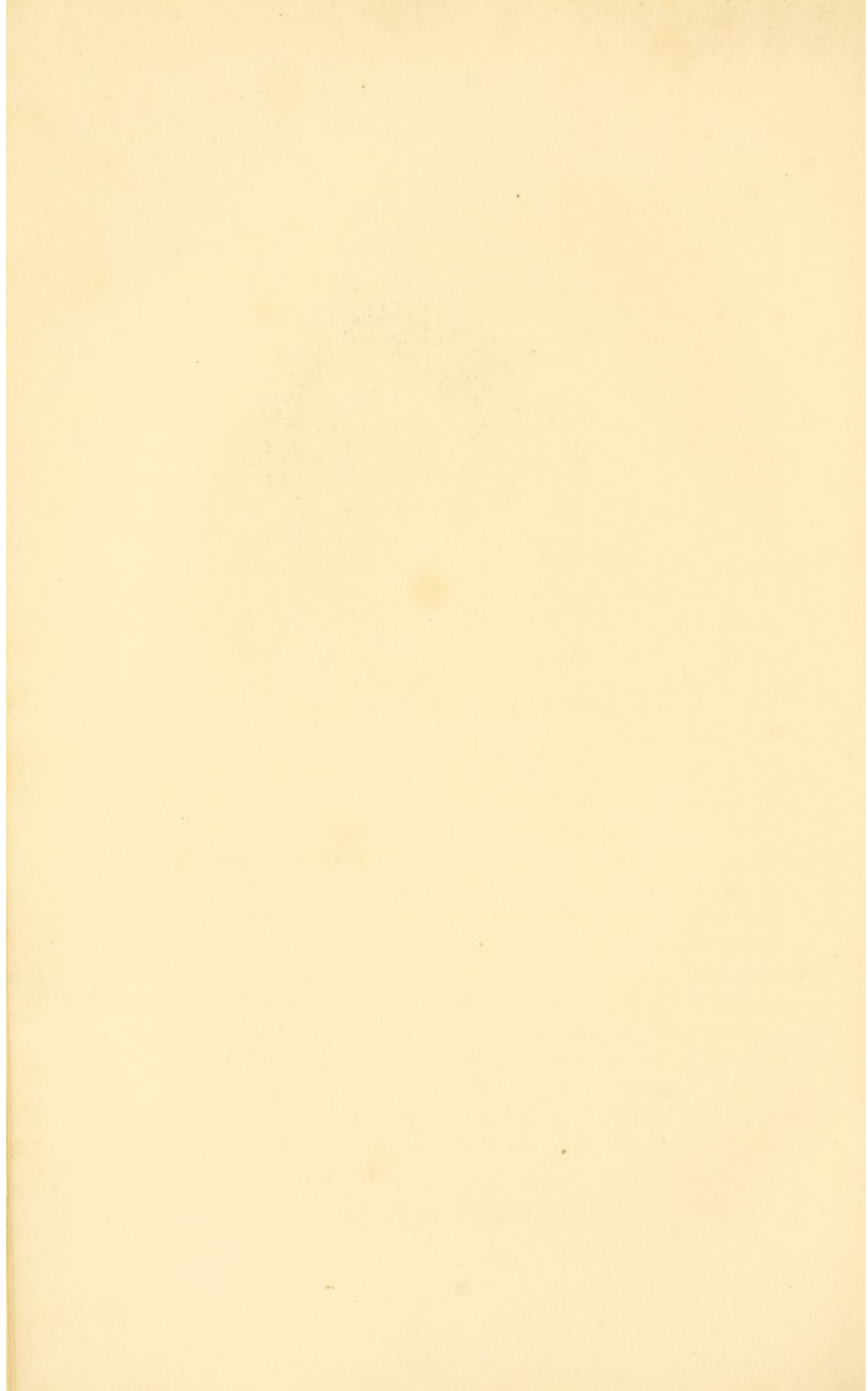
The mouth the same quick and sharp tendency as the eye; yet not the seat of the expression, but rather suffering from it.

A nervous look, assisted by the working of the muscles about the mouth.

The irritable expression in this connection made up of a number of fractional parts, adding to the general disturbance of the face, and increasing the sensitiveness of the whole.



*Irritability.*



## IRRITABILITY.

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IRRITABILITY, in its most excusable and pitiable form, discovers itself in a temper which is the more distressing, inasmuch as it is not incompatible with an amiable disposition.

It is a question whether the subjects of this unhappy frame of mind are more chargeable with its outbreaks than any other object that might be brought under the power of electricity; being equally susceptible of and open to those natural and moral influences from which they involuntarily receive their shocks. Like sensitive plants, they seem instinctively to shrink from the touch, and are no more able to give a reason why; while they fight against men and materials, with about as much ill-will towards one as the other. To those who are unable to enter into their secret they would seem to partake of an aggressive character, and to borrow a shade from malevolence; whereas they are clouded with no such evil, but are rather the unfortunate victims of those sudden surprises of mind and body which yield to some momentary resentment before they have time to recover from those feelings which are ever getting in advance of their understandings. Hence it is that, by acting confessedly against their own consent, they procure for themselves a moral indemnity from the more indulgent part of the world, which settles, with no little precision, the difference between disposition and temper. So far, and no farther, their acquittal; but where their case remains uncertain and hopeless, it is when their pride steps in between their relapses and relentings, and interrupts the generous confession, by endeavouring to palliate that which they are not able to excuse. They would have their friends believe that the



inconveniences this state of mind subjects them to should make a fair balance or set-off against those they occasion in others, and that they have a right to make their neighbours share those evils which they have made to all intents and purposes their own. They are astonished that the world cannot enter into their feelings, and make the same allowances for them they make for themselves ; without considering that the world suffers too much *from* them to be mixed up *with* them, and that, so far from other people concerning themselves about the purity of their motives, they are not even at the pains to look after their own. It is after this manner they are always complaining of want of sympathy, and expect to be appreciated for those qualities of heart and mind which, if they really do possess, they take care no one shall get at but themselves ; and thus it is they so frequently associate with the kindest hearts the most forbidding faces. They may know their own attractive powers, but make others *feel* their repelling ones ; and thus an individual distance is preserved which promises little more than a general acquaintance, for wherever they appear they seem to clear the way as they go, by presenting a countenance the very antidote to friendship.

Whenever they relax, they become as affectionately provoking, and even trouble you more with their excuses than their trespasses. Not unfrequently with such notable phrases as, "It was said without a thought !" or, "It was done with the best intentions !" although the same might be said of the fond mother who hugged her child to death. It would be well, however, for such kind intentions if they were only once and away ; but, alas ! they make up in number what they remit in quality, and for which the world at large will make about as much allowance as the servant did his master when he said, "You must not mind my irritable temper, John, for you know it is soon *off*." "I do, sir," replied John ; "and I also know it is soon *on* again." And so of the inconsistency of all such miserable beings, who (feelingly alive to this condition of mind) are continually crying, "This is our infirmity !" though

all the consolation they receive is, that they are welcome to keep it.

Unmerciful, however, as the world may be to their infirmities, they are still more unsparing of themselves, in bringing on a premature look of age, and which, if they are at all conscious of, they would have you attribute to care and anxiety, or, indeed, to anything but those fiery commotions which they expect are to have a kind of sacred property—"to burn and not consume." This is the most hopeless state of the complaint; and, as it is one from which they have no anxiety or care to be delivered, their fruitless efforts to conceal the fact serve only to show "how vain it is to change the name and nature of qualities that don't become the creature." However kind their offices may be, or regular in the discharge of their duties, the government of the tongue would seem to form no part of them; this they frequently allow to run on with all the power of steam, regardless of the moral consequences, which may be mechanically compared to an unruly machine, at the mercy of an engine without a guide, and followed by a train of evils without a terminus.

For, lo! the elements which they provoke  
By fire and fury, may not end in smoke.

Among the numerous instances where the nerves affect the mind, not a few might be given where the mind affects the nerves, and depends neither upon health, circumstances, nor condition. This may be mainly accounted for by pride of heart, in those who, from a conscious deficiency, are ever extorting respect, or, from an imagined sufficiency, are never sufficiently receiving it. It may also be traced, and not unfrequently, to early indulgence; such, for instance, as elder brothers being taught *to give up* to younger ones, for the sapient parental principle that they are the younger, and know no better; or for other wise nursery reasons, where, having once been allowed their own way, it is but reasonable they should keep it. Thus it eventually happens, that from the opposition such tempers receive from without, all is resistance within, and the

disorder at length communicates with the nerves, which bear no idle part ; their quick sensibilities are then, as it were, all on edge, while their pride would seem to resent the mere jogging of an elbow, or displacing of a book, and the crossing of a room almost as much as the crossing of an opinion, nay, the opening of a door, or even of the lips, would seem to paralyze their best intentions towards you, and render an act of kindness so equivocal that you would be puzzled to know, for the time being, whether they were writing you an order for money or going to order you out of the room. It is after this manner their friendships are so broken in upon by their humours, that they are neither to be timed nor trusted, while they cancel almost every obligation in the very act of conferring it. They find nothing but vexation and deterioration everywhere, and are glad if they can only find something better than a straw to quarrel with. One of these Irritables, in the act of making a pen out of a goose-quill, so hacked and jagged it that he cried out, " Plague on it ! *they never make any thing as they used !*"

Should this temper attach to men of influence or property, whatever their capabilities of lending may be, it is certain they can borrow anything but a *horse* ; for, before they had half done with the animal, they would make him almost as vicious as themselves. They might return him *safe*, but not *sound* ; for it is proverbial they would spoil any horse in the kingdom. Those who may have witnessed a contest between the two animals would be puzzled to know which would be the most in want of bit and bridle ; and, what is worse, when dismounted they never seem to take their spurs off ! But only let a person of common morality be present when one of these gentlemen may be writhing under a fit of the gout, or pulling on a tight pair of boots ; and, if he were addicted to swearing, the hearer might almost tremble for the foundation of the house. These characters are never so well borne in mind as when out of sight, and can reckon upon no friends but absent ones. They imagine the tide of things is against them, and the wind is set full in

their teeth ; in fact, they seem destined to go down the stream of life alone, for, should fate give them a friend or companion, it would remind us of Æsop's fable of *The Brazen and Earthen Jug*: their earthen friend must take care to keep at a friendly distance, lest he should come into contact, and be split to pieces.

They are proverbially wretched sleepers ; for they carry the disturbances of the day into the night, and go to bed without going to rest ; being visited by no very agreeable images of the mind, either of their own raising, or which some out-door incident or other may give a distressing reality to ; such, probably, as the early serenade of a drove of pigs, or the music of cats upon a wall—an un-come-at-able situation that can only be imagined by the manner in which they spend their useless rage, like a monkey in a trap, or a squirrel in a cage. Thus it is they become at once both martyrs and persecutors, the former, in their case, being the natural consequence of the latter. Even Providence would seem to interpose its righteous laws, by determining they shall be all the worse for quarrelling with their state, in visiting them with complaints incidental to their humours, and such as shall return upon them with all the sharpness of retribution.

But even this temper is not so insufferable in those whose circumstances may relieve them from ordinary duties and restraints, as in those less fortunate Irritables, who, feeling themselves controlled by them, imagine they have the more to resent, an inconvenience which must have been severely felt by those persons who transact business under a continual dread of petulant assistants, such as "know their value," as it is termed, and are obliged to be coaxed into the right way, just as we see a timid rider, more out of fear than love, patting his horse on the neck to make terms with him, and so to go gentle and easy.

The more ignorant or senseless the subjects of this complaint may be, the more inconsistent and ridiculous we find them. Vulgar persons and ill-regulated children carry out this temper so far as to convert every indisposition of body as well

as mind into an angry expression of it that shall be some sally or other upon nature. The extent of their pains is marked by their gestures and measured by their screams. They will not even let the common cough take its natural course, but give one *ahem* for themselves and another for the weather. As to Irritable servants, they riot in this infirmity. Only let a chair or stool come in their way, and it will be leg for leg. All the *paraphernalia* must present themselves when wanted, upon the peril of being wanted no more; glass and china must behave themselves, or expect the work of the cat in the closet; spoutless jugs and armless mugs all come under their sign manual, and not an utensil would be found free from temper-chips.

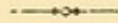
It is a question, nevertheless, if these persons have not some secret relentings, which never come out in confession, lest they should make the world as wise as themselves. But, judging of such characters by their extravagancies, they would appear to be the mere machinery of mankind, having but one counterpart, in their irritable brother, *Mr. Punch*, as, like him, where other people are moved by *motives*, they seem moved by *wires*.

Should it so happen that this Irritability lies upon the surface of a spiteful or malevolent disposition (which, almost to the credit of this passion, very seldom occurs) it provides against the very evil it imagines, by coming out in advance of the worst intentions, and making the same notes of preparation as the rattle-snake to warn the traveller of its approach.

Having thus far considered the Irritability which is on the nerves, and that determined state of the disease which is on the mind, it might be observed in reference to the former, that many a face in the quiet indulgence of the most disorderly passions may not have its looks so much deranged or disturbed as the one in question, and that from the unfair advantages, unfortunately, they possess over faces less specious but lying under no control. The annexed head, however, is illustrative of this disposition under its more distressing yet milder aspect; and, whatever its mitigating circumstances may be, enough remains to justify the oft-repeated remark, that "an *angel* could not live with her!"

**AMIABILITY.**

## AMIABILITY.



As faces of this inviting nature are undisturbed by those indications that have so characterised most of the other heads, as to mark them out for particular observation, and confine them to the class to which they severally belong, it follows, from the opposite reason, that the amiable expression must be co-extensive with the sentiment which generally produces it, and is equally to be recognized in other faces of the same quality, wherever they are to be found. As the Amiable expression, therefore, is not to be confined to one class of face (viewed, as it may be, in any condition, or under any circumstances), so the head in review is not given in the only aspect by which it may be expressed or known, but rather as the only one in which it is not to be mistaken; and as there may be, possibly, a predilection in favour of a face of a particular form and order, it may be sufficient to remark simply upon the one under consideration, as being among the many that might be illustrated.

An interesting feature in this expression may be noticed in a full and drooping eyelid, as represented in the face of *Madonnas*, accompanied by a thoughtful and dwelling eye, giving a kind and sheltering look.

A placidity and repose of feature and muscle throughout the whole, attended with the negative as well as positive advantage of giving the full interest of agreeable lines, by the absence of all that might be unpleasant.

The *contour* of the head in perfect agreement with the individuality; the general convexity of the face appearing to throw the features forward, as though (in kindly emotion) looking out affectionately upon the affairs of others.

The face, in this connection, appropriately formed and adjusted, inclined to be rather full, and supposed to be completed by a double chin.

The general expression peaceful and happy, but full of solicitude.



*Amiability*





## AMIABILITY.

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THE naturally Amiable disposition (so considered) is too frequently looked upon as a temper of mind self-originated, involving no self-denial, and so inwrought with the constitution as to be entitled to no more credit than the colour of the hair, the purity of the complexion, or any other circumstance about as accidental ; but, whatever amount of innate or spontaneous feeling may be allowed to exist in this accomplished disposition, less will be found to arise from natural temperament, than from sympathy with that universal Rule of Right —“ The doing unto others as we would be done by ;” in the early observance of which a pleasing state of the affections may have been produced upon the mind at the period of its greatest susceptibilities : or, should it discover itself in those more uncongenial natures which are to be penetrated only by a notional regard to the just and proper ; it may be attributed to the truth of the great precept having so accommodated itself to their reasoning faculties as to discipline them into the sentiment, and teach them to render what is actually due by teaching them how to think and feel. Without this moral incentive, mere educational advantages or political motives will not be sufficient to keep the mind in order or abeyance ; for neither that subjected temper which is acting under polite restraints, nor that indolent one which seems to require none, can be depended on any longer than while the one shall continue, and the other remain undisturbed.

As all the passions of the mind, which are of any reputation among men, have their essayists, so deceit is the express counterfeit of Amiability ; and from its imperfect imitation it is, that this genuine quality appears to receive additional value. It is very unfortunate that apathy, indifference, insensibility,

or any other passive condition of the mind, should pass for a disposition which owes its nature to benevolence, and without activity would even want a name. Much more is due to this estimable quality than those who are destitute of it are willing to allow. Amiable tempers are supposed to be accompanied by weakness, especially by those who take advantage of their accommodating dispositions: the fact is, they are not subject to very nice calculations, and too frequently manifest a kind and yielding disposition, where it would be duty to resist, and charity to deny: the act may be indiscreet, but the motive will be always accredited, and will not fail of being respected, even where it is not allowed for.

It might be more profitable for the unamiable and inflexible rather to consider, how many have lost by resistance what they would have gained by submission; and to which end they might be referred to the fable of *The Oak and the Reed*, as described to be in the same storm, but meeting with a different fate: "the reed yields and bends to the blast, while the oak is torn up by the roots." There is, however, a certain flexibility of temper in some unprincipled persons, who can accommodate themselves to the manners of all with whom they have to do: characters, who, though they are always committing themselves, are no sooner out of your confidence than they contrive to get in again, and manage by the most agreeable roguery to relieve you from (what they would have you to think) your fancied, though ever-recurring mistakes. The discrepancies of Falstaff is the best illustration of this; and many such characters would have been victimised before their time, but for the consciousness of deserving nothing from the hands of any one, they have laid their account to a general buffeting, and found their only escape to be in the last resources of good humour.

In referring to the disorderly passions, which have been given in so many of their unpleasing varieties, it is not to be understood that persons' virtues are not so numerous as their faults, but because they are capable of being more distinctly shown; as in the passions of Envy, Hatred, Covetousness, &c.; while there are no such varieties to mark the difference between the softer passions of Affection, Sensibility, and Pity, or the more inflexible virtues of Truth, Honour, or Justice, and which, if represented at all, can have no separate expression, but must be uniformly comprehended under one general

head of Benevolence. Upon this Amiable countenance the finest intellectual expression is reared and seated, whilst the strongest faculties, apart from this temper, might be so mixed up or lost in the signs of a disordered mind, as to appear to the worst advantage, if it should ever appear at all. To complete the picture, habitual kindness must accompany this generous principle, as the occasional exercise of it will never atone for a returning disposition to annoy; nay, the very outbreaks of passion are more easily borne than the repeated provocations of a contentious spirit, inasmuch as an occasional deluge would be quite refreshing compared with the continual dropping of water. The truly amiable, however, describe themselves as not only regarding you affectionately, but intending you kindly; and whatever their own infirmities may be, such a general benevolence prevails over them all, that when we look in their faces we can scarcely imagine a single fault. As to their own views, they seem to have acquired the faculty of looking at the imperfections of others without seeing them; or if forced upon their observation, the best use they make of the discovery is to endeavour to hide them; and hence the four-fold return they meet with in the bosom of their own charities.

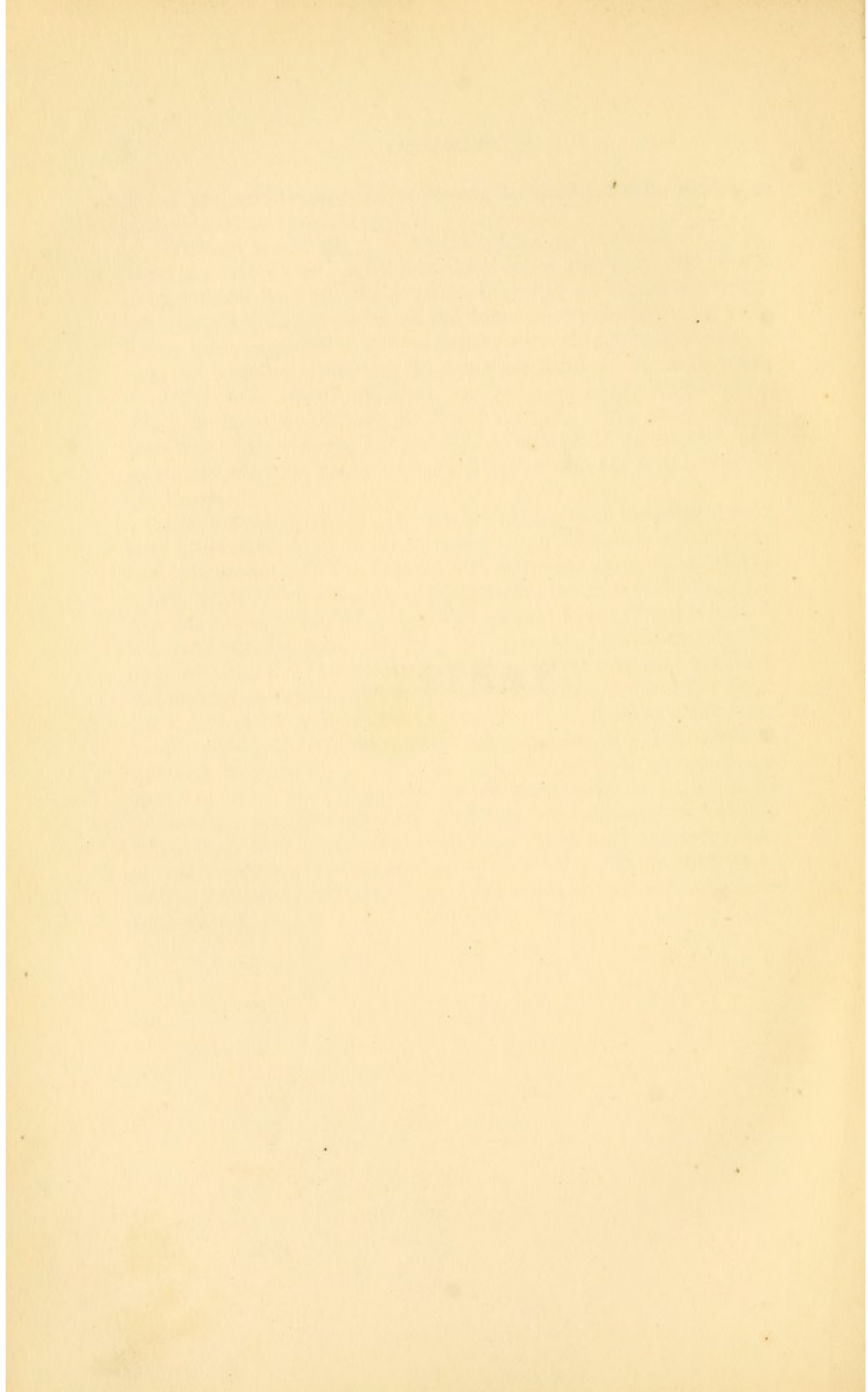
In associating Amiability with expression, we seem to enter the department of personal beauty, and this may be done without apology: to mistake expression for beauty is a very natural mistake, and a very agreeable one, too; and perfectly due to those who, by cultivating such desirable looks, would appear to make so near an approach towards it. It is for want of this animating quality, that it is so often said, "Beauty soon grows familiar to the eye;"—expressive beauty, never! nor even expressive plainness! (if you can imagine such a thing) for without its vital aid there would not be, in the economy of the face, provision made for one line of it. Of all expressions, however, the Amiable one is not only the best, but the most advantageous to its possessor: it is seated upon a countenance which heralds its own way, and makes the most pleasing advances upon your confidence, before you have even time to question the sincerity of the intentions which it gives you no ultimate reason to doubt of. It is a kind of antithesis in nature, which, like that in art, gathers beauty by contrast; marking the difference between those who seem to live to no other purpose than that of aggravating the

ills of life, and those who appear to be sent into the world, as though expressly for its relief.

Without confining the Amiable look to the softer sex, we must consider it as addressing itself especially to them; for it is impossible to walk the streets, or enter an assembly, without abundant illustrations of the force of expression: but how much more pleasing is it to associate with this personal advantage its growing interest; to consider that it is co-existent with the mind itself, and that, so far from being impaired by time, is for ever coming to its maturity: while such as are destitute of this engaging quality, whatever their pretensions to beauty may be, seem only making us the more sensible of its decay.

It must be insisted on, nevertheless, that however much may be conceded to lie in the power of the subject towards the cultivation of the face as consequent upon that of the mind, that where nature or education leaves the work, Religion can take it up; and that divinely-skilful Hand from which it has received its first impress will give it the last finish, not only by contributing to the perfecting of the fairest outlines, but to such a modification of imperfect ones, as shall render them but faint indications or traces of what they may have been, which the novice may not perceive, or the student without looking for. It is in this connection we may expect to find the happiest instances of the truly Amiable expression, in those legible and lesson-teaching faces which bring their own arguments with them, and such powerful ones as shall rectify all mistakes about that all-sufficient and comprehensive word—*Charity*, so much talked of, and so little understood.

VANITY.









## VANITY.

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IF (as we are taught to believe) “*All is Vanity,*” it follows from its universality that it can have no particular expression on the face ; but, since it shelters itself under the passions it gives birth to, it is introduced in a physiognomical connection, in order to separate it from its unruly offspring, and to make it appear in its own proper dress and complexion.

Vanity may be considered either in its comprehensive form or its individual character ; that is, in what is simply understood to be the Vanity of the world, or that consummate Vanity with which the very Vanity of the world is entertained. As to the Vanity of the world, you have only to imagine a plume of feathers, and place it over any head you please ; you have the choice of the whole universe, and the question at large will not be who has it, but who has it not. This is the secret spring which sets our whole machinery in motion, gives an impetus to all our concerns, and may be called the imaginary axis upon which everything turns : remove this moral cause, and the earth might still go its rounds, but it would be a question if anyone would be able to go his rounds with it.

By the way, to separate between the Vain and the Conceited may be simply to remark, that the latter are such as are wise in their own conceit, and the former are those who desire to be so in the conceit of others,—while they are equally to be distinguished from the Proud and Ambitious ; for instance, Pride affects to be disdainful of applause ; Conceit is above all praise ; Ambition would seek it legitimately ; but Vanity must have it at any cost.

That there are, notwithstanding, many negative beings in the world is as certain as that there are none who think themselves so; and though they appear to fall in so uniformly in the world as to be no more distinguished from the common run than if they only made one in a row of beads, yet they will be ever getting out of their place and deranging the whole order, for some faculty or other unknown. In fact, if we only consider the portion of Vanity which attends upon *genius* itself, which has no occasion to step out of its way, it is not surprising that it should attach to those who have every occasion to step into it; and although this passion may not be so conspicuous in those who are in possession of talent as in those who merely make pretensions to it, the same superficial regard to the study of effect will be more or less apparent in both. It remains, therefore, to take this quality in its extent, and mark it in its degrees, which resolves all at last into the love of fame—the great exciting cause of the noblest aim and the meanest ambition. All start for praise of some kind or other, whether it be for mind, material, or dress; some, indeed, levy contributions as they go, and those who refuse the tribute will find them to be friends no longer than they submit to be their admirers. If literary, you never hear the last of their learning; for they will trespass upon your talent, and tax you with their technicalities in a manner that shall make you pay dearly for their education. There are others, again, who, if they cannot aspire to such a high style of absurdity, can set themselves off by the lower arts of rivalry: if they cannot shame the wise, they may confound the ignorant, and shine in rings if they cannot in conversation; if they cannot point a satire, they can pitch a summerset; if they cannot round a compliment, they can turn a cat and wheel: or, if they are not able to sustain an argument or centralize a discourse, they can balance a straw upon their chins, or catch a ball upon a pivot. They are just the kind of persons that are able to promote the harmony of the company, and can always find voices if you will only provide them with ears. If they cannot exactly come after Kean

and Kemble, they can treat you with something after their own way: one will give you the town-crier; another would gratify you with the dust-bell: one would be remarkable for crowing like a cock; another for braying like an ass, although he need only open his mouth in confirmation of his being one; not that there can be any objection to their imitating their *superiors*, only, it is presumed, they would never strain themselves up to such excellencies were they not ignorant of their natural qualifications in those particular ways. In the higher points of imitation, some have been (in the exuberance of their fancy) the very characters they would personate; heroics, who in describing the battles of Alexander have been known so to riot in the recital, and act out the part in so furious a manner, that you would be glad to get out of their way: here it is that Vanity may become as destructive as Ambition, for your uncommissioned Alexanders and Cæsars are the most dangerous characters to be met with.

In the present day this quality is very publicly patronized. The poor boys and girls are no longer limited to "plain reading, writing, and arithmetic," but are sufficiently instructed in the arts and sciences to create self-sufficiency, if not disaffection, and which, in the event of their success, might only have the painful effect of bringing out geniuses for whom, in the present state of our overstocked market, there would be no demand. This order of things, however, may have received much of its countenance from the sapient use of the phrase, "the more the merrier,"—the same as may be said of ships going down at sea!

Vanity is never so heartless and contemptible as when it shows itself in company in certain instances, where some gentleman has endeavoured to acquire an ascendancy over the hearts of the ladies, by playing at what might be termed "bo-peep" with their affections: in this connection it may have been noticed that one of these interesting gentlemen, by some individual assiduities, accompanied with a mysterious air, has rendered himself a character of great and doubtful

importance ; and who, when matters appear to be carrying too far, has contrived by a more divided attention, such as a tender glance at one, a look askance at another, and a few ambiguous phrases to a third, to create a pleasing diversion in his favour ; while the whole being too equivocal for explanation, he has gone off with the reputation of having sacrificed so many at the shrine of his Vanity.

The Vanity of present-making will be found to consist in adapting the value of the present rather to the circumstances than the condition of the party ; that is, not according to his necessities, but according as he has no necessity for it ; and is frequently attended with this happy effect, that the recipient imagines a flattering identity, and the donor confers a proud testimonial, by which both parties are equally gratified and deceived. So it is that mankind, in general, would rather be prodigiously thought of than affectionately remembered : they consider that no presents can be costly enough for those who have no occasion for them, but think that a poor man should be satisfied with an ounce of snuff ! Few concessions are made to Vanity where it is accompanied by want ; but where it is to be nourished as well as cherished, it will be ministered to in those instances where persons "having got up in the world," as it is called, have found their friends so to multiply with their means as to require an extra room to keep game in, while their less fortunate brethren are not able to fill their chambers with anything but fresh air. Hence it is that when friends have fallen off with their circumstances, and the two-footed animals have deserted them, they begin to think that the four-footed animals have become extinct. As so much of this mode of dispensing our favours should be viewed in relation to those worldly Vanities which are allowed for, in conformity to the usages of society, some distinction should be made by the way, as it would be both mischievous and unjust to lay restraints upon kindly feeling and deserved patronage ; inasmuch as merit might lose its reward, friendship would require a token, and generosity would want a name.

With respect to the palpable Vanity of dress, it is almost needless to remark that there is much less Vanity in dressing in the height of fashion than in those studied departures from it that mark the distinction between falling in and falling out with it. In the former case it is a desire to shine, but in the latter a desire to extinguish: the medium, or moderate ambition, consisting rather in avoiding singularity than courting notoriety; not in the wish to be absolutely in the fashion, so much as not to appear studiously or entirely out of it. As to those wonderful phenomena who give orders for eccentric cut coats, broad brimmed hats, and the like, and without which they would never be known; whether clothed with scarlet or covered with drab, all are "walking in a vain show," being either intended to catch the eye or impose upon the understanding.

Then look at retiring Vanity! Mark the author in his humble preface to a book which comes sneaking out, as it were, upon all-fours, and begging pardon for intruding a volume upon the world which he almost fears is not fit to be seen; but only let the public take him at his word, and what a predicament will his modesty have brought his Vanity into. As to the Vanity of that compound of modesty and assurance which, in the noisy sense of the word, is called your Public Speaker, who has something to say about nothing on every occasion; who begins as if he could not go on, and goes on as if he would never leave off; who expresses himself extremely sorry to stand up in a situation that might be so much better supplied, or to be called to a chair that might be so much abler filled; how humbly does he appear to look down upon *Vanity in waiting*, a parcel of embryo speakers, who are impatiently watching and waiting their turns to speak, and wishing (perhaps in more senses than one) that every word might be his *last*—a most unenviable state of mind truly for those who, with Vanity and vexation of spirit, are obliged to return home with their undelivered compositions that they have no longer any deposit for, and which they might have

had an opportunity of giving to the winds. Now Vanity never presents so full a face as when it comes out in Portraiture; and hence the artist will always find that his portraits will be valued according as they rise or fall below the estimate his sitters have formed of themselves. It is here we see Vanity either nipped in the bud, or coming out in full bloom, and have been astonished at the discovery that many persons who, from an affected indifference to person, would seem as though they had never viewed themselves in the glass, have no sooner come forth from the painter's hand, than they look at their first appearance on canvas as though it were their first appearance in life. If they imagine themselves to be flattered, it steals out in gentle expressions of satisfaction, and personal acknowledgments; but if not, in the more violent ones, perhaps, of rage and disappointment, if not revenge. There requires more skill than the pencil to manage all this. A painter, who it seems understood nature better than art, having completed a lady's portrait, made an advance of a guinea or two beyond his usual price; the lady at first contended against it, but was silenced by the following ingenious reply:—"Madam," said he, "I have three charges—an ordinary charge for ordinary persons; a regular charge for regular features; but an extra charge for extra beauty."

There is also what may be termed a trapping for applause; a specious kind of Vanity by no means uncommon in persons who are always angling for compliments, but are as often caught at the wrong end of the line (the natural consequence of fishing in troubled waters), and who for their nibbling so frequently get a bite. This may be an innocent diversion, but not a very safe one in persons who would practise upon the senses of others, by pretending to mourn the absence of excellencies they are known or supposed to possess, in the vain expectation of meeting with pleasing contradictions. Thus, one of great estate talks of his little plot of ground; a wealthy man of his limited means; the scholar of his deficiencies, and so on.

It is well, however, when these declarations shall take, or that the sentiment is not echoed back again, which it sometimes is ; as when a known proficient, comparing himself with another of low attainments, said, " I wish I was as far advanced as Mr. A.!" " I wish you were!" said his friend. A lady, of conscious beauty, on the same look-out, said—" Well, I will not conceal the fact that I should like to be handsome!" " Well," said her friend, " endeavour to cultivate your mind, and make up the deficiency!" " Now, to perfect my complexion," says another, " I should like it to be just one shade darker than it is!" " Why, how dark would you have it?" was the reply ; " would you wish to look like a black?" Now, only look at me," said an old man to a young expectant, " look at the situation as I have advanced myself to ; although, at the same time, I never had no education!" " So I perceive, sir!" said the junior. Besides innumerable instances of persons who have been denied the pleasure of being false to themselves.

A vain man, if he is poor, must get his provender where he can ; for those who feed Vanity will be paid in specie and not in kind : but there is a fine field open for a vain rich man to graze in, where he will find his pasture not only prepared, but he will be treated with all the external respect of a golden calf. Such characters, if they are closed to every other appeal, they open a door to flattery—a most expensive guest, which costs them as much to entertain as would support a wife and seven children. A vain gentleman, who kept his friends together by choice wit, or rather by choice wines (as those who were not able to *take* his jokes were not allowed to *take* anything else), had one most devoted admirer, who could hold his humour in anticipation as well as enjoyment : this fellow would frequently advance the gentleman a good laugh before his joke, and indulge him with a roar of laughter after it ; and, to shew his further aptitude *to take*, concluded the farce by making his exit with a large sum of borrowed money. Still these vain persons are at once the dupes and darlings of the



world : they find it so flexible and accommodating that it can fall in with their tempers when they can scarcely bear their own : they are pleased to find people see things so much after their own fashion ; like Polonius, who could see, under one form, a cloud in the shape of a camel, a weazel, and a whale ! This will last as long as they have any money to lend or entertainments to make ; and the devoted admiration they receive from this sort of acquaintances will be sufficient to balance against their free and easy friendships.

There is too a kind of out-door Vanity, where persons of an inferior condition, feeling they can get such concessions to their consequence abroad, which they could never expect at home, are able to play off their impertinencies without the risk of discovery ; but street supplicants understand these characters to a charm, and give a sharp look-out upon this kind of quality ; they see them in passing just as they wish to be seen, and adapt their titles to their several pretensions, with all the precision of an experienced physiognomist. Hence the obsequious addresses of " My young 'squire "— " My noble commander "— " My worthy Christian "— " Bless your ladyship "— " Please your honour," &c., &c. The sagacious trader knows how to turn this quality to good account ; for he finds, if he cannot get rid of an old stock, it is only to bring it to Vanity Fair. Fancy concerns could not be conveniently carried on without it ; many an odious colour and awkward misfit have been flattered away, by assuring the wearer that person is independent of colours and everything else ; and that little deviations are very immaterial to those who rather reflect beauty than receive it. The first trying on of a lady's dress will frequently illustrate this, where the dressmaker pays the lady's maid for exclamations, while the lady is paying for both. But there are other ways of merchandizing with this quality, as would appear in the instance of one who knew how to avail himself of the weakness and credulity of domestic Vanity. A lady who had a handsome house and extensive garden, piqued herself upon nothing so.

much as the image of a lion, which she had so sequestered in one of the meandering walks as to command a position and defend the pathway. Observe,—no friend was welcome that did not commend her taste, and think it *alarmingly natural*. A young artist having been introduced to the lady patroness, was privately admonished, at the same time, by the friend and well-wisher through whom he got access, that the lady, in order to prove his taste by her own, would lead him (as though inadvertently) to a spot, so contrived, that he should come suddenly upon the lion; and if he wished to secure the lady's favour, he must not forget to be startled at it. The lady accordingly conducted him through all the turnings and windings, watching him with the utmost anxiety till he came to the avenue of surprise, when, at sight of the terrible object, he gave a most surprising leap from the pathway into the very centre of a choice bed of tulips, which was attended with a destructive loss that nothing could atone for but the gentleman's fright, and nothing could reconcile but the lady's Vanity. All this was soon got over; she almost felt under obligations for the accident, which she considered rather a tribute to her taste than a tax upon it, and paid the gentleman the most undivided attention at the dinner table, who declared he was never so well *entertained* in all his life.

Vanity may truly be said to be "*supported by voluntary contributions*"—a very precarious existence it would appear! still it lives on; and those who are vain enough to suppose there are natures entirely free from this infirmity need not travel out of their own to find it. Such is the breath of fame, that there really seems no breathing without it; and those who are not content to march through life without making a noise, must either become their own trumpeters, or be obliged to "pay the piper."

There are two principles or affections of the mind which differ less in their nature than their offices—Self-Love and Self-Esteem. The former has regard to the comfort or convenience of the inner man, while the province of the latter is

to defend his outworks. Thus, to favour his repose, Self-Love whispers to him that he has no Vanity; but Self-Esteem assures him that he has; for the many attacks made from without upon this obtrusive quality puts it to the proof, and determines him upon the defence of his real pretensions or imaginary possessions. Where is the person that does not prefer the most vulgar abuse to a respectful silence? and what could be more provoking to the poor author who, after asking what the learned world said of his work, was told that “the learned world said nothing?” Now nothing seems worse than this condition of mortified Vanity; but next to nothing comes that neutrality of being which would make a man almost ashamed of his own existence, in instances where persons are spoken of (if spoken of at all) in negatives; as—Captain A. was neither remarkable for courage, nor the want of it; that nothing was known of Mr. B. beyond his voice and appearance; that Mr. C. was remarkable for nothing but having had the *tic-doloureux*; or, of another, that there was nought remarkable in his pursuits but going through the world in shoes and boots! So it is that the good and bad are in the habit of speaking of the indifferent! Whatever other qualities may forsake a man, his Vanity never! Even those who have lost their reputation in one place, will get it up in another; they have their portable qualities, which they carry into every new connection as soon as they are exhausted in the old; and those who have suffered their morality to go to rags in their own families will always keep a new suit of behaviour in which to appear in public, and are just those who verify the truth of the old proverb—“A saint abroad and a devil at home!”

Instances of exuberant Vanity are to be found among the number of those of whom it is so unhappily said, “they are never to be depended upon:” this applies especially to patronizing Vanity, where persons will induce hopes that can never be realized, and risk the future exposure of their insufficiency, only for the sake of getting a place *pro tempore* in your esteem; such as are the promises of some *great men*,

as they are *called*, which we may believe in as much as in "voices in the air."

This infirmity of our nature has some moral uses. The love of a good name has been the means of preserving the reputation entire where there has been no principle to sustain it. It is equally certain that as many bad actions have been prevented from the fear of shame as good ones have been promoted by the love of fame; and therefore it is we are indebted to this presiding quality for keeping down a mass of evil which no laws, either human or divine, have ever been able to effect. What is wanting in reputation is invariably made up in the love of it, and husbanded the more for having so little to spare, or lest the little they possess should be brought into question: neither are we aware to what extent we are obliged by this quality for our domestic peace, in suppressing the outbreaks of many concealed bad tempers which could not be openly and reputably indulged in, and thereby constraining the parties to keep their ill-humour to themselves. For the opposite reason, the vain love of reputation is not so powerful in the more deserving; the best moral characters are the least affected by unmerited reproach, while the truly religious are so far from being surprised at their being still more severely dealt with, as to make it even a part of their calculation.

Whatever may be generally insisted upon as to the universality of this passion, and of its being a question of degrees, it must be confessed that there are certain *individual* acts of the mind which are totally uninfluenced by it; as in those particular instances where persons of more than ordinary sensibilities, in the secret exercise of their charities, seem almost ashamed of their own feelings, and appear as though they were rather relieving themselves than others; or in those still more retiring cases of the equally kind and disinterested, who have shewn, by their anonymous subscriptions to benevolent purposes, they could have had no other motive than the private one of doing good. Nevertheless, good names and

good intentions may always be allowed to go forth together, since they connect with the gratification of a private act the influence of public example. There can be no more reason for withholding the signature from the supply than for entertaining one's friends in another name, so long as the duties of friendship are discharged without ostentation or reserve, and hospitality and Vanity shall not be made to mean the same thing. These, and many other virtues, should be distinctly regarded as purely incidental to our natures, without affecting the question at large, or disturbing a rule which admits of no exceptions. As to the by-gone subjects of posthumous Vanity, it would be very impolitic, if not unjust, to reflect upon them, since it would be a pity indeed that so many thousands, having had no living uses, should ever be deprived of their dead ones—the last and only account they are ever likely to be turned to, whether it be in the employment they give the undertaker, the mason, or sculptor, or in their bequest to those who are often willing, and much oftener pleased, to leave them in the quiet enjoyment of their last honours, their painted effigies, their gilt letters, and marble monuments.

BEAUTY.

## ABSTRACT, EXPRESSIVE, AND INTELLECTUAL BEAUTY.

All constructed upon one form of face, which, in order to be better understood, is drawn, as much as possible, after the fashion of the Grecian model.

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### ABSTRACT BEAUTY.

In Abstract Beauty, where Intellect or Expression is wanting, an indefinite something is wanting, which is supplied by the other two.

Generally attended by a weakness in the neighbourhood of each feature, leaving each (if separately explained) unsupported and alone to make its own impression, giving the whole a look for which there seems to be no better term than that of—“*a pleasing void.*”

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### BEAUTY, WITH EXPRESSION.

Based upon the same outline, but all the features receiving contributions from their adjuncts, the surrounding muscles.

The outline of the eyelid more distinctly marked, to keep the eye in balance, and more in its right place or keeping.

The nose, with the same kind of muscular attendance, and not standing alone, as in Abstract Beauty. The mouth participating in this, with more determined forms. The whole gathering strength from the pleasing combination.

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### BEAUTY, WITH EXPRESSION AND INTELLECT.

The same accompaniments and auxiliaries as in Expressive Beauty. The upper eyelids still larger, and inclined to droop, as though more thoughtful and contemplative.

The same feeling conveyed through every feature; the undulating line of the mouth especially sympathizing with them; possessing more fixedness and decision of character, and giving the expression of the face its full meaning and intention.

The forehead inclined to be elevated; and the general outline of the whole not to be regarded as a deviation from the lines of Abstract Beauty, but rather (as though by an effort of the mind) more fully developed, and expanding, in the same proportion, by a greater power of Intellect.



*Beauty*  
*with Expression & Intellect.*



*Beauty*  
*with Expression.*



*Beauty.*





PLAINNESS.

## PLAINNESS.

Instead of the arched eyebrows, the straight and contracted: for the full eye not unfrequently represented by the small, grey, with smaller pupil: the lids weak and indistinct.

Seldom or ever accompanied by a straight nose: in this instance, irregular, large at bottom, and narrow and contracted at top.

The long upper lip, as opposed to the short: instead of the undulating line which separates the lips, remarkably straight, and tending to a point at the extremes; the muscles surrounding the mouth elongating with it.

The general form of the face inclined to the square, in distinction from the oval.

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## PLAINNESS, WITH EXPRESSION.

General forms, as in the figure of Plainness; the individuality approaching somewhat nearer to beauty.

Larger and more expressive balls to the eyes: more determined lids: the straightness of the eyebrows rather interrupted than arched.

Each feature undergoing a modification of the lines, and supplied by the particular additions alluded to, which increase the expression and determine the character of the face in its different stages.

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## PLAINNESS, WITH EXPRESSION AND INTELLECT.

Considered probably in its intellectual advancement as the connecting link between Plainness with Expression and Intellect, and Beauty without either.

The general form of the face losing still more of its irregularity: the forehead rather higher; the lower part of the face proportionably refined, and partaking more of the nature and character of Beauty.

The eyelids, as in this last stage of improvement, more full and determined, by an increase of the muscular attendance alluded to: the rest of the features equally balanced and sustained: the whole expression gathering strength by union and compact.

Still making a stronger effort, as it were, to approach the line of Beauty.



*Flaunnefs*

*with Expression & Intellect*



*Flaunnefs.*

*with Expression.*

London: W Tweedie, 1863.



*Flaunnefs.*



## PERSONAL AND RELATIVE BEAUTY.

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It has been a commonly-received notion, that our ideas of Beauty are vague and undefined,—different in different minds, and diversified by time and place: it will be the endeavour, therefore, to show, on the contrary, that Beauty is subject to the most definite and unerring rules; and so to inquire into the nature and cause of the spontaneous delight it affords, as shall not only tend to remove all mistakes about it, but assist in establishing its principles. We might as well doubt of the existence of Beauty itself, as to consider it irrespectively of the rules which confirm it; since this would be making an exception in this case which was never admitted in any other, and thereby supposing an effect without a cause. In speaking of Beauty in the abstract of the term, we must not confine our ideas to any particular class of objects, but suppose it to be the perfection of each class: thus (as it has been justly observed), “we speak as appropriately when we speak of a beautiful child as of a beautiful woman,—of a beautiful cottage as of a beautiful palace,—of a beautiful red as of a beautiful white rose:” and so of everything else superlatively after its kind.

As linear or geometrical Beauty comes so expressly within the rules of art, it should be shewn that its principles are first laid down in the general design of Nature, and from which we are too frequently diverted by being directed to the finest examples of antiquity, where the question of Beauty is so far settled between the Grecian models of old and the living models of the present day, that a lady cannot receive a more

flattering compliment than to be told she has a regular Grecian face: by this we are supposed to understand—a round, unobtrusive forehead, arched eyebrows, large eyes, straight nose, full and undulating mouth, round chin, and oval face. These are the facial characteristics of Beauty which prevail in Greece, even to this day; and that European taste which is so in accordance with it, may arise more out of a native approximation to the supposed test, than from any predilection it has received in its favour. Few persons make more mistakes about Beauty than those who are instructed to look out of our own country for it: Grecian authorities should, therefore, be looked upon with caution as well as respect, as it is not the intention to detract from their admitted excellence, but rather to detach from their devoted admirers some of those prejudices which arise out of this species of idolatry. It must have been observed that they are marked with this unvarying peculiarity—one continued straight line from the top of the forehead to the bottom of the nose, without that undulating medium which so expressively separates between the two; forming them into one, without any sensible advantage to either, as the nose gains no additional beauty, nor has the forehead any accession of intellect by this classical arrangement. These straight lines, which are supposed by some to denote simplicity, and by others the affectation of it, have been carried into their draperies in a manner that has been so much admired, and so stiffly imitated, as to make the propriety of it a questionable point, even with artists themselves. HOGARTH, in his "*Analysis of Beauty*," contends roundly against the straight line, to which he opposes the serpentine, and, with his usual continuity, exhibits it on his palette, at one end of his portrait, and his favourite pug dog on the other, who is dwelling upon it with a dumb intelligence which seems to say, "I believe my master is right, notwithstanding; and whatever mistakes *men* may make about the Line of Beauty, I am certain *I* can perfectly understand it."

To show to what extent this prejudice may be carried, is simply to be referred to the Elgin Marbles, for some of the most admired but incomplete examples of this order of excellence. Beautiful as they undoubtedly are, they cannot be *perfectly so*, as the eye is expected to judge of the whole by parts, and to dwell upon interesting fragments, beauteous fractures, headless trunks, and harmless bodies, where there is scarcely a figure without some deficiency, and some where everything is wanting. It is in such a collection the spectator must understand he is to be as much astonished as the beauty he misses as at that which he finds; and this is, perhaps, what may be called "*the Pleasures of Imagination*;" for what cannot fall out with his taste, may yet fall in with his conceit, and as every one has the liberty of filling up the loss in his own way, it may partly account for why they give such general satisfaction. We may cease to wonder at the prepossession of the common eye, since artists themselves are kept in such a state of mental dependence upon Grecian models, as to be taught from their earliest practice they are *ever* to be imitated, and *never* to be surpassed; and thus, losing all confidence in their natural abilities, they commence a course of imitation which frequently ends in a total want of design, not in the least aware by such an exhausting process what a capital they are sinking, and that, too, for a miserable rate of interest, should they even get any returns at all. It is Necessity, that "Mother of Invention," especially in art, which drives the labouring student into the storehouse of Nature to satisfy his imaginary wants, and gives an impetus to his creative faculties, if such they may be called,—faculties that are co-extensive with the objects presented for imitation; which increase and multiply with the means of observation, and are attended with fresh facilities in proportion to every new accession to this kind of wealth. But, apart from every other consideration, and conceding to Grecian forms their undoubted excellence, it is by taking the mean between these and those of our handsome countrywomen, we find in the sculptured example of each a



positive and impressive beauty, although contending against Nature, with all the lifeless disadvantage of want of colour. When poets and orators would give us the highest idea of Beauty, they invariably refer us to the statuary: this may be because we have no pictorial Beauty descending to us that corresponds with our sculptured ideas of it, unless we take a few of Raphael's divinities upon credit; as some of the Italian, and nearly all of the Flemish school, furnish us with little better notions of Beauty than may be found at our fish-markets and flower-stands.

In order to find the right standard of Beauty, we must come to the right place, and look for it amongst the most refined of the European states; for, if we consult the notions of different nations about it, there will be no infallible way of telling which is right: for instance,—on the coast of Guinea, thick lips, flat noses, and tawny complexions, are reckoned beauties; in China, a lady's foot should not be large enough to walk upon; the North American savages board their children's heads to squeeze them into square dimensions; and a thousand other contrivances which could get no countenance from the civilized world, but in the approaches it makes to them by the confinement of small shoes, and the refined distortion of tight and modish lacing, We cannot, therefore, revert to foreign Beauty without feeling it is a pity to go so far out of the way for reasons that might be found at home.

In endeavouring to trace this quality, in its refinement, to its natural source, a living illustration may be sufficient to show how far nature will prevail over the prejudices of art; for it must have been observed, that when a female of transcendent beauty shall enter an assembly, all eyes will be fixed upon her, and she becomes at once a beauty by consent. Now, if this acknowledged excellence may be reduced to rule, what is it we perceive but a compound or collection of what we admire in all united to one in particular? in other words, it consists in the presence of generalities, or, which is the same thing, the absence of peculiarities; making it a paradox but no con-

tradition to say, that nothing is ordinary that is in the ordinary way.

A great authority tells us, however, that if a person born blind were suddenly to receive his sight, and the first objects he beheld were two females, the one of the greatest Beauty, and the other as greatly in want of it, he would be at a loss to know whether he should give the preference to Beauty or Deformity. This is just supposing that a taste for Beauty is not natural, but acquired, and that such a growing attachment to Beauty would follow in the course of years as to give Cupid his greatest reputation among old men and women. In all such calamitous cases the mind's eye is the more busily at work in the absence of the natural one, and acquires a feeling and self-consciousness of form, such as those who have never been deprived of that faculty can scarcely conceive. First appearances to such persons would be more astonishing than unanticipated; and it would be with sight as it would be with sound—they would have a natural sympathy with either, the moment one should break upon the eye or the other burst upon the ear. It is certain the sensibilities cannot get in advance of the perceptions, but that they follow them as rapidly as light; and that we are more instantaneously struck with the sight of Beauty than with any other object is a point as little in dispute. It would seem, then, to require no maturity to come to the full meaning of the word *Beauty*. But, even admitting it to be a matter of preference or native taste, still it does not alter the determined position that beauty is subject to rule, inasmuch as there must be a rule for everything. This fact may be maintained by the consideration that we are primarily and insensibly operated upon by feelings and sensations which we are left afterwards to account for; and that, whatever elements this irresistible quality, Beauty, may have in itself, its principles will be found very much out of it. This two-fold question of sight and sense was very briefly and erroneously disposed of by a Greek philosopher, who, being asked, "What was Beauty?" answered, "This is the question of a blind man." Though, really, if we

notice the uses which some persons make of their eyes after they have got them, and the optical deceptions they allow to pass before them, we need not wonder at the conclusive statement, that Beauty is—*Beauty!*

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### IDEAL BEAUTY.

IN reference to Ideal Beauty, and the many ideal notions that may be entertained about it, it is difficult to accept of it otherwise than as a term of distinction; inasmuch as it not only supposes the perfection of *every* class, but the most perfect union and disposition of all that is beautiful in *each* class. Those inspired geniuses, therefore, who may have failed in their representations of Ideal Beauty have been wonderfully successful in producing Ideal Deformity. Among the few candidates for this disorderly kind of fame was a gentleman who turned his attention to the painting of such *ex-terraneous* characters as should have procured him an appointment to the black master of arts, which might have helped off his performances, that were as full of witchery and nonsense as the figures upon a magic lanthorn. This original could not be persuaded of the fact, that “there is nothing new under the sun;” and, to prove there was, would endeavour to give birth to animals that never had existence, in order to treat Nature with something out of her own way. And what were his unique attempts, after all, but mere pilferings from Nature rather than departures from it, in the bringing together different parts and fragments of other animals to the malformation of one incongruous whole? From such vagaries we may learn, that we are tied down to facts as well as limited to fancy, and are not allowed, for variety’s sake, to give one creature the form of an animal, to another the form of a vegetable, or, to a third, such a shapeless one as is not to be found in the three kingdoms. It is at the peril of the imitative art to violate the laws of

unity which are preserved in all the varieties of nature. Even in comparative anatomy we observe the same consistency ; for animals that are not constructed alike are constituted much after the same manner. As an instance : the general form of a man is very unlike that of a fish, yet his backbone is very like that of a herring ; he breathes in a different element, it is true, but much after the same manner ; and when it is said of him, " he drinks like a fish," it may be too often added, but not of the same liquor.

Elevated as our ideas may be concerning Ideal Beauty, and of its being more easily conceived than described, it will still be found to have its origin in Nature, however much its end may appear to be out of it. It is here the artist is so frequently in error who supposes it to be that sublimated Beauty which he affects to draw from a celestial source, without being aware that the materials belong to a world of his own, and to which he is as often brought down by the very means he takes to aspire above it. In our highest flights of fancy we cannot escape out of the region of probabilities. Invention is but another name for discovery ; and there is nothing we can conceive or imagine that has not its origin in something which we *may, might, or must* have seen. Thus, in our supernatural attempts by Babel-strides to reach the unknown world, confusion waits upon every step, and convinces us, at length, that even our imaginary desires are as much anticipated as our real wants are provided for, and are all confined within the limits of our own allotted atmosphere. We are told that angels have wings, and they are accordingly represented with them ; but we could form no conception what things they were if we had never seen a bird. But stretch the imagination to anything else as yet unseen, and conceive, if you can, of any creature which shall be totally different from anything you may have observed in Nature. Or suppose (for a moment only) that your ingenuity has conjured up one to your mind, and at odds with the rest, can you trouble your imagination for another that shall differ as much from that you may have fancied as a horse from an

oyster, or a tiger from a tomtit? Most animals have heads and tails; some have no legs, because they have no uses for them; and whatever they are furnished with belong distinctly to their own class, while all their peculiarities and diversities of form are arranged under the same head and partake of the same character. Eyes, noses, and mouths are common to all creatures—men have them, and so have owls; but who cannot perceive the difference between them?—excepting in cases where they are judicially condemned to wear wigs. There are not two species which resemble each other so little as to be found out of their class, nor are there any two to be found which do not distinguish themselves from each other in their own class; so that we never break in upon the uniformity of Nature without being presented with something past finding out. By the way, it is only to extend our observations beyond what is presented to us in this intelligent order of things to discover that the same combinations and balancings are to be found in inanimate matter as in organized existence, and may be judged of by analogy even where they cannot be brought into comparison. It is in vain to search for hidden treasure in mines which are accessible to all; and as that which is the most useful happens to be the readiest within our reach, so that is the most simple and beautiful with which we are most familiar. It might be profitable, therefore, to remind such as would not only attempt the perfection of Beauty but even the beauty of perfection, that it is possible for them to refine upon Nature as many do upon sentiment, till neither have any meaning left; and instead of exalting the subject, are either raising it above the comprehension, or sinking it below their own dimensions.

From hence it may be inferred that the beau-ideal consists in a happy selection of the best of what Nature dispenses around us; for Nature is very sparing of her perfections, and it is only by availing ourselves of her fairest inequalities, and drawing these scattered fragments into a complete union, that we can arise from an imperfect imitative to a perfect Ideal

Beauty. Conceding, then, that the utmost we can conceive of Ideal Beauty is, that it is the aggregate of all that excellence which has been beneficently distributed amongst every individual order of being, it must be evident, from the very nature of things, that there can be nothing unearthly about it, only that it should be represented after such a manner as shall cause us to think so.

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### COMPARATIVE BEAUTY.

COMPARATIVE Beauty does not consist in comparing one beauty or class of beauty with another, but is rather marked in its approaches *to*, or deviations *from*, the proper standard; and is, therefore, only to be comprehended in its different bearings, or as a question of degrees. This may be illustrated by imagining a separating line between a chain of heads reaching from the lowest stage of deformity to the highest point of beauty. In proportion as Nature shall pass the intermediate line and rise above it, we are supposed to trace it upward towards perfection; while its comparative situation below the line will determine its degrees downwards by which its deformity may be compared. Now such as can look out on the right side of the line are, providentially, the mass, and are interested in all its comparative states; while those whose fastidious tastes are only to be met with at the fairest extreme, and can scarcely find anything worth looking at between the poles, are only fit to converse with their own models, and bless themselves with the beau-ideal, whenever they can catch a glimpse of it in the glass. Comparatively speaking, persons pretty well understand that term of degraded Beauty called the "passable;" but very few like to be passed off in that way, although there are not many of the "passable," so called, who have not some redeeming feature, while not a few who flatter themselves they are the *impassable* will be found without

some defect. Considerable beauty may be rendered inconsiderable by one obtrusive feature; while an ordinary face may be surmounted or set off by one of such peculiar excellence as shall lend a sweetness to all the rest, or make you insensible to its deficiencies. A pair of fine eyes will be capable of all this: while a large nose over an otherwise handsome face may so prevail over the prettiest companionship as to throw the whole out of countenance. A fine pair of eyes may answer the double purpose of looking at and looking through: a good set of teeth may have more uses than in mastication, contributing greatly to sweetness of temper, by keeping the owner on laughing terms with everybody: the display of these has been known to keep an ill-tempered person in humour for hours together, when nothing else in nature could make him so: nay, these beautiful enamels will give a sort of interest to invective, by tempting some females to scold with open mouth, to show us that the "*Belle Sauvage*" is to be found at other places besides Ludgate Hill.

Persons may have good general proportions and bad individual forms, or they may have bad general proportions and good individual forms; the former of these surprise you with an altogether appearance, while the latter contrive to break upon you in fragments—it may be with a well-turned ankle, slender waist, little hand, round elbow, raven hair, alabaster neck, ivory forehead, grecian nose, bow-and-arrow mouth, or dimpled cheek, either of which are to be taken separately, although they are never to be seen together. Thus it is they so often come individually out with such flattering effect, when we hear it exclaimed—"What a pretty foot for dancing! What an exquisite hand and arm for the piano-forte! What a sweet figure for the harp!" and so forth. These little matters are sometimes set to music; for Shakspeare speaks of a lover writing sonnets "to his mistress' eyebrows," without bestowing a single epithet on the orbs below.

In trying the general proportions, we take up a term in

familiar use, that "the figure should divide well." The standard height of the sexes has been fixed by the Venus and the Apollo; from whence it may be generally observed that those who exceed the height of the statues will have the extra length in the legs, and those who fall below it will have the deficiency in the shortness of them. As a ridiculous instance of this, Mr. Barrymore, the tragedian, was upwards of six feet high, and his friend Mr. Smith very much under five feet: when meeting at the same convivial board, they were accustomed to sit side by side, and appeared while thus sitting like two gentlemen of equal size and consequence; when it was necessary to rise in respect, as in drinking the King's health, which they would both spontaneously do, little Mr. Smith, contrary to all order, would appear to keep his seat, while Barrymore would spring up like a spectre from the trap-door of the stage: this circumstance placed the two gentlemen in a serious predicament, as it was said of each of them, that the one ought never to get up, and the other ought never to sit down! There is an opposite case, which is still more strange, but not less true. Two persons shall be of the same height, and yet one shall be considered much taller than the other; this may be the reason why statues are often described as not being so many feet, but so many *heads* high; the size of the head in either will generally govern the rest of the body, and the two subjects will be distinguished less by height than by tall or short proportions: upon the same principle, short or long faces command short or long limbs, and it may be comparatively said of each of them—they may be fair specimens of elegance and plumpness, of grace, or of good condition. It is no contradiction to assert that a long and short face may be lineally of the same length. To unravel this, take two profiles of each; let the projecting and undulating lines be traced as in a map; then let each be elongated so as to form two straight lines, and they will be found to measure the same. The fact is, that the lines of a short face will make up in projection what they lose in length, and the lines of a long



face will make up in length what they lose in projection. In like manner a short upper lip will not shorten the lower part of the face, as the deficiency may be made up by a larger space of chin; the same may apply to a high forehead, to which some one or other of the features will yield the necessary room, that the uniform length may be preserved. There is, at least, Comparative Beauty where there is consistency: it does not therefore follow that, because oval faces are beautiful, none but such can be so: a round face may be very pleasing when it has what it is expected to have—that is, its concomitants. This order of Beauty is generally kept up by shortish features; possibly with a slight inclination of the nose upwards; full and open expression; ruby lips, and cherry cheeks; in short, with all the animating et-cæteras of a pretty *chub*. When we look at such an arrangement we can scarcely wish it were otherwise; for example,—transfer these short graces to a long face, and they would look unpleasant, because out of place; while, in reverse, the longer features transferred to a short face would look worse, for the same reasons. To say that long features could be placed upon a short face would be a mistake in terms; there would be no room for them: or, if short features were as contrarily placed, the effect would be to leave a waste of forehead, cheek, and chin, as ridiculous as rare. It is only where the economy of the face and features are disturbed, that they no longer come within the range of Beauty, and may be denominated *plain*. It follows, beyond this, that individual features should so partake of their own nature and character as to admit of no comparison out of themselves; for when, unfortunately, they may be compared to inferior things, vulgar expressions have been given to ideas which the refined mind is unwilling to entertain; such, probably, as—“He has eyes like whittings,” “mouth like a carp,” “chin like the drop of a lemon,” &c. Among other terms of Beauty in familiar use we hear of “the fine open chest,” “the fine bend in the back,” and “the fine fall in the shoulders:” the first of these elegancies may be

acquired by carriage and deportment, but how the head should be fitted on the shoulders is no such work of art; this "fall in the shoulder," so *miscalled*, arises from a fulness of muscle which anatomists call the *trapezius*, the line of which, by taking a fine sloping direction on each side of the neck, relieves the long line of a too long neck, and adds grace to one of a moderate length; and it is from a scantiness of this muscle we get the vulgar idea of square shoulders.

The general form and outline of all faces, especially as they are seen in profile, are of three orders—the straight, the convex, and the concave. The straight face is considered the handsomest, and may be known by admitting a straight line being drawn from the top of the forehead to the bottom of the chin without intersecting more than a portion of the nose and a very small part of the upper lip. A line in like manner drawn down a convex face, from the top of the forehead to the lower part of the chin, would intersect all the features, leaving the forehead and chin behind, and throwing the nose forward to all appearance beyond its natural extremity. A line drawn down the concave face, from the top of the forehead to the bottom of the chin, would seem to shut in the features and nearly escape them all. The convex and concave face may be singularly described by the features of them being oppositely drawn upon the inside and outside of a crescent; or, as it may be whimsically observed, as the features of the concave face are frequently drawn within a crescent, to represent the moon in the first quarter—or, in reverse, as the convex face may be supposed to be drawn on the outer edge of the crescent. The following remark upon the convex and concave face may be especially noticed here, as comprehending a rule without an exception. Convex faces, though perhaps the least agreeable of the two, have this ulterior advantage, that they retain a youthful appearance beyond the natural periods, and are found by observation and experience to last much longer than the concave or straight. Concave faces, on the contrary, which give young persons somewhat of an old-fashioned appearance,

but frequently, withal, a something which is very interesting, from the opposite cause, and most unfortunately bring the face too soon to its maturity. Of the numbers who have so wonderfully *gone off*, as it is termed, we may include all those whose faces have been fashioned after this concave manner.

There is one aspect of Nature quite perplexing: in instances where it must have been observed that when Nature seems just to have approached the line of beauty, how very shy she is of the mark! Who has not observed that two persons may appear together of the same class of face and form of feature, and yet an undoubted preference shall be given to one without being able to discover in what the difference consists? To account for this it should be known that there are cases in which a great variation in some points will not affect the looks so much as a slight variation in others: the discrepancy may lie in the last place we should think of looking for it; some little trespass may have been committed in the neighbourhood of the eyes, nose, or mouth, the most sacred to expression; these are the minor points of major importance, which have reference to such hair's-breadth deviations or additions as make a more sensible difference in the appearance of an individual than an inch or two in the general height. Now, as it is almost as difficult to find out the place where the disturbance lies as to give a reason for it when discovered, the fact would seem to be left exclusively for the development of true and tasteful art. And here, again, a practical distinction is necessary to be made between two persons of equal scientific knowledge but different perceptibilities; for example, let each attempt to draw the figure, and it may serve to show how possible it is for the most correct of the two to present you with the most inferior outline; the one shall draw it mechanically, the other feelingly; the one shall give you its character, the other its expression; in other words, the one shall be anatomically, the other naturally, correct. Whatever may be the labour and pains bestowed

upon the subject, it must be so felt before it is imitated that the practice shall become as much an affair of the head as the hand, and thus furnish the only ocular proof of that expression which could be in no other way *expressed*. Or, again, if looked at in reference to the common process of *tracing*, where the original is seen through a transparent medium, and the copy would seem to lie within the compass of a pair of eyes and hands, let the same experiment be made by two persons of the same executive skill; but, if unequal in taste, it will be seen to what an extent they will make the difference between the mere points and the intention; between the spirit and meaning of the subject and that which has no other distinction than that of being mechanically correct; the lines of one only appearing to be in perfect drawing, while the lines of neither shall be out of place. Or, as a more familiar illustration, were two scientific persons to sit down to an instrument with equal mechanical powers, but differing, as aforesaid, in taste, the same line might be drawn between the understanding and the ear; although they may strike the same notes and in the same order, the one will give the feeling of the air, the other the notes only which should produce it; the one will enter into the *mind* of the composer, while the other will entertain you with what you have *no mind* to hear: they shall also be strictly in time; but how either may turn that time to account will serve to mark the difference between the use one makes of his time and the manner in which the other throws his time away!

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### ARTIFICIAL BEAUTY.

To speak of Artificial Beauty, we have little more to do with it than to dislodge it from the Real, and to leave its subjects with one word of advice—that if they are ever in

*deshabille* they should take care never to be caught in it. We may as easily dispose of the Capricious Beauty (though not exactly after the same manner), which is finished off with wiles and smiles. The Arch-looking Beauty, with which persons are so vastly taken, or rather *taken in*; and the Assumptive Beauty, remarkable for putting on that which does not naturally belong to it; and all this, perhaps, from being within hearing of a parcel of sanctioned absurdities, such as, "a negligent and careless air," "a scornful look," "a disdainful smile," or "a pretty pout." Every town or village has its beauty to boast, who is supposed to embellish the neighbourhood to which she belongs. The court has its "reigning beauty," the city its "belle," and the country its "blossom;" nor is there a family which has not what is called "the flower of the flock." A lady patroness who was endowed with seven small children, which looked to every other eye like so many young griffins, very unexpectedly (though naturally) asked an artist which he thought was the handsomest? The reply was, "Really, Madam, it is impossible for any one to say:" this was most flatteringly taken by the lady, and, fortunately for the gentleman, in the way it was not intended. Reported beauties, with few exceptions, are only so many living illustrations of popular mistakes, and will be found, upon inquiry, to consist in little more than growth, carriage, complexion, or anything else that may speak in the absence of expression, which makes the first impression on the sight, and the last upon the senses. Some reported beauties have gained their admiration at the cost of the public, and some at the cost of life. The reputed beauty of Mrs. Senior, commonly called "the handsome widow," was the occasion of her advancement in life; while the pretty Miss Verrie was *stared* to death! These visible advantages, and their different results, were left with little more than the casual remark, that what put the widow in such easy circumstances happened to be a sad circumstance for the poor girl. Of Self-conscious beauties (for the comfort and joy of so great

a portion of society) their numbers are not a few; they are aware that the world has a very heavy hand at panegyric, and makes such little concessions to beauty, that if they did not find some satisfaction in themselves they would find very little out of them. Persuade these persons they have no beauty, if you can; for the mirror dare not always take that liberty without resentment, and it is well when both the glass and the personal reputation are preserved entire. Where, however, the *natural reflection* may be really such as to create disturbance, the *moral reflection* might succeed in teaching them, that, instead of being *exasperated* with their looks, they should rather endeavour to repair them by the cultivation of those habits upon which they so greatly depend. Persons who are really beautiful are seldom in want of admirers, and settle down very familiarly under the information they receive about it. Happy conceits are generally to be found among those who are neither remarkable for beauty nor the want of it; their beauty being so equivocal as to find it necessary to decide for themselves, they come to the most pleasing conclusions, and put themselves under greater obligations to Nature than she at all requires of them. But there are some persons who, although as far removed from beauty as the equator from the poles, have yet been endowed with such an immoderate share of self-conceit, as absolutely to have grown bold in deformity. There is little doubt but that these have been the victims of early flattery; such, probably, as were known by the name of the "mother's darling," or the "father's own boy," and have outgrown every thing but their praises. Whatever of beauty they may have lost, they still preserve the reputation of having once possessed it, and can never be made sensible of their frightful departure from it, while they have any recollection left of having been called "*angels*." A gentleman of this all-sufficient character, who used to say more fine things of his personal appearance than was ever said of any man beside, was in the habit of talking of himself after this fashion,—that were he disposed to a matrimonial engagement he verily believed he might have

the choice of any lady in the land. What rendered his blissful ignorance in this particular the more surprising was, that, in other respects, he was neither wanting in sense nor accomplishments, possessed considerable musical talent, and more than once was known to treat the church and congregation with a voluntary on the organ; after this favour he would usually confer another—the popping of his head from behind the green curtain which concealed him, to gratify the eye as well as the ear, and give the last finish to his personal performance. As it happens that whatever is wanting in the pictorial history of such individuals is sure to be mischievously supplied, it was reported that at one of these exhibitions nothing could possess the timid part of the congregation, but that a lion had got into the organ-loft, till out came an arm, a coat-sleeve, and a snuff-box to contradict their fears, by convincing them that such articles could never belong to that animal. Sometimes an innocent but aggravating mistake steps in opportunely to correct the evil; as in the case of one of these gentlemen, who, on returning from a masquerade in his own proper dress, and natural face, was reminded that he had forgotten to take his mask off! There are other persons who, if they do not make such open pretensions to beauty, may yet have much that is hidden under the mask of conceit: this may be partly discovered by certain individual remarks which (when descanting upon Beauty), will be found to be nothing more than pickings and choosings out of their own faces: with such it not unfrequently happens, and even amongst men who might find some other way of seeking reputation, that those who chance to be of an opposite complexion will receive from the softer party the epithets “coarse,” “harsh,” or “hard;” while those whose faces may have all the ruggedness of the Saracen’s Head will, in their turn, accuse their fairer brethren of looking like *poultry*. Many persons are not sensible in their awkward attempts to reach the climax of Beauty to what a degree they sink themselves below it: and in cases where Nature appears

to have gone to its worst extent, there are those who would convince us how much further they can go ; not in the least aware, either, how much they might improve their condition by being more satisfied with it. Even the most highly favoured of Nature by endeavouring to advance upon her steps will experience a retrograde movement, which not unfrequently passes them off from natural beauty to the mere affectation, if not the extinction of it ; till at length, they become those marked and made-up characters which receive neither admiration nor toleration for their acquired defects.

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#### COMPOUND AND SUPERLATIVE BEAUTY.

*Compound Beauty* consists in uniting some of the best qualities of other natures into one ; that is, where that nature is congenial to the reception of them ; as there are some we can no more think of amalgamating than those of the hare and the tortoise. This happy union can never be effected unless a just balance is preserved : if the quality of beauty or the property of strength be unduly entrenched upon, they will abate in the same degree of their sweetness or power ; as in an ill or unequally adjusted mind the firmer qualities without some softening influences would acquire a hardness, and the tenderer ones without a sufficient controlling power might degenerate into weakness.

The highest examples of sculptured art stand out in illustration of this, and serve not only to shew where the union is compatible and complete, but that what may be beautiful separately may be monstrous conjointly. Thus, for a combination of beauty and strength, take the Gladiator and the Discobulus ; but only attempt the same by the Hercules and Apollo, and you disfigure both figures at once. This shews the necessity of keeping what is our own : dispossess the lion of his mane, and place it upon the back of the tiger, and what an idea it will give you of profit and loss ! Apart, however,



from this high order of things, it might be noticed that Nature, in ordinary, is never disorderly, but in all her peculiarities has her corresponding forms: in all our imitations, therefore, consistency must be kept up, although inconsistently consistent; for we are expected to be in agreement with ourselves, though at variance with all the world beside.

As every class of objects has its general resemblance, so every individual feature in that class must have its corresponding one. A singular illustration of this might be made, if allowed to go through a process of the mind's conceit:—take half-a-dozen persons of equal beauty and regularity of feature; then imagine they are severally dislodged, so that by a mutual exchange of feature each receives that of another in parting with his own; and the result of the experiment would be, that instead of adding variety to beauty, it might only be transforming them into so many frights.

To notice, by the way, an absurdity which bears something upon this: we may have observed that when young children make their first appearance in the world, and before they grow old enough to be pulled to pieces, they are generally put together in regular family order; the wingless cherub is regarded with peculiar interest and curiosity, and friends and relations are for making the most agreeable discoveries: there are the mother's eyes, the father's nose, the aunt's mouth, and the uncle's chin: grandfathers, grandmothers, and the whole tribe of first and second cousins, come in for their share of the flattering resemblance: they are sure to see themselves and kindred in some fashion or other, and by mutually throwing in their meed of praise receive back their own with usury, in different portions of reflected beauty. But mark the old, wary nurse, who generally takes the dissecting part, and lots it all out into half-crown pieces!

*Superlative Beauty* supposes the most perfect of each class, and gives us the only natural idea we can entertain of perfection. It is not necessary to the perfecting of Beauty to be

unconscious of it. This would seem to be the privilege rather than the property of the possessor ; for it is never till Beauty is attended with the retiring graces, and exists as something to admire rather than receive admiration, that it will ever come out with true meaning and effect : as it needs no artificial helps, so it uses none ; and so far from being lost in its own unobtrusiveness, it is the more to be seen the less it is sought for, and only shuns the light in order to shed its own.

There are, doubtless, acquired, as well as natural graces : with a view to this it may be well to observe, that Nature must first suggest what is really graceful ; and, when art has been dictated to by nature, nature in its turn may be disciplined by art. Perhaps the readiest way to this attainment will be in the getting rid of bad habits, rather than in acquiring new ; and as to natural and acquired distortion, it may be remembered that Hogarth looked very equally on such self-adjusting and incorrigible forms, when he said, that the three most graceless animals in nature were Hercules, Henry VIII., and a French dancing-master !

Beauty receives all its energies from grace, as it does its vitality from expression. There may be beauty without grace, but there can be no grace without some degree of beauty : there may be such a thing as a graceful attitude in an indifferent form, or in one at rest ; but, in the abstract of the term, there can be no grace without motion. The statues of the Apollo Belvidere and the Daughter of Niobe have given us perfect ideas of moving grace. Milton thus distinguishes it from beauty,—

“ Grace was in all her steps ; Heaven in her eye.”

and Venus has been said “ to be *guessed* at by her beauty, but *known* by her movements.

## EXPRESSION.

Now, in all our approaches to absolute Beauty, if Expression be wanting, the perfection of our nature can never be attained; for without its vital aid the most perfect symmetry will be but the mere plan or preparation of a design yet to be carried out. Expression is that which silently conveys the thoughts and intents of the heart through the medium of the senses, and may be considered the very soul of the body, as certainly as it is the index of the mind: it conveys, without the use of speech, a language which is understood by all nations and tongues, and is a pledge, in the absence of all verbal professions, of the sincerity of those intentions it may have no other way of explaining. Beauty is imperfect without expression, but expression may be perfect without Beauty. It is not positive but expressive Beauty which so often decides in the most happy matrimonial engagements; and this triumph of esteem over admiration may be called the virtue of choice; very frequently, indeed, where Expression has been consulted, the Line of Beauty has been so completely left out in the compact as to remain in the possession of those who really seem to have no uses for it.

Expressive looks are either penetrating or contemplative; they either address themselves to the senses or the sensibilities; and may be considered in three classes: the *sentimental*, the *animated*, and the *intellectual*. The *sentimental* expression is peculiar to those who look upon every object of sense (however indifferent to others) either with an undue solicitude or mournful interest: hence it is their faces always appear to wear a pleasing melancholy, while they contrive to bring the smile and the tear together, to the astonishment of those who can only laugh and weep by turns. It is upon this affectionate countenance that artists have constructed their Madonnas; the face they represent as long and oval, the peculiar feature of which is a large round upper eyelid, which

some have called "sleepy," for want of knowing better, and others have called "sepulchral," from knowing nothing about it: the other features are supposed to be in concert with this, the nose being proportionately large, and the mouth sufficiently flexible to give interest and sensibility to the whole. The *animated* expression is the facial property of those who, while the sentimentalist is getting "sermons out of stones," are for getting "good out of everything." They not only seem to have discovered the secret of making the best of life, but of letting others into it too; and as though they were capable of taking none but the best impressions, reflect, as a consequence, nothing but what is agreeable: thus it is that their influence is felt where it is not acknowledged, and they frequently are better known by the effects they produce than even the expression they convey. Many books have been written on the duty of cheerfulness, but these carry whole volumes in their faces, legible without the trouble of reading them. However lightly esteemed such may be by an ungrateful world, it cannot be aware to what an extent it is indebted to these ethereal spirits, especially in times of pressure and difficulty, if it is only for dissipating the mind for a season, and driving out "the knight of the rueful countenance," who never steps in unless to make bad worse, and lend the shades of our affairs a deeper tint; characters whose visits are always unwelcome, and never more untimely than in the best of times; for, so far from permitting you to indulge in any pleasing anticipation of the future, they will not even leave you in the quiet enjoyment of the present, without the necessary foreboding contained in their favourite couplet—

" If it's fine to-day it may rain to-morrow,  
And so let us all be unhappy together."

The *intellectual* expression gives strength to the sentimental and the animated; but if it unfortunately exists apart, we shall find it in a mind so shut up to its own considerations, as to lend the countenance a very unsocial, if not unfriendly

aspect. The intellectual look, therefore, should be regarded as the presiding rather than the prevailing one; and it is only when unitedly considered that it constitutes what is fully understood to be the powerful expression. The *innocent* expression which is so often construed into one of insipidity, requires the nicer perception of the practised eye to discover enough of good design upon its surface to make up in sweetness what it would seem to lose in strength. The *dignified* expression not being marked by any peculiarity of its own, is frequently made up, and put on as a covering to what might be offensive in haughty looks, or to lend an artificial importance to natural insignificance. When, however, it is consequent on self-respect or self-possession, it invests the subject with a quality of face which may condescend without descending, and dignify without distancing. In this latter connection it should be one of the distinguishing features of high life, and has its important uses in all official stations; in courts of judicature especially, where the countenance should so prevail over the costume, that the culprit may not feel himself more in peril from the sight of the red robe, than the less imposing one of the wearer. With an especial reference, however, to those points in which this quality may be said more definitely to consist, it should be remarked, primarily, that what union is to strength, compactness is to expression; and as it is with individuals, so it is with features, and makes that formidable difference between either as when they are taken separately or seen acting altogether. As certainly as the features are made expressly for one another, so no feature can have a single part to perform; each, therefore, should have its appropriate situation on the face, or must suffer equally from too close a connection or uninviting distance, as the slightest discrepancy in either case would be attended, in the same degree, with weakness or incongruity: for instance,—where the eyes are too wide apart, they not only lose their companionship, but from the greater angle they make with the nose, this feature would be deprived of its relative consistency, and the mouth, from

the same cause, would lose its sympathy with either; to say nothing of the disturbance it would give to the outer lines of the face. It is possible that the features, viewed separately, may have their adjuncts, and be well compacted; but as they are never looked at in succession, they would only impress us the more powerfully with their disunion. The same uniformity should be observed in adjusting the proportions of the whole-length subject, as any irregularity in these greater particulars would present us with what is rather characteristic than expressive in the figure; or, in other words, with what is rather peculiar than pleasing. This comprehensive view of the subject may be further illustrated by the art of consistent Dressing. Let the drawing or models of two female forms of equal form and beauty (the one after the ancient order, and the other after the fashion of the day) be placed at such a distance from the spectator, that the angle of the eye shall repose upon the upper part or only a fraction of each, and he will find, in the former example, that it will still take in the rest of the figure, although imperfectly; while by making the same experiment upon the latter, the outer lines of the figure will scarcely be recognized, if distinguished at all; making the expressive difference between a figure that is not to be mistaken, and one that is only left to be guessed at. The statuaries of Greece seem to have been aware of this, by so adapting their draperies to the general form of the figure as to preserve it entire; and thus the eye has been able to trace it without effort, from its highest point to its lowest extreme. From the opposite cause it may be easily imagined to what an extent a figure may suffer from a superfluity of dress or ornament, where even a tasteful individuality may be so contrarily disposed as to interrupt the general form, and divert the eye from its natural tendency to take a comprehensive view of the whole.

True as it may be that over all such arrangements the judgment should preside, or in other words, that the eye should be governed by the understanding; it nevertheless

involves a question of Taste in every department ; a quality inwrought with the very existence of Personal and Relative Beauty.

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### TASTE.

THIS quality, which is erroneously supposed to be self-originated, of spontaneous nature, and indigenous growth, does not exist as the natural property or product of the mind ; but consists rather in its aptitude to receive certain agreeable impressions, which may be made upon it by the power of sensible objects ; and when thus implanted (like a prepared soil), is dependant upon the same external influences for improvement and increase. The elements of Taste, therefore, having their existence in nature, and out of ourselves, prove that principles cannot be innate ; that we possess no ideas but such as come from sensation or reflection ; that objects are the source of those ideas ; and in proportion to our natural susceptibilities or perceptibilities, so we are penetrated with this quality, either in degree or extent. Hence there can be no difficulty in tracing its genealogy upwards to its primitive birth in the mind of our first Parent, who must have derived this quality from the same original source, and that as certainly as he could not have received it by inheritance. Here it should be observed that it was in the exercise of Taste, that Adam found his earliest employment, having been put into the Garden of Eden “to keep and to dress it.” We conclude, therefore, that it was in the midst of a paradise of such beauty and variety he received his first instructions, and may have given the first impulse to those imitative faculties, which have been successively employed, no less for the elevation and improvement of succeeding times, than as so many discoveries of the Parent design which should reflect back the praise to the Great Original. If then, in pursuance of the argument, the value of this quality may be determined in any measure from its

antiquity, it is no small guide to its importance to learn that it has attended upon the studies and pursuits of all ages ; while Nature in its plenitude and beauty has been furnishing the finest examples, and silently inviting us all to avail ourselves of her teachings. All deviations, therefore, from her main design, or conceited attempts to supply her deficiencies, will be resented in proportion as her principles are violated. And, although instances out of number might be given of the inroads made upon the propriety of her arrangements, we should be cautious of attributing that to want of Taste, which may be due only to total ignorance in relation to its principles. The fact is, that Art rather enters, than invades, the province of Nature, and finds therein its legitimate employment, in selecting and disposing her scattered beauties after the manner in which she herself would seem to dictate ; while it is only in the neglect of such opportunities, that we are so often disappointed when we look for something out of the common, rather than out of the natural way. Some persons arrogate to themselves an entire want of judgment in all matters relating to ordinary life, at the same time that it is at the peril of any one to impugn their taste in anything. So far it would appear to be the common patrimony of all : every one is supposed to possess it, and those who do not, either pretend to it, or are unconscious of the deficiency. In every grade of society it would seem to take its degrees, and is vulgarly supposed to rise with rank or condition ; sometimes, indeed, very suddenly ; for how frequently does it happen, that when a man first receives a Title, such concessions are made to his new dignity as would seem to give him a *title* to everything else. Few matters are then too high for him ; he can assert himself without the privilege of Genius, and may be allowed to know everything but himself. It is useless to tell him there is no royal road to learning ; he has found the short cut to it, and has no longer any occasion to wait the proper season ; his judgment is ripened as though in a hot-house, and a kind of Taste engrafted upon it that he never could have attained in the natural way.



The same with the influence of property, which serves in its degree to qualify a man after the same manner; his voice commands attention in assemblies where common sense may cry till it's hoarse before it can obtain a hearing. By the way may we not suppose that these are the kind of gentlemen who are consulted in all matters of Taste, who preside over the Sciences, and pronounce upon the Arts? The first persons probably who saw the necessity of representing Justice as blind: though, so far the emblem is good; for, if we are to judge by her unequal distributions among us, she must be blind indeed; the scales are better accounted for than the short weights; the executive sword may serve to keep the rabble quiet, and the bandage round her eyes may be the best excuse for her blunders. With equal propriety we might assert that the best way of looking at a picture is to shut both eyes; and really, if we are to judge by the enlightened manner in which some private collections are made up, and public prizes awarded, one would think that was just the very method they took.

Taste has a very broad establishment, over which the imagination of every one seems to preside; it shows itself in some form or other in the finest models of art, or in the manufacture of German toys; in the pleasing decorations of the female, or the dressing of a child's doll; it is the finest travelling companion to the sister arts; it gives genuineness to the picture that should adorn the hall, or assigns it its place on the sign-post; it is that which should accompany poetry, or make it, by its desertion, of all things the most miserable, and without which the Apollonic band would make about as much music as a drove of pigs. Taste in its objective sense consists in the disposing of proper things in proper places, in a manner that the judgment shall be as much consulted as the taste displayed in the furnishing no less than in the construction of house and furniture; every apartment makes its own demands; all the paraphernalia should appear as though they found their own places. Insomuch that there should be no

more necessity to show where they ought to be placed, than to tell you that you should not whitewash your floor, or nail your carpet across the ceiling. As to the materials, the forms should be elegant, and the proportions just, while in disposing them the distances should be equal; but equality without balance is the uniformity that offends. As a simple illustration, one chandelier demands the centre of a room; introduce a second and it's out of place; put the two at equal distances and the eye requires a third, which ends in the shifting of the whole in favour of the last. Here again we are dictated to by Nature, which presents itself in odd numbers, as may be observed by the division of the leaf, and the petals of flowers, which appear in threes, fives, and so forth: a principle we enter into insensibly, and proceed upon accordingly. As a general illustration of this, take Nature at that convenient distance which comprehends the angle of the eye, and you will perceive the same kind of triplet maintained in other forms, and in which variety and uniformity will be equally preserved. Or imagine three columns of equal height and distance on the same plane; let the eye rest on the centre column, and those on either side would seem to retire or incline, presenting an imaginary figure under a pyramidal form, which is supposed to comprehend that which is most pleasing in Nature, and consequently the most agreeable in Art. The same regard to the common centre is uniformly manifested by persons both of the highest and humblest pretensions, extending in their general view of things, from the outer courts to the inner apartments, from the tasteful distribution of the flower garden to the simple device of the card-rack and fire-screen, and the very arrangement of chimney ornaments.

It may be an overlooked fact, that the natural eye, unaided by rule, is initiated into a kind of ideal or visual perspective, so that the diminution of objects at a distance is with it more a matter of satisfaction than surprise; it expects, therefore, that the same inclination to a point upwards should be uniform with what it is in the habit of seeing horizontally, and is dis-

tressed or offended if it does not find the same carried out into Art. This is strictly attended to in our fine national monument on Fish Street Hill, and in every other of deserved reputation. Even the condemned statue of William the Third, formerly recognized under the appellation of King's Cross Battle Bridge, stood out in reflection upon a want of Taste in this particular; for the skilful mason had there contrived to throw the effigy into the pointed design, and the king and the toll-gate were so worked up together, that you could scarcely tell which was which.

Had not observation and experience confirmed the fact of the progress of Taste, one might almost be tempted to believe that it has retrograded in its succession; that is, if we are to judge by certain architectural and sculptured examples, which have been latterly forced upon the better understanding, and which (however familiarized they may now be to the eye) were formerly the occasion of so much "complaining in our streets." Suffice it to instance only the number of edifices which have been got up within the last half-century, which consist either in little pickings and stealings from others in defiance of all order, or in studied departures from the truth, insomuch that one would think the science had rather run mad than run out, and that the scientifics themselves were more in danger from strait waistcoats than straight lines. It is a strange mistake to suppose that the science has been pre-occupied; for those who flourished centuries ago might have had to complain of being anticipated by foregoing examples, only that they would not sacrifice their consistency; and where they have accidentally or truthfully fallen into the same manner, enough of originality has remained to show that the work was mainly, if not entirely their own.

In reverting to monuments, which at their lowest elevation should at least appear to be of an exalted character, it should not be forgotten that there is a standard height for monuments as well as men; when, therefore, we look up to them, we are naturally disappointed, if we do not see what we expect to see;

but as they are now presented to us, they are so contracted at the base and limited at the height, one would almost imagine there was an equal value put upon earth and air; that there was such a thing as sky-rent as well as ground-rent; and that the pillars were taxed at both ends. This, however, may be left for the Gentlemen of the Board of Taste to explain; for, if the architects have been all the while simply *cutting to order*, they will only have been taking the under part of an old gardener, who, while working in a gentleman's garden, very submissively asked his employer as to where he should use the knife, as he did not like cutting out of his own head.

Various, however, have been the speculations upon the Nelson Monument; some have considered the figure would have been more in place upon a Pedestal; others have compared it to a huge Corinthian column; a fragment carried off as it were from some edifice of which it may have formed but a part, and at length made to stand out as a whole; while other minds more mischievous, perhaps, than just, having discovered in it a resemblance to a candlestick, have been for displacing the flaming hero in favour of a save-all and extinguisher, as emblematical of the thrifty manner in which it has been put up, and the more prudent manner in which it ought to be put out; still, whatever may be the objections taken to the thing itself, we cannot quarrel with the arrangement as it now stands, turning its back upon its little squat companion the Gallery, and looking over the head of Charles I., who is for better reasons turning his back upon them both. Amidst these monumental infirmities, the Duke of Wellington must have been thought chargeable with the greatest neglect, because (contrary to all usage) he had an opportunity of superintending his own Image; had he attended as he should have done with a rod and rule, he would have had great occasion for both, especially the former. It would be a great saving of criticism to look at this equestrian carving in Piccadilly, obliquely or in front; you might then take such a foreshortened view of both objects, that one defect should most

charitably cover another, and leave you with no more than a guess at the rider, and to say of the horse, you can neither make head nor tail of it; but who, upon taking a side view of these two blocks of art, can help comparing them with those little children's cuttings of paper men on horseback (from which, probably, the idea was taken), or to those corresponding leaden devices which boys used formerly to cast in a mould, and then set up as a throw for dumps. Well, if these geniuses cannot get reputation in their own day, they may comfort one another with an eye to posterity, although it may be of such a posthumous nature, that many generations will pass away before their merits are discovered!

Much has been said about going to Rome, and an Artist is not thought to have finished his education till he has been there; without disputing the propriety of all this, it might be as well to observe by the way, that there are two great errors which wait upon the travels of these gentlemen—first, the extreme eagerness with which they run through all the Galleries and Churches, *nimum vident, nec tamen totum*; and the second is, the habit of estimating pictures by their names, a rule of all others the most productive of ignorance and confusion; under any circumstance, however, if the taste of the student does not travel with him, his judgment will not be informed; if, in this respect, he does not go out furnished, he will not come back finished; and, if he should bring nothing home, it must be (like an unfreighted vessel) because he took nothing with him; for such reasons it is, that many an Artist whose only outfit would seem to be a medal, has never been able on his return to make a decent re-appearance; or, if he has appeared at all, it has generally been under the new character described by Dibdin in the old song of “Jackey and the Cow.” The same kind of initiation seems necessary for polite life; some persons imagine they are not fit for refined society till they have been abroad to mend their manners, which is not unfrequently a method of getting rid of them altogether; for how often do they leave behind them those

native gifts they travelled to improve, and return with those foreign tastes and predilections which only serve to show how much the worse they are for the exchange.

All men consider themselves to be judges of art, more or less; and their ignorance in this particular is frequently in proportion to their pretension. This may be illustrated by the story of one, who, having a spurious picture that he could not pass off, was advised by a friend to procure a list of all the connoisseurs of reputed taste, as the only persons likely to be taken in with it; unfortunately, for the British market especially, there are picture manufacturers who can *multiply originals* in proportion to the credulity of those who will receive them; and this safe and easy mode of procedure makes all the difference between imitating the coin of art and the coin of the realm—the one being reckoned a capital joke, and the other a capital offence!

There is nothing which so entirely supersedes the exercise of taste as that popular method of settling all matters relating thereto by judging of them exclusively by their mode of reception or external effects; there is a current phraseology arising out of this which has the sanction of the indolently wise, and to which the old proverb, "what everybody says must be true," lends a most mischievous hand; this is a guarantee for every species of quackery, and acts with the same kind of certainty as a direction post which happens to point the wrong way. We have every day illustrations of this in such conclusive remarks as these:—Surprising man that—all the world is running after him! Such an orator—you may hear a pin drop! Great preacher—you can scarcely get in at the doors! Fine work—it goes off like wildfire! Talented Artist—they buy his pictures off the easel! High style of writing—it is above the comprehension! Overpowering music the other night—two or three persons fainted! Such a Patriot—people are ready to devour him!! And then to sum up all, what does the *Times* say!!! Although these and a thousand such wise remarks are at the basis of that vulgar popularity, it does

not follow that the opinions of those who are not in the habit of thinking for themselves are so many arguments against the existence of a general pervading taste, but rather as reflections upon the undue exercise of it ; neither are we to suppose there is no well-earned reputation in the present day, while not a few honourable exceptions may be taken of those who have been fortunate enough to escape the *Fate of Genius!* for, alas ! Intellectual wealth is seldom of any profit to its present possessor ; it becomes a sinking fund for the benefit of posterity, while the kind of currency which obtains in its own day, when tried and tested by time and truth, is rarely any other than so many drafts upon the public credulity.

As to the influence of Fashion over natural Taste, it is nowhere more conspicuous than in dress, as must appear from the manner in which it is primarily resisted ; at its first entrance there is an endeavour to shut it out ; next, it is adopted, afterwards reconciled, and at length admired, and this growing familiarity with what is absurd is the only way to account for its perversion. Fashion may tyrannize over Taste, but can never extinguish it ; it will only keep it awhile in abeyance, and in this place we must remark upon the present style of female dressing, when the ladies' high head-dresses and spreading hoops assimilate them in form to Dutch dolls, or, as a closer comparison, to their own hand-bells. No kind of dress is admissible which either in form or magnitude shall obscure or embarrass the figure, as there are few instances in which the personal identity can afford to be lost ; and the instant you can no longer distinguish one figure from another, the advantage, if any, may be in favour of Joan, who then becomes as good as my lady. An endeavour to assist nature by excessive dressing is just laying upon the subject more than even beauty itself is able to bear, and has the same deteriorating effect upon the person, as the present day attempt to expand the mind must have, by over-crowding it, a mental process corresponding with the manual one of gold-beating or wire-drawing, which abates of the substance

in proportion as the material is extended, and might be as aptly compared to an impoverished fountain which is weakened at its source by being divided into streams. Thus it is with our literary Atlases, who need to be reminded that the mind is no more capable than the body of sustaining any weight they may be pleased to lay upon it. The same with many an Art or Science which finds its only resources in a tasteful individuality; not so the comprehensive mind, which seems rather encumbered than enriched by the process, as must appear from the effort it is constantly making to break away from the slavery of detail. This tendency to individualize has been the prevailing error of the young student in every department of Art, Science, or Literature: a faculty for productiveness which has been the making of so many men of small things, and happens to be one of those mistakes which so far from being rectified by time seems absolutely to grow out of it; for instance, we are living in an age of complexity where nothing is more talked of or so little understood as that antique word simplicity—a word which, according to their own version of it, has become so lost to its original meaning that there seems no chance of its ever being restored.

Much has been said about the *rules* of Poetry by those mechanics in the art, who would never confine their criticisms to it had they but sufficient Taste to elevate them above the trifling conceits of their measured graces; although a man of genuine Taste may not write by rule, he may always be tried by it. By rule, we are to understand the propriety and not the mere mechanism of the art, where expletives are pressed into the service to supply the exact number of feet; the words deranged for the convenience of the accent, and close rhyming insisted on as essential beyond this to the sonorous termination of the lines; on the contrary, the art, rightly consulted, consists rather in throwing the harmony into the lines themselves than the end of them; and the loose or apparently careless rhymes might then take their chance, or act, as they



frequently do, like a slight discord in music to break the monotony of the sounds.

There would seem to be a kind of triumph over the fate of Poetry in the present day ; for, in compliance with the fashion, we are constantly hearing it remarked “that Poetry is going out,” in like manner that schoolboys in their seasons of play might say of their tops and marbles that “they are going out,” and, indeed, it would be to the credit of these modish objectors if they had as good reasons for saying so ; but no, they tell you, among other modern discoveries, that it is the language of savages : it is true that the finest poetry was written in the earliest times, but it does not follow that those who wrote it were the savages of those times—they had all their energy without their barbarity ; and when persons go to church and join in the beautiful compositions of the Psalms, it would not assist them much in their devotions to look upon David as the chief among savages, and the founder of a most corrupt and depraved taste. It must be confessed, however, that much of the poetry of the day gives little employment to criticism when it appears in the shape of blank verse, becoming as it does its own commentary by being *blank* indeed ; but let it assume its more familiar character, and be complete in rhyme and measure, and, if the writer shall not fail in this particular, he has only to fall in with the fashion, and then be as “rich and racy,” that is, as ridiculous as he pleases ; and as to those whose riotous descriptions are not to be confined within their own sphere, but who would “tread on stars and talk with gods,” surely the disturbance they create in this lower world should be sufficient for them without setting the whole universe together by the ears ! The same want of Taste we frequently have to lament in elaborate and ceaseless prose, where a number and weight of words, the substitutes for thoughts as light as air, seem to be handled as dexterously, and with about as much meaning, as a cat playing with a cork.

Nothing betrays a want of Taste more than an improper

choice of words, however correct the parts of speech may be ; this discordancy may not arise from ignorance so much as an affectation of superior diction in this great day of large pursuits and lofty pretensions ; and it would be well for our literary adventurers should the object not be taken for the end, otherwise the magnitude of their undertaking might be attended with the same *glorious* results as when

“ The King of France, with twenty thousand men,  
Marched up the hill, and then—marched down again ! ”

With respect to *words* ! When we consider the wondrous increase of their population, and the unhealthy influence it must necessarily have over the intellect, it would seem to be one of the greatest reflections on the age that there is no provision made (as in other cases) for their emigration. It appears that Addison in his day had taste enough to foresee the growing evil ; for we read in one of his papers that this vegetating disease was beginning to take root ; in consequence of which, orders were issued that any one infected with the complaint should be arrested by the Spectator, with the following sanitary directions for his recovery—To the Infirmary with him !!!

How it has since happened that such inroads have been made on the understanding by this disorderly tenantry of the mind, is only to be accounted for by attributing their prolific birth and unruly behaviour to what might be termed “ Marriage-a-la-Mode ” in literary life. As—

When for defence of wit and sense,  
An union was expedient,  
They very soon gave birth to words,  
And found them most obedient.

But now they grow, in size and show,  
And consequence about them ;  
They turn their parents out of doors,  
And learn to do without them.

It may be, however, that these manifold writers proceed upon the thrifty principle of Natural Philosophy that "nothing runs to waste," in which case we must allow them their moral and physical uses, either in the exercise of the reader's patience, or the saving of his eye-sight and understanding; and as to the political importance of a wordy eloquence, of that we may be assured by the wisdom of Parliament itself, especially when it meets for what is called despatch of business. But apart from all such weighty considerations, there can be but one excuse for prolixity in writing, and that is, when persons have but few ideas they do well to make the most of them; from among such we may expect to find a class of objectors who are always complaining of "poverty of language." Now, if they mean poverty of thought, we can readily acquit them of the mistake, and point them to the simplicity of the inspired writings, the sublimest portions of which (as though in contempt of all human aid) have descended to us in monosyllables, while their own conceptions, should they rise no higher than those contained in a child's primer, are generally supported by words of such dimensions as to be fit only for orthographical exercises.

That sterling property of the mind, the art of condensing, possesses, beyond its force and impressiveness, a creative power which is co-extensive with the mind itself; for example, what a train of reflections have emanated from, and been embodied in, many a single line or couplet in which we have been presented with a bold but simple outline of description or sentiment, which the familiarized mind will not fail to fill up with its own imaginings, and that as naturally as, for the opposite reason, that many a self-sufficient attempt on the part of the author to supply the intermediate links in his own chain of thought has tended rather to circumvent than assist the reader's imagination by leaving it no materials to work upon. This does not militate against a corresponding individuality in those particulars where the memory is supposed to have failed of its hold, or the mind of its observations; but,

in either view of it; the author's description should so fall in with the current of the reader's reflections as to leave him equally unfettered in his imagination, and scarcely conscious of being dictated to as to the manner in which he is led to carry out his seemingly new but natural train of thought. Thus will it ever be in literature, especially where Taste is associated with judgment; but, should it exist apart, it were better, perhaps, to be extinct altogether than act as a mere colouring ingredient to that which otherwise might never go down. In no instance, however, is the trickery of Taste more conspicuous than in the modern method of what is called "getting up of books." Still it has some latent uses; for whatever advances it may or may not have made in the art of writing, there is certainly great improvement in the art of gilding; and to those who are more acquainted with the cover than the contents, it must appear to be the "golden age" of literature. Alas! how many a shining volume would seem to make the same annual appeal to a kind and considerate public as the distressed bellman in all his tricked-up finery, and may with equal reason sympathize in the same inward complaint when he exclaims—

" Careful, my Masters, clothe my outward skin,  
But leave me miserably lined within."

As to taste, as it is now displayed in so many of our musical compositions, we may judge of the influence of Fashion over the science, by the manner in which it is able to play off its vagaries on the ear without the consent of the understanding; really one would think that it had reserved to itself the exclusive faculty of separating sense from sound, were it not for the many eloquent specimens we have of their dis-union. There is not a charm in poetry, nor an effect in painting, which may not be felt and responded to in music. Music is not so unintelligible as it is indescribable; possessing that which either falls in with the sentiment or produces it; and when it shall fail in these particulars we may fairly suspect it is a

cheat upon the senses. Every other science may be said to come under mathematical demonstration ; while this, with equal capabilities, but greater difficulties of being reduced to principle, is left as it were to tell its own tale. Time, and the lasting impression it makes, is perhaps the best test of its truth, as we know from experience how we dismiss one tune after another (pleasing as the passing vibrations may be on the ear) till we have nothing left but such as we never wish to part with ; and the reviving names of Handel and Mozart, and the like, still remain with us, to show that there are no bygone days in the records of musical taste.

There are those who imagine that a strict attention to time leaves no room for the exercise of taste, without considering that a neglect of this particular, in order to the display of their musical powers over those of the composer, becomes subversive of the very end and meaning, and has the same perverting influence over emphasis in music, as a total disregard to punctuation over intelligence in writing. In this latter connexion a curious fact might be adverted to, of a gentleman of great self-celebrity, who, in order to show (in his public readings) his superiority over all such minor points, would run over every division of a line with the rapidity of a race-horse ; and then make a *full stop* after the first word that should begin the next sentence : an ingenious mode of delivery, which to his audience had the same surprising effect as the old school catch of " I saw a peacock With a fiery tail—I saw a comet Tumble down hail—I saw the clouds," &c., &c. These departures from Taste (whether the exception be of the ear or the understanding) go the whole length of their distance to establish the rule ; hence it must have been observed in the former case, that a passionate love for music is by no means incompatible with a total absence of taste in the exercise of it ; and were certain ungifted persons to confine their love for it to a simple attendance on oratorios or concerts, they might get full credit for that to which they never could attain ; but, unfortunately, while they are pene-

trated with the sound, and, perhaps, with the sense, they are so impervious to the method by which the whole is produced, that they must forthwith become performers themselves, being so far qualified as to be sensible of everything but their own deficiency.

Four or five gentlemen, amateurs and friends from very sympathy, mistaking a predilection for the science for the elements of the science itself, attempted to get up a concert of their own. The conductor was a vocalist, whose voice seemed as though it had been nursed in a crow's nest, and discharged from a rookery; the rest were instrumental performers. Of the first and second violin, it might be said that no one in his musical senses would ever wish for a third; the next gentleman being a learner on the flute, it was agreed that he should seize upon a note whenever he could make it, and so come in where he could! while the other, who was an asthmatic blower on the clarionet, was allowed to stop in the middle of a bar to take breath: here they thought that all would end harmoniously; but the door being shut for the confinement of the sound, report says that the only auditors in the room were a dog and cat, who cried most piteously to be let out; while all they got for their pains was to be fated, with the conductor of the concert, in being "indicted for a nuisance, and bound over to keep the peace." Besides the discrepancies of the ear, there are those of the eye; and these are no less manifest by what is imagined to be an exquisite choice of art, than in the unskilful practice of the art itself. As one specimen of refined ignorance: a gentleman, who had returned from Rome, declared that till he had been there, he really did not know what art was: now this gentleman had seen the finest collections in England, and what difference there could be between an old master there and an old master here, we must leave for the young master to decide: this reminds us of a man who fancied he could leap over a five-barred gate at Athens, but could not leap over a stool in his own country; or of another, who saw no

inconsistency in bringing two different casts out of the same mould !

Such has been the deteriorating effects of Fashion even over legitimate Art, that we are left to mark it in its degrees downward, and take the climax at the wrong end. It is unnecessary to remark that it commenced with the highest walks of Art: scriptural, classical, and historical subjects; from thence it descended to the allegorical and pastoral; and in succession to those of familiar life, and mere animal painting: portraiture the while attending its steps, and landscape, which being out of the reach of fashion, has ever served to enliven its borders. Hence we have no difficulty in tracing its descent from the last judgment to the cut finger; and from Paul preaching at Athens to the rabbit on the wall !

To follow this quality, Taste, through all the grades and shades of the representative art would be endless indeed, insomuch as to require space only for the passing remark, that the successful practice of Painting involves a question of time as well as talent; for example, we are aware that the perfection of Poetry has been arrived at in not a few instances by the ordinary facilities of the mother tongue, but the language of art is still to be acquired, and an antediluvian life is not long enough to answer all its purposes; to what extent, then, that portion of the student's limited space, when confined to the minor points of detail, or consumed upon elaborate finishing, may entrench upon the higher properties of art, is worthy at least of consideration.

Nothing is of more importance than to give the peculiar tastes of young persons the right direction; and Parents and Guardians would do well to look impartially to it: mistake their talents at the first outset, and you ruin them for life! One great hindrance to their advancement is the tendency of so many Parents to see themselves through the medium of their children, like "Narcissus beholding himself in the stream," nor would they look upon them with such

admiring eyes, did they not imagine they saw themselves in reflection: from such partial causes, they watch their unfoldings with growing pride, and mistake every little freak of fancy for some extraordinary impulse of genius. It is in consequence of such predilections, that so many Raphaels and Michael Angelos have been conjured up in families of the humblest pretensions, and are early marked out for envy and admiration to agitate the times and disturb posterity.

A Mr. C——, a fond parent, happening to have one of these precocious shoots, took him and his performances to the President of the Royal Academy, under the conviction that he would be taken with a fit of surprise, and so “bring him out,” as it is called. The President looked very gravely at the drawings, and still more so at the boy; when, turning to the father, he said—“Your son will never do for the arts: he has no eye!” “No eye, sir?” said the astonished father, who always thought he had two. “I should rather say,” said the President, “he has a bad eye.” “Nay, sir,” said the father, “I assure you his eyes are very strong.” “I mean to say, then,” said the President, petulantly, “he has no eye for the arts.”

It will be difficult to conceive of Taste apart from its influences; the very elements of true taste are to be found in the false; even a perverted or diverted taste supposes the subject still to have the materials, but not having the faculty of putting them together is the reason why it becomes promiscuous and frequently disorderly; again, we must have observed how persons, possessing what is termed the common eye, are struck with meretricious effects, whether of poetry, music, or painting, especially the latter; this may be because they rather surprise than delight them by stealing a march upon the senses; and thus before they are sufficiently recovered, in steps the wandering part of the community attended by certain connoisseurs (so called) of acquired blindness to forestal their better opinions or confirm their errors. When, after a season, the astonishment is, how such things could possibly



have obtained with the public ; we must consider that we are less indebted to its patience, than the liberal policy of those who may have more reasons than mere stupidity for helping off their performances, being ever ready to assist *the destitute* of everything but money. It does not impugn the notion of a general pervading taste, to instance those taking absurdities which from time to time have amused the town ; it is in their very nature so to do ; for even the industrious mind, relaxing from the fatigue of thought, will frequently allow itself to be wrought upon by that which it cannot calmly consent to, and hence the seeming preference it gives to what might rather agree with the inclination than accord with the taste. Should it be objected that, if Taste is of that universal nature, why it happens that so many have burthened us with compositions which seem utterly destitute of this quality, it may be answered, that it does not argue their absence of taste so much as that they have not taste enough to feel how much they want it ; these we may take as exceptions to the number which have the ability to display it, and the far greater number which have sufficient taste to restrain them from making a public exhibition of it. From the whole, then, it would appear, that there is a general pervading taste which may exist without culture ; nevertheless the advantage arising from their union is incalculable. Quintilian observes, “ The learned know the principles of art, the illiterate its effects ;” hence we are to suppose that Taste is a facility of the mind to be moved by what is truthful in nature and excellent in art, but science must be informed of the truth of the art, by the principles whereby those effects are produced ; and, although this remark has reference to the capabilities rather than the essence of this quality, it may serve to fix the boundary line between Taste and Science.

## CHARACTER AND EXPRESSION.

*Character* and *Expression* (so often confounded with each other) are quite distinct in their meaning, and so far from being united, are seldom to be seen together in the same face. *Character* may be distinguished as that which lies on the surface of the face, and *Expression* by that which is produced by the influences underneath it. *Character* is no other than peculiarity of form and feature, while *Expression* may be considered as the complexional portraiture of the mind; making this sensible difference between the two,—that the former is marked by what is accidental in or incidental to Nature, and the latter by that which is intentional or significant in it. The pictorial representations of certain great personages are sufficiently illustrative of this; where, by a few strokes of the burin the most extravagant likenesses are produced, in which there can be no mistake. The most expressive heads, though unmarked by *Character*, have, nevertheless, their peculiarities or defects; and it simply requires the exaggeration of these to make the difference between caricature and genuine portraiture. As the heads of statesmen are generally sported with after this manner, we would not libel their excellencies so much as to assert that they are *good* likenesses; but certainly they are very *great* ones, for they are absolutely more like the men than the men are like themselves! Still, they have (like everything else) their uses; and, if they are not able to contribute to the public good, they are made at least to contribute to its amusement.

In walking the streets of the metropolis, we have the finest opportunities of enlarging our facial observations: for, in such a collection, all the expressions seem brought together as though for immediate comparison; hence we find in the great multitude the mixed *Expression* is the prevailing one, and has that neutralizing effect upon the mass, that they move on as

undistinguished as if they had no Expression at all. The more vulgar or unrefined of this community do not intrude themselves *especially* on our notice, as they carry in their countenances little more than those feelings and emotions which supply the place of thought and reflection, and which leave behind them a vacancy that is supplied by mere cast of character. What arrests the eye in passing is that more turbulent and depraved condition of face, which does not average above one in a hundred, of such as are not to be brought suddenly or severely under physiognomical survey. Thus it is the different grades of society may be marked in their descent, and never more visibly than in those natures, whose occupation lies among the brute creation, but who, so far from partaking of the milder Expression of the animals under their dominion, allow their countenances to yield to every savage impulse, till all their individuality of Character is absorbed in one general look of ferocity. The truly good Expression, when it shall belong to either of these classes, and which for distinction sake may be termed the upper and lower, arises in both from the same cause, that is, from sentiment finely expressed or coarsely conveyed; this elevates the ordinary man above his class, and gives the other his finished excellence; in the first it must be natural, in the other it may be either natural or acquired, and forms that word in common use, "Genteel," upon the nature of which so many mistakes are made for want of knowing in what it essentially consists.

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### GENTILITY.

It must be recollected that a man is no more born a gentleman than a giant; that it is not in birth but in education that the best habits are cultivated, and the worst removed; that there is an assimilation in polite connections to what is modish or becoming, as a matter of necessity, even where it

may not be of choice; and this produces a look of placidity and self-possession, which will give that almost undefinable word "Gentility" its best signification. In proportion to the refinement of education, Expression is increased and Character diminished; for example, we find the civilized world as much distinguished by Expression as the savage tribes are marked by Character; and in proportion to the most barbarous or refined of these, so we find an increase of either: for precisely the same reasons the higher orders of any country have the same expression, because the same intellectual advantage over the lower classes; the national character is always to be found among the vulgar of each nation, their peculiarity of look, and even of form and feature (the necessary influence of the mind over the body), being contracted by that common intercourse which distinguishes them more from their superiors than from one another. This must be evident to persons of any observation, as, whether across the Channel or the other side of the Tweed, the politest of our neighbours have little or no personal difference with us; and as to those national peculiarities which separate the inferior classes from either, they make them so exclusively their own by the manners and habits alluded to, that a kind of countenance which receives no countenance from Nature is frequently worn by them as though by common consent. If, therefore, some moral or mental discipline is necessary to subdue the character, refine the expression, and give that equanimity which is preserved in superior life, it becomes more difficult to judge between the disposition, which is naturally amiable, and the one that would have the reputation of being thought so; for where sincerity is wanting, education may affect to cover, but will not conceal the lines nor their designs. Much may be discovered under a seeming repose of cheek which is not entirely at rest; and many a bosom that would not yield to one turbulent passion, may, nevertheless, be the nursery of quiet resentment; giving the vulgar their noisy advantage over them, in getting rid of their feelings by a full discharge of

what may be called the temper-delivery ! Amongst polite and well-bred persons there is a mutual recognition of countenance, as though they were secretly influenced in their judgments of others by what they would desire to look like themselves ; this sentimental kind of masonry is the last thing the vulgar look for, and the only thing they are not able to see : their highest ideas of character or condition are chiefly conveyed to them through the medium of dress ; nothing is more taking with them than a spruce and dapper air, or can come up to him who—

“ Looks like a Squire of high degree,  
When dressed in his Sunday clothes.”

In point of Beauty we are much as we come from the mould ; but in point of expression we are very much after the fashion of the model, according as we choose to cut and chip it about. Men are in this sense as much the architects of their faces as their fortunes, as must be manifest by those contrary dispositions that show how much the worse they are for *tear* as well as wear. We are apt to confine Expression to the face because we are not in the habit of looking for it anywhere else, forgetting that there must be a corresponding movement of the body, answering to every emotion of the mind ; and that a general Expression throughout the whole frame must vary with every sentiment that animates it is as certain as that there can be no member of the body affected without every member suffering with it. Were the same observations we apply to the face directed to other involuntary movements, we should have an expressive explanation of the whole, which we could no more doubt of than describe. Of this sympathy we may be assured by the visible signs of those affections which cannot be mistaken. We may know that when the face exhibits signs of fear, the body does of trembling ; and it follows, as certainly, if not as conspicuously, that a joyous countenance will be responded to by an elasticity of the muscles of the limbs ; and so of every other action of the body. How far

individual observation might carry us may be ascertained by the shepherd, who sees as much variety in his fold as we do in our flock; nor would they look alike to us if we were in the habit of watching over them instead of preying upon them; not that inferior animals have equal expressions so much as distinguishing ones, and of this we might be better judges were we disposed to be. As to the force of Expression and its ready obedience to the act which determines it, this cannot be better expressed than in the language of the drama, "the suiting the action to the word." What else can be meant by feeling for an attitude, where the mind is to be conveyed into any part of the body?—a faculty which is required of every finished actor, in distinction from those who "saw the air with their hands." The legitimate performer, like the accomplished artist, is one who is supposed to have reached the highest point of the imitative art, and is not only expected to enter into the spirit and meaning of the subject, but frequently to rise so far above the author's conceptions as to supply all that is wanting in character or effect. This he must do, or "his occupation is gone." It does not even appear that Shakespeare became his own commentary, but required some *living* illustration of his extraordinary powers. This, it is unnecessary to say, devolved upon Garrick, through whose medium he was audibly introduced to the public, and made as it were his first appearance in life so many years after his death! It is in such a two-fold connexion that Expression may be said to be literally embodied, while its truthfulness may be tested no less from its common sympathy with our nature than its capability of being brought under the governing principles of art.

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#### STILL-LIFE EXPRESSION.

EXPRESSIVE Beauty has respect to more than is generally imagined. It is to be seen in vegetable as well as animal life.

Else why is landscape termed poetical or classical, but from those expressive views of it, in which it affects the ideal or approaches the sublime; or where, furnishing materials for the finest poetical descriptions, it becomes a subject which requires the eye of the mind to perceive and the pencil of the artist to imitate? for this will be equally conspicuous in those who have cultivated the art of poetry, and those who have painted with all the poetry of the art. Nay, we may carry this observation still further. Even the grain on wood, or the veins on marble, give a kind of Expression to Still-life, and why? not because of the number but variety of their forms. If these should be unpleasing it would no longer be variety but complexity, and which, as far only as they might present the eye with anything but a complete blank, would be preferable to no form at all. Nature abhors a vacuum, is distressed by monotony, and is only to be satisfied by the manner in which her outline is to be filled up; and, however various the process may be, unless uniformity be preserved, she will fall from her balance, and fail of giving us either diversity or design. It is true that there can be no beauty without uniformity, that is, if by uniformity is meant balance and equality, and not side-by-side monotony. Uniformity, or Unity, therefore, is no more monotony than variety is quantity, and is as far removed from sameness as variety is from disorder.

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#### ORNAMENTAL BEAUTY.

It must be curious to observe the unity or agreement that may be found in every department of Relative Beauty, and which is nowhere more conspicuous than when viewed in connection with the sister arts. Take only by way of illustration the analogy subsisting between poetry and painting, although the same remarks shall be equally applicable to music. Classification, or the arranging of verses or sentences after an order

that shall be most agreeable to the mind, is what is intended by grouping in a picture in a manner that shall be equally pleasing to the eye. Sentiment in writing may be compared to Expression in art: harmony answers to keeping, and embellishment to colour, while composition and design are the same in both. The opposition of words and sentences is applicable to contrast of form, and light and shadow, and may be termed the very antithesis of painting as of writing, having each for their object strength and force of effect. All the minor considerations in one department have their corresponding individuality in the other; and the art of putting proper words in proper places is no other than execution in painting, or that facility of drawing and handling which is the artist's acquired means of setting down his ideas, the imagination or thought being essentially the same in either, and comprehending or giving birth to the whole.

With respect to Ornamental Beauty, we cannot detach from it that noble appendage the hair without serious loss, the value of which can only be appreciated by the consideration of what kind of appearance the handsomest face would make without it. A paucity of this material is severely felt under any coloured circumstances, but should the quality be such as one could desire, the quantity would never seem too much. A fine head of hair might be so ill-disposed by the wearer, that it were almost better to be disposed of altogether; while it is of inestimable advantage to those who know how to take advantage of it. This is the only flexible material that can be twirled about at pleasure, and it may be well for the features they are not quite so yielding, as there would be less chance for their remaining in than being twisted out of place. This may be sufficient to show how few persons might be safely trusted with Beauty, if they had it as much at their own disposal. Nature is very considerate in her arrangements, and so conforms the hair to faces that are not formed alike, that where she has left a facial defect she is as solicitous to cover it as when she has conferred a particular beauty she is forward to discover it.



Angular jaws, with sudden retiring cheeks, in faces inclined to be lengthy, have (generally) their accommodating locks hanging over the exceptional parts which they shadow or divert ; while the rounder and fuller-covered cheeks are not so well supplied, being better able to afford the loss. Notwithstanding this kind provision, we see persons inverting the use of this ornament by keeping it off the face or protruding forward as occasion may *not* require. These natural capabilities are sufficient to show to what an extent such intentions may be frustrated by too strict a conformity to fashion. Scientifics in hair should, therefore, be especially reminded that Nature consulted will always suggest what is proper, and leave no more to taste than is necessary to improve upon her hints. It may not be out of place here to make a few remarks upon the artificial method in which Beauty may be heightened or its deficiencies supplied, as especially addressed to those whose only object would seem to be the setting themselves off to the worst advantage, by dressing so inversely as to conceal their beauties and expose their defects.

The tone and texture of the skin generally depend upon the nature and colour of the hair, whether fair or dark, and from thence it derives its richness, transparency, or beauty. Black or blue eyes are in the greatest request ; but we are rather indebted to circumstance than colour for their beauty, so much depends upon how they are formed in the head, and what contributions they receive from the surrounding parts ; as, unless they are proportionably chastened or shaded, they may become obtrusively bright, almost to fierceness. If the intermediate lines and shades are rightly disposed, the objectionable colour of the eyes may be so overpowered by the expression as not to be inquired after ; their brilliancy alone being that fugitive part of beauty which, like the red on the lips, and the roses on the cheeks, come and go (though not at pleasure), and leave in many a delicate subject as much interest in its absence as will compensate for their loss. The very dress may receive instructions from the hair and eyes :

the harmony of colours should be studied to suit the complexion, and the contrast of colours to set it off. Clear and transparent skins may wear almost anything with impunity, as they will either be heightened by contrast, or come into association with something as pure as themselves. Sallow, dusky, uneven, and all the intermediate complexions, however light the tones may be, require the intermediate colours; for, where the native hue is of that mixed description, it should never be brought into contact with the primitive colours, or any that are gay, gaudy, or bright, that are likely to act upon them in reflection. Colours and materials should be chosen of such a texture, tone, or mixed quality, as may either neutralize or carry off all that is superfluous in the skin, or give all that is worth retaining its most agreeable effect. It may be added that, although black and white are no more colours than light and darkness, still they act as such, and so powerfully as to produce a greater contrast than the positive colours, let them be ever so pure and intense.

Now, in all this, fashion must be consulted to avoid the affectation of singularity; for the secret of dressing gracefully is in those gentle deviations from it that have more regard to the form and complexion: indeed, you may almost know a gentlewoman as much from the choice of her dress as her acquaintances.

Beauty is among those rare qualities which no lessons of wisdom have taught us to look upon with indifference, nor has any effort of wit been able to bring it into contempt. Even Socrates must have had a pretty good idea of beauty when he advised the ladies of his day to endeavour to make themselves as handsome as possible; of course he could not have intended this as cosmetic advice, for he would have recommended a fine morning's walk for the complexion in preference to cold cream. No doubt the sweet qualities of the mind will have a wonderful effect in the tempering down and modifying of unpleasant lines; and, if this were more generally believed,

we should be probably furnished with still more agreeable-looking persons than we are in the habit of seeing.

In considering the subject in reference to painting, it might be superfluous to remark that there are persons who have no taste for the arts; but they are generally found among such as have no taste for anything. They affect an indifference to its exquisite appeals, to supply a conscious deficiency in themselves which they suspect might be otherwise attributed to ignorance or insipidity. Others, who may be less impervious to its claims, betray sufficient interest to shew that they are moved rather by what is enviable than excellent in the pursuit; while there are those who (still more unfriendly to the practice) would look at the ruin of Art as they would on the ruins of Athens, and imagine they see as much beauty in both: all, as it were, attaching a kind of reputation to the want of this distinguishing faculty, which in any other connection would call for the application of that unaccountable saying—"They don't know great A from a chest of drawers!"

Persons of this description might be profitably reminded that there is not such an independent feeling of the mind (considered in itself) as *Admiration*, nor any passion that can be so amiably indulged in; for, as certainly as it supposes a sympathy with all that is beautiful in Nature or Art, so it must possess within itself the elements of all it admires; although this should not be said without making every deduction for the ignorance or insufficiency of such as are too readily taken with all that is false or meretricious. Beyond this, there are to be found those who affect a superiority over every sensation which may be simply induced by what is natural and agreeable, without considering that infinitely more taste may be manifested by the discovery of beauties than judgment evinced by the detection of faults.

Among the many miseries of unappreciated Art with which we are familiar, there are none that are more to be lamented than in that essential branch of it—*Portraiture*, which either

is or ought to be the *desideratum*, inasmuch as the pencil, in the hands of the skilful artist, may be used with all the certainty of a mathematical instrument, and capable of deciding the points of Beauty and Expression, for all but those who are unwilling to be convinced; for with such persons he puts himself in the position of the common liar, "who is not to be believed although he speak the truth." All other professions have their good, bad, and indifferent; but, unluckily, artists are all disturbers of the peace; the best from having too much ability, and the worst from having too little of it; the first from giving it to Nature in full of all demands, and the others for not paying her what is really her due.

It does not affect the question to say that people look at one another with different eyes since they know each other under different aspects; we cannot say, either, that colours affect the senses all alike; but there is no dispute whether this or that colour be red, blue, or green, unless it be with those who are in the habit of saying "black's white." We may assume upon these optical differences by their practical bearing upon the perceptibilities of those students of art who are allowed to be the closest observers of Nature; for example, let half-a-dozen Portraits be taken by different hands, in the same point of view, and they shall each resemble the original, although not one might compare with another. In either of the cases there would be no doubt as to the identity; but the different medium through which the object itself may be perceived by Nature, or represented by Art, can alone account for why in fact or appearance it becomes a matter either of caprice or choice. As to the manner in which the subjects regard themselves, it must have been frequently observed that there is at first sight of a newly-drawn Portrait such a startling incredulity, that the sitters are at a loss for the moment to know which to quarrel with, the artist or themselves; and if they have hitherto been under agreeable mistakes, they would rather cherish the delusion than be undeceived by such a wholesome and admonitory fact; this may be further accounted for

by that familiarity with the glass which does not leave space enough at each interview at it to mark the progress of time and change upon the countenance, and that flattering resemblance which is constantly being presented to them through the medium of self-love and quicksilver. Philosophers tell us that the greatest piece of self-knowledge is to know ourselves, to which might be added, that as great a piece of self-knowledge is to know our faces; for instance, a lady may approach her toilet as many times in a day as she pleases; every gentleman who ties a cravat will look in the glass three hundred and sixty-five times in the year at least, and yet they shall have a more imperfect knowledge of their own faces than that of the stranger, whom they may not have seen more than half-a-dozen times, and could say, I should know that person again anywhere! Here, again, the mirror is not in fault; self-love, it may be suspected, has some share in the delusion; and to account for this, both mathematically and morally, it should be observed that we look at our own faces in the glass horizontally and perpendicularly, but at our neighbours' faces out of it perspectively—that is, we look at our own faces in one point of view, but at our neighbours' in all directions; beyond which we do not dwell upon our defects or peculiarities; those we leave behind, and carry away those more agreeable but less tangible forms which are the first to fade upon our recollection. As one instance only of our want of personal knowledge, few persons have ever seen their profiles except by design, or if by accident they have caught a glimpse of them, by mirrors placed obliquely, how few have known themselves under that new aspect.

It is unfortunately one of the arts of recognition (a strange perversion in the temper) that persons know one another more by their peculiarities than their excellencies; nevertheless, there are certain mysterious-looking beings who flatter themselves they are able to defy observation altogether, without suspecting that the science rightly consulted leaves the most equivocal face no chance of escaping.

In reverting to Portraiture, there is little doubt but that it is owing to the same familiar and partial causes as the everyday deceit of the mirror that husbands and wives cannot be brought to look favourably upon each other's Portraits; and when friends or acquaintances do not think them young and handsome enough, it is generally where the gentleman gives good wine or the lady has any pretensions to beauty. To pay a compliment, even in the ordinary way, requires more than ordinary skill, and however adroitly it may be managed, it is seldom attempted without suspicion; insincere persons are secretly aware of this by the discovery that it can never be so unsuspectingly conveyed as through the medium of Portraiture, and are, therefore, the more particularly indebted to the artist for furnishing them with the only opportunity, perhaps, they may ever have in their lives of paying their best personal respects to the original at his (the artist's) own expense; hence such remarks in his hearing as "the Portrait is certainly not flattered," or, "it is not sufficiently intellectual"—mere passing observations as they would have him or her to think, but quite sufficient to answer all the purposes of self-interest, and wonderfully adapted to favour the views of self-love; especially should it be too flattering a resemblance for the adverse party to recognize, and *too faithful* an one for the parties represented to reconcile. It is true that the presence of the painter may put these objectors under polite restraints, and silence many such uncourteous and uncalled-for remarks in the studio; but they will be sure to find their full expression out of it, and thus it is so often follows that the production which has been welcomed by its friends and admirers on the easel, has found a very different reception when transferred to the private wall.

Young and well-looking persons are too well satisfied with what Nature has done for them to have many pictorial cares and fears; the artist finds his greatest difficulty with those of maturer age, who are passing the meridian or have just crossed the line, and are thus tacitly admonished of having gone so far along the road of life! This the intelligent artist

is aware of, and is not long in discovering that when persons arrive at a certain period of life, they have as great a demand for youth as beauty; hence he imagines he has something to do, and commences a revision of the lines of the face, with such modifications and omissions of all that is rigid or square, as to affect the agreeable compromise between Age and Youth, by making the sitter look like an old Cherub. But even this mixed style of representation is greatly preferred by some, to any advance the artist may make upon their years; for this would not only be an attack upon their vanity, but to the same extent upon their lives, by seeming to rob them of so much of their existence—a kind of feeling which answers to the fact of those poor ignorant discontents who, when the old style was altered, did not understand their being put so much forwarder on the calendar, but demanded a restitution of their time from their oppressors, vociferating, “Give us back our eleven days!” Thus it is that many an artist does nothing for his subject by attempting to do too much for him, and may account for their frequent failures in taking Portraits of persons of rank or condition. As it is at their peril to increase a defect, what they cannot omit they endeavour to modify, and whatever they present them with over and above their natural claims, they consider as so much obligation conferred, but for which their sitters have no cause to be very thankful, not aware that Nature can give better reasons for withholding supplies than they can give for supplying deficiencies. It must be confessed, nevertheless, that in many cases no small portion of resentment has been measured out to the painter for treating his half-conscious subject with some little peculiarities which he or she had flattered themselves would be kept out of sight. Whatever may be said about the failure of Portraits, they will be (generally) found more faithful to the subjects than the subjects to themselves; and it is in consequence of their being represented in a new rather than in a false light, that they will not recognize what they cannot reconcile. Some persons think they may have as much beauty as they are able to pay for, and that it is but fair it should rise or fall according to

the price, without the least idea of what it truly is they gain by such expensive failures. On the contrary, it is very provoking to find that where the painter is really the most in fault, it happens to be just in those points where he is considered the least so by those who should be taught that it is a libel upon Nature (in the way she is generally represented) to say she can be flattered; hence it is we have so many futile attempts to show that she can be, which are not only gratefully acknowledged, but become as it were the approved failings of the mechanic in the art, who finds by experience that if he can only treat his subjects with bright eyes, rosy cheeks, and fine complexions, they are willing to part with their money and their intellect too.

If such Portraits of our humanity are intended for cases that are never to be opened, or rooms that are never to be entered, well and good; but if they are to be made a public exhibition, or rather spectacle of, it may be well said with Macbeth, "There is no speculation in those eyes which thou dost glare with;" and when he exclaims, "Time was men could not live when their brains were out;" if such pictures speak the truth, they go a great way to show the possibility of it.

The failure of whole-length Portraits, which is of such frequent occurrence, may not arise from a deficiency in the knowledge and practice of art so much as a want of union or adaptation of the constituent parts of the body to the right formation of the whole. It should be recollected that there is as much Portraiture in the hands and feet as in the face; that they severally belong to one subject as certainly as they can belong to no other; and that all the individuality of the figure contributes to the making up of that general character of it by which persons are able to distinguish one another before they turn their faces; others are to be known by an indistinct outline at almost any distance, and some are not even to be lost in a fog. The ablest artists are sometimes made sensible of this, in instances where they have furnished a correct likeness of the face, and might have done as much



for the rest, had their originals only found the necessary time and patience to sit to them for it; for want of these adjuncts they have had recourse to lay figures, or others about as unlike the original, upon which they have suspended their draperies, and drawn their subordinate parts, thereby producing an inconsistency no greater than might have been expected from such contrary forms and fittings. No wonder, then, the general identity should be lost, and the disappointed sitter should discover that he had gained nothing by borrowing his neighbour's limbs, and that no one's shoulders fit his head so well as his own.

These are amongst its failures; but its miseries superabound, and from a variety of causes of which the disorganized or uncultivated eye is not among the least. There are those who have no idea of perspective or distance, and look at works of art with the same flat interest they would upon a county map or a child's show of many-coloured threads. It would appear almost incredible to state that any individual could take a miniature in the direction placed in the hand, and judge of the likeness by looking at it upside down; still more of another who could not reconcile the appearance of a profile portrait with the loss of an eye; but it may be remembered that it was to meet the views of such that Hogarth accommodated his perspective, by representing the two opposite sides of a drum upon the same plane.

If ever such persons may be said to have their uses, they must have been in helping the incompetent artist out of his difficulties by accounting for things otherwise past finding out, or advancing the reputation of the more accomplished by accounting for more than he ever intended, and attributing no little meaning to the accident of the brush. The effect of positive light and shadow upon such would appear from the impression made one of these enlightened individuals, who, while looking at Murillo's picture of the Spanish boy and girl, where one face was fully presented to the light, and the other equally divided by shadow, exclaimed, "What a difference between two natives of the same climate! Here is a girl

endowed with a fair complexion, while the boy seems to be *half* a black." There are few in the profession that have not had some such sapient remarks to record; but the most provoking instance was yet to be found in the judgment of one of these intelligences, who, on surveying a correct drawing of a young Cupid, commended it as an excellent copy of an old Roman general.

In ordinary matters, it is not very usual for persons to be asking for what they have no desire for; but in sitting for portraits nothing is more common. They may tell you they don't wish to be flattered; and, agreeable to the tone of the day, will say, "Give us facts!" "Give us facts!" but, unless these facts shall fall in with their fancy, they might as well cry—"Give us physic!" "Give us physic!" for one would be about as palatable as the other. When an artist has acquired a name he may libel his subject with impunity, and affix upon him any character he pleases without risking his own: not so the young dependent one, whom we may suppose to be overlooked by a phalanx of heads, while, with a servile attention to their remarks, or obsequiously putting himself under instructions, he is voluntarily taking upon himself the folly of his sitters. Amongst other objections, "a waste of cheek," so termed, is not one of the least; for it is remarkable that there is nothing in which persons are so much at odds with Nature as that of prescribing for them a full-sized and proportionate cheek and chin: here the dutiful limner is obliged to undertake for them by removing the said waste of cheek and chin to refine the face: this is done by paring away so much of the cheek and chin till the features by comparison appear large out of all bounds, and the outer lines of an otherwise full and handsome face are exchanged for those of a coach panel or a whipping-top. Uniform with this is the required method of treating the cherub cheeks of little children, protuberances which they think have no business there, whatever Nature may say to the contrary; possibly this may arise from their fatal resemblance to the carved heads upon tombstones,

to avoid which they would cause their children to look as though they were cut out of little men and women, and thus, when it is observed "we cannot put old heads upon young shoulders," they are willing to show us that they can.

Admitting that, in reference to first principles, we should look at Art through the medium of Nature, this relative view of things is rather the province of the accomplished student than of the uninformed amateur, who needs to be directed as to the manner in which both should be regarded. It is for want of the right channel of communication that so many entertain those predilections for a certain order of Beauty which has never been seen in Nature, and is only to be found among the compromises and conventionalisms of meretricious Art, and may be the reason why they are not so impressed with the beauty persons really possess as deceived by that which passes for it in their pictures. Unfortunately, this is not peculiar to those who suspend their notion of Beauty to opinions; nor are we aware to what an extent we are carried away by that old hackneyed phrase—"It is so considered." Now, if there ever was a saying calculated to put a full stop to independent thinking, it is surely this. The phrase—"Very well, considering,"—though it does not come out with the same authority as—"It is so considered,"—yet it is that modification of the sense which brings us to much the same wise conclusions. To wit, the lame duck walks and the magpie talks—"very well considering;" or may be as appropriately said of the graceless performer, the senseless composer, or of any other disabled member of our own community, who, having accidentally fallen, as it were, into some pursuit or profession for which nature never designed him, has been entitled to *considerations* of no small weight with a kind and indulgent public. With due deference, then, let it be asked, "By whom considered?" for the question should not be, how it is, but how it ought to be, considered. Bright eyes are considered beautiful—they are so—but bright eyes may be obtrusive and staring; arched eye-brows are considered open and expressive,

but they may be owlish and eccentric; white teeth are considered very ornamental, perhaps more so than agreeable, as they may be planted as though they were going to seize upon you; ruby lips and rosy cheeks are considered essential to the perfecting of the complexion, but they may be as overcharged and sudden as the enamel on a child's doll; and a thousand other little popularities which are no sooner supposed to belong to Beauty than they are patronized and pushed to the very extreme. Instance only the prejudice in favour of small waists, small hands, and small feet—query, again, how small? Why, if we allow the Venus de Medicis to be the standard of excellence, she has a waist that an abigail might be ashamed of; and as to her feet, if their proportion and beauty are to be equally admired, there can be no reason why they should be considered more matchless for size than shape. Still the prejudice goes that hands and feet cannot be too small, and therefore the smaller the better. Hence the unqualified demand for such things in portraits, and which, as they cannot be rationally accounted for, must be left for the very absurdity of fashion to reconcile. The same regard to the picturesque must be manifest in connection with Nature itself, as may be instanced in those otherwise pretty waists which some ladies have contrived to imprison in stays till they have nearly pinched and squeezed themselves in two; by which unhealthy pressure, and their consequent resemblance to the figure of an hour-glass, they become at once affecting emblems which remind us both of the smallness of their waists and the shortness of time.

If a word or two may be added by way of reflection, it might be simply remarked, that as there is no Beauty transmitted to us that is not worth keeping, so there is no Beauty withheld from us that is not worth supplying; and it is only where Art becomes tributary to Nature that it can ever perform its work aright, or mend that which it was never intended to make. Nature may be courted, but will not be trifled with: she can accommodate herself to good habits, but will

resent bad ones by such a reversion of her own laws as may serve to show that as it is possible to approach or improve Beauty, so it is as possible to deface or destroy it. In proof of this we need only to remark upon the influence which good or bad temper has over the most pleasing subjects, and contrast in the same person the nature of that Beauty which is *acting* with that which is *acted upon*.

From what has been advanced, it should appear that Beauty does not consist so much in fine individual form as in good general proportion and uniformity; not so much in colour and complexion as in their purity and adjustment; and with all its linear advantages and glowing appendages, possesses no more of real interest or value than it derives from expression. Nay, whatever may be said of Ornamental or Constructive Beauty, if unattended by this vital quality, their very presence would only seem to point to the place where everything was wanting: and although in reference to the subject in question Expression must ever appear to be the great auxiliary, yet it is equally essential that all the minor points under consideration should be there, as the perfection of Beauty cannot be arrived at without the union of them all. It is but justice, however, to its superior claims to state, that whatever difficulties there may be in determining the nature of this attractive quality, so as to show *in what it consists*, there can be none, it is presumed, as to *where it exists*; for in this highly-favoured isle lies the very home and centre of Beauty, and from this point, take what direction we please, the further we travel the further we are off; while every seeming step of our advance is attended with no other effect than that of bringing us back to our own country for the finest living illustrations of it. Beauty, therefore, cannot be considered conventional; it has "a local habitation and a name," and *Angle-terre* (the French definition of our *Angel-land*, so pre-eminently sustained by our fair British countrywomen), has neither lost its name nor its character, but will ever stand out as the pride and ornament of this country, and the envy and admiration of every other.

**COMPLEXION OF CHARACTER.**



## COMPLEXION OF CHARACTER.

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HAVING attempted in the former part of the work to unite mental with linear Portraiture, in confirmation of physiognomical rule,—there still remains, as though in reflection, a certain likeness of the mind which is so far detached from either as to speak more powerfully in the absence than the presence of the subject, insomuch that while the natural form shall lose its distinctness, its incorporeal character shall retain an unfading complexion. By this invisible faculty of the mind's eye it is we are furnished with such a general ideal notion of all with whom we have to do as to be able to comprehend the whole of their character at one blush, and (unlike that practical knowledge of Nature which is only to be obtained by degrees), let in, as it were, the experience of an age in an instant of time.

Cast of Character, which would seem to come equally under review, may be so far separated from Complexion of Character that it implies a condition of mind rather as it is constituted by Nature than constructed by Art, and so indelibly fixed at the earliest stage of the susceptibilities, that in succeeding years persons may be said to be virtually the same in disposition as they were at any former period of their youthful lives. All that has since been done for it, or may have become peculiar to it, must have been raised upon the ground-work of the moral edifice, imbuing the mind's eye with a certain aspect or colouring upon the whole, from which it receives its Complexion of character. This Complexion of Character is forced



upon the view of the commonest observer, who frames and figures to himself an ideal picture, the impression of which he carries away with him in every connection and under any circumstance, whether he is willing to entertain it or not: as thus we instinctively form all men into classes, and afterwards separate them from each other by mind and manners, as naturally as we do by features and expression; so that this mental portraiture is presented to the mind whenever we talk of, and most especially whenever we think of, the subject. For example: let any one make an experiment upon an absent friend or acquaintance, and he will find the mind's eye even more faithful than the natural one: there may be an effort to associate the mind and the person together, but if either should fail it would be the latter; for in proportion as the lineaments lose their distinctness, the mental resemblance will be more vividly preserved. A principal cause of this may be, that as men cannot change their countenances with the facility they change their minds, we are under more powerful impressions for the time being from what they affect to think and feel than from what they pretend or propose to do; such facial assurances, so often repeated, not allowing time to wait for results that might invalidate the expression, both of the face and tongue.

There is a natural tendency in many minds to be ever speculating upon Character; a disposition to which self-love and self-preservation may equally contribute: the former affords them an agreeable opportunity of making comparisons in their favour, while the latter, by enabling them to ascertain what persons are in relation to others, as being of eventual consequence to themselves, may teach them how to avoid a disagreeable contact, to court a desirable acquaintance, or repose in the confidence of a sincere friend.

Nothing heightens this Complexion more, or gives it such lively or lasting colours, as love, friendship, or esteem. In love, especially, this fair Complexion of Character will continue when Beauty has grown familiar to the eye and out-charmed

the very charms that inspired it: and although, from the opposite cause, the objects of hatred or aversion may be darkened or discoloured in the same degree, still it does not affect the question; inasmuch as they must receive a complexion of some kind or other, although it should not be exactly the true one. In instances where a very slender acquaintance exists, we are apt to carry away much more than the features, and attach to the subject a quality of mind which may, or may not, belong to it; but even upon first-sight appearances, where Character is not supposed to be formed, the mind, in relation to it, will be equally active in supplying all deficiencies by conjecture; nor will it be satisfied till it has given it a complexion of its own.

We judge of Complexion of Character in the absence of the parties much after the manner in which we take a survey of objects at a distance, or the taking of what is technically called "a bird's eye view," lest the angle of the eye should rest only upon a part, and the general proportions should be lost in the individuality: from the same moral distance answering to this artistic elevation, it is that we are able to take such a comprehensive view of our neighbour's affairs as to settle the balance of good and evil in his accounts, in order to the preservation of a good understanding. It is of necessity that persons have Complexion of Character, if they have any character at all: of this we are so individually conscious, that there is no one (whatever he may affect to the contrary) who would not like to choose his own colours, and that as certainly as there are no objects, however mean and insignificant, of which the mind, in its loftiest independence, can say, "I am purely indifferent to."

Few persons have a clearer notion of Character than those who have most occasion to turn this visionary faculty to good political account; a faculty which is strengthened by exercise, and wonderfully adapted to the rapid intercourse of business, where almost everything depends upon observation, and as little as possible left to experience. Many characters who

have superficial notions of virtue themselves have, nevertheless, very substantial reasons for approving of it in others: as, for instance, they have great hopes of making use of the industrious, but great fears lest the idle should make use of them: they consider that idleness is "the root of all evil," not because it leads its subjects to want, but because it brings them to the borrowing of money.

Generally speaking, the world knows us better than we know ourselves; and for this particular reason (however variously it has been accounted for)—we may be fondly struck with certain individualities in our own characters, that may amount to no more in the scale of public opinion, than a pennyweight or a drachm, and yet be so occupied with these little excellencies as to reserve to others the superior faculty of putting them together, and ascertaining for us how far such trifles make the sum of human things. Since, then, we have as imperfect a knowledge of our own minds as of our faces, we must be satisfied to receive our Complexion of Character from the world, not knowing what part of life's drama we are acting, or what kind of figure we cut before a numerous and discerning audience: of one thing, however, we may be assured,—that our name is down in the play-bill, though the part we are acting should not be exactly the one which self-love would have assigned us: all artificial characters, therefore, should not forget how much easier it is to make a fool of themselves than of others; and that while they fancy they are the heroes of the piece, they may be but the mere spados of the entertainment, and refreshing the spectators at their own expense.

There is that upon the surface of Character of not a few which gives general occasion to say, "You can do nothing for them!" Should one of these have just come out of the Queen's Bench, the presumption is that he will soon be there again; not that anything in his future affairs might warrant the assertion, but merely because he is that *kind* of man. Here is one of the many instances where a man presents you with his

own Complexion of Character; so that those who never learnt to read may always be able to see.

Now there are two kinds of persons who think to defy this mental sapience: those mysterious beings who are generally spoken of as "persons you cannot make out," and those versatile characters who are so continually shifting and changing their colours that they can scarcely make out themselves. The former of these are not aware that their equivocal manners and safeguarded walk and conversation become the very inlets to the secret recesses of the mind, which open a door for suspicion; curiosity enters, and a few sable discoveries are made, not very creditable to the inner man. It is singular to observe what an especial hold the mind lays upon such characters, even where it is disposed to let others go; so that when they think to veil themselves in obscurity, they, of all others, get the least quarter from those fertile imaginations which enrich them with faults which may not belong to them, in addition to those that do. These mystics, therefore, cannot be too frequently admonished of the fact, that when persons cannot find out what they are, they are sure to set them down at the worst. As to those motley-minded natures that are everything by turns and nothing long, no doubt they flatter themselves that the many-coloured characters they assume will divert the eye and flit across the mind of the observer, like those floating and fugitive ideas which give the fancy chase, as though to baffle the pursuit: here, again, the mind's eye will arrest them in passing, but finding them not worth keeping, may pursue them no further, but dismiss them as mere phantoms of the mind, or skip-jacks of the imagination.

For the Complexion of noted or illustrious Characters we are superseded by the biographer, who frequently opens the door with a false key, and presents us with a variety of party-coloured portraits that we are obliged to take upon trust: the mind necessarily receives them as they are presented to it, entertains them without doubt or suspicion, and, in con-

sequence, makes that its own which possibly never yet belonged to anybody. But take a one-sided view of Character, or make an unbalanced experiment upon it—expatiate upon the few evils which may be suspended to the character of a worthy man, or dwell with equal complacency upon the little good that may attach to a very unworthy one—and the result will be that they instantly change sides; that you disinherit the honest man and emancipate the rogue. As to statesmen (those chameleons of our nature, that are ever changing their colour with the times), it is difficult to ascertain their true Complexion (if any complexion at all), and the more especially as they have not this surprising faculty entirely at their own disposal; being so much at the mercy of the press and party that they either receive the most brilliant Complexions, or are painted as black as a coal. We can only, therefore, speak feelingly where we cannot knowingly, and console them upon this remaining advantage—that if they lose their reputation in one place they are sure to get it up in another; nor are they ever likely to appear totally destitute, since there is scarcely an individual who has not a fancy dress of his own provided for them; so that if they ever should get out of favour they can never get out of fashion.

It is not a little singular that the imagination will work though everything else is quiet. Thus, when we hear of the name or adventures of any one, we not only embody it with a form, but give it a mind and match it with a Complexion: else why, upon seeing those of whose names we had only heard, such after-expressions as these—“Well, he’s just the kind of man I expected to see;” or, “He is a very different man from the one I took him for.” In short, there is not a character, however remote, or of whom we have received the slightest information, that will not be tinged with our own imaginings. It is thus we are unable to separate mind from body, and body from mind; and this union of form and fancy is not intended, in such instances, to illustrate the true Complexion of Character so much as to shew the power of the

imagination to create that which may neither be the image of one nor the other.

We have often heard it said by certain parties—"I have an unaccountable aversion to such and such persons, although it would seem to be against my better judgment." This seemingly causeless assertion may arise, in such repelling subjects, from something upon the surface of their character; such, possibly, as Pride, Affectation, or Conceit, or that notional Self-regard which too frequently allows the manners so to predominate over the mind as to deprive it of its otherwise genial and healthful complexion. Or, possibly, this repugnant feeling may be no less consequent on too great familiarity than upon too much reserve. Modes of recognition have frequently much to do with this: there are those who meet you as though they never saw you before, and part with you as if they never wish to see you any more: some persons take you, or rather shake you, by the hand as though they were going to shake it off: or give you a hearty squeeze about as grateful to the feelings as the grasp of a hand-vice; others, again, have a passive method of allowing you to take their hand which they give you upon the flat, and then pass it so frigidly through yours, that you really feel glad when it is gone; but when this retiring hand of friendship is accompanied by an ungracious look from a cold, suspicious eye, and it should meet us so unexpectedly, that one's nature cannot avoid the freezing contact, it shrinks as it were into its more congenial self. There is, also, what may be termed the patronizing mode of bestowing the hand; this you are to receive as something more than complimentary, being given, or rather granted, in an erect or sitting posture, to make you the more sensible of the condescension. Then there is the ceremonious shake of the hand, which is attended with as many compliments as the season will afford, and, in some obsolete cases, with—"Pray excuse my glove!" as though the article required as much apology as the wearer. Now if this is intended as a certificate of friendship, a most desirable

thing it is to have this orderly method of showing it ; for, as the world goes at present, it is seldom manifested in any other way ; after all, it serves to keep things tolerably well together, and is a very convenient kind of currency, especially for some bankrupts in morals, by acting like promises on tissue paper, which good faith, if tested, would amount to something less than threepence in the pound.

That Character should lose so much of its Complexion on its near approach is sometimes as unfortunate as it is singular : for instance, there is scarcely a connection in which it may not be said there are one or more individuals of such a Complexion of Character as to render it our duty and interest to avoid, and that from the fact of the mental impression we may have been justly under towards them being so likely to be lost in a personal interview ; thus it has frequently happened that persons have allowed themselves, against their better convictions, to be so diverted and disarmed by lying looks and insinuating manners as to repeat their favours, and add still further to an old stock of unrepaid obligations ; while the party no sooner disappears than his Complexion of Character revives, and they know not which to blame most—his insincerity, or their own credulity : nay, there have been instances where a character has been of such a depraved and unalterable complexion, that the mind has been predeterminately made up against any renewed attack, and yet has yielded after the same manner, through some sudden or accidental meeting, to the greater astonishment of themselves, and even the surprise of the impostor. The fact is, that nothing seems real but what is present ; this may be all very felicitous for our present well-being, but not always so profitable for our future well-doing ; and may furnish another reason why persons are rather to be timed than trusted. A man may have a pleasing interview with his friend or patron, that would seem to give promise of very great things, while his after-impressions from what may have transpired might so alter the complexion of the affair as to give a very different colouring to his views ; and so of many

an individual who might have been sacrificed to the passing imposition of vain words and specious looks, were it not for the mind's retrospective eye, to which is reserved the faculty of putting the whole together. There are few persons who are not indebted to this optical privilege of the mind; but if there are those who are not thankful for it, it can only be such as cannot make it exclusively theirs, and for this private reason—that the advantage of seeing the character of others is not at all equal to that of concealing their own.

Similarity of sentiment may classify two individuals of the same Character, who may be of very opposite Complexions; as, from the different mode or medium through which the sentiment may be conveyed, they would not appear to others under the same aspect. While the one might seem to be acting under restraints, the other would come out, as it were, with the special licence of privileged men and women, and say or do with impunity what would scarcely be tolerated in the other; insomuch that any attempt in either at an interchange of behaviour would create astonishment, if not ridicule. Whatever persons may affect or fail to discover in Character, they are always able and willing to remark upon what lies on the surface of it; and hence the impolicy as well as absurdity of many innocent persons, who, by depriving their character of its natural complexion, and discolouring it by substituting that of another, have laid themselves open to censure, if not suspicion, where they never should have been marked by anything worse than indiscretion. From such inconsistencies it is clear, that every one has an element of his own, out of which it is as unsafe breathing as that of a fish out of water.

As this provisional faculty was implanted in us for mutual comfort and defence, a right use and improvement of it would answer the most important ends of society. The slanderer should especially consult this Complexion of Character, and before he ventures to injure the reputation of another, would do well to consider how far he is risking his own. He should acquaint himself with the fact, that there are different persons



to whom different properties and propensities belong, and to be very cautious how he inverts the natural order of things, by attributing to one person what is only due to another, *or more probably, perhaps, to himself*, lest his over anxiety to vilify or degrade should deprive him of the use of the couplet—

“ If you would have your story true,  
Keep probability in view ;”

or before he may be furnished with a practical solution of the proverb, “the fowler caught in his own snare.” Without this complexionary caution, the adversary may become your greatest friend ; for giving the mind the wrong direction is frequently the means of setting it right, by instituting enquiries that might lead to the discovery of opposite virtues, and such as the persecuted party was never known before to possess ; besides the additional advantage of *gaining* the bad opinion of those whose ill-name would be sufficient to establish the reputation of any one. A misdirected accusation brings with it both its bane and antidote, from the consideration that a mere assertion would be enough to fasten upon some characters what a host of evidence would scarcely substantiate in others, and might only stand out as so many moral contradictions to an absurdity which carries, according to the vulgar saying, “a lie in the very face of it.” He should also recollect that there are prevailing tints in the complexion, that may be called *fast colours*, which any attempt to dislodge, or to substitute others for them, that it is not capable of receiving, would be as absurd as attaching cowardice to Nelson, or inhumanity to Howard ; or, what is about as misfitting, as meekness to Lord Thurlow, or generosity to old Elwes ; and would find no place of deposit but in the confidence of the receivers-general of false reports. In all such cases the breath of calumny is like the natural breathing upon any pure and polished surface, that may dull and obscure it for a time, but which is presently dissipated, and soon loses all traces of ever having been there. It is thus that Com-

plexion of Character is either self-exposing or self-protecting ; and, in the latter instance, may be considered as a kind of armour of the mind, which provides for its inhabitant a security against everything but fate : but, in either view of it, if not the substance it is the sign of Character, which stands invitingly out, or acts as a beacon to warn us of too near an approach.

The use of this common faculty of discerning through this complexional medium is always available, except in the perverse cases of those who, having an eye for consistency but no mind to be troubled about it, have contracted an idle habit of taking people at their word, and are ever complaining of being deceived ; with no other self-correction to their credulity than what they supply by their common words of wonder —“ who would have thought it !” or where (more fatally) prejudice or partiality may interpose the last covering to a bad complexion, in those cases where the most misplaced attachments or unwarrantable dislikes are taken, and which, when inquired into, might be found to arise from incongenial sentiments or kindred sympathies, which free them from those observations they are rather unwilling than unable to make. Nevertheless, there is a transparency in the complexion through which the object may always be seen, although in a mist ; unless the mind’s eye be impaired, and then, like the natural one, it will be as blind to everything else. Still there is more of *delusion* than *illusion* in this, and the removal of such moral obstructions would be the means of preventing many of those great and fatal mistakes which have been left to the course of time and experience to rectify.

It is this Complexion of Character which throws a halo round the shades of departed worth, and preserves the moral and mental remembrance of the object the most entire ; insomuch that the mind increases its tenacity on the more enduring excellencies in proportion to its fading recollection of form and feature. But even this must have its season ; it will

not compensate for the loss of *Portraiture*, in which Nature receives from Art its last impress and true complexion, and affords the *only materials* to which we can at any period resort to refresh the eye or revive the imagination—an imperishable memorial, which, when time may have obliterated almost every other feeling, will constitute its best, and frequently its *last remains*.

It may be objected, that under bereaving circumstances the mind forms a too fond and partial view of Character; but this is what it rather desires to entertain than calmly consents to. A nicer balance may be preserved than we are aware of. Many a little fault or infirmity, once scarcely excused, will then be charitably allowed for; while many a virtue, not sufficiently appreciated, will find its right place in our esteem. Of persons departed, either in or out of the pale of our connexion, and from whom we may or may not have received injury—the ideal notion of them which they bequeath to us might be equally correct. This may be partly accounted for from the religious or superstitious observance, that “we should never speak ill of the dead.” Though, by the bye, that depends upon how long they have been dead, as we are allowed to say what we please of such bygone characters as Judge Jeffries or Bishop Bonner. In all recent cases, however, we are to suppose the angry passions are buried with them; so that, in proportion as the tongue is put under restraints, the mind becomes the more at liberty, and the ideal picture it presents of different characters is such as to give both saint and devil their due.

This Complexion of Character does not belong exclusively to individuals, but to communities; and upon its complexion depends their recognized respectability. “Union is strength,” so all monopolizing companies assure us, and the shut-out individual is quite sensible of it. No one doubts their power of doing mischief, at least. “The old man and the bundle of sticks” may do well as an illustration of virtuous bands, that is,

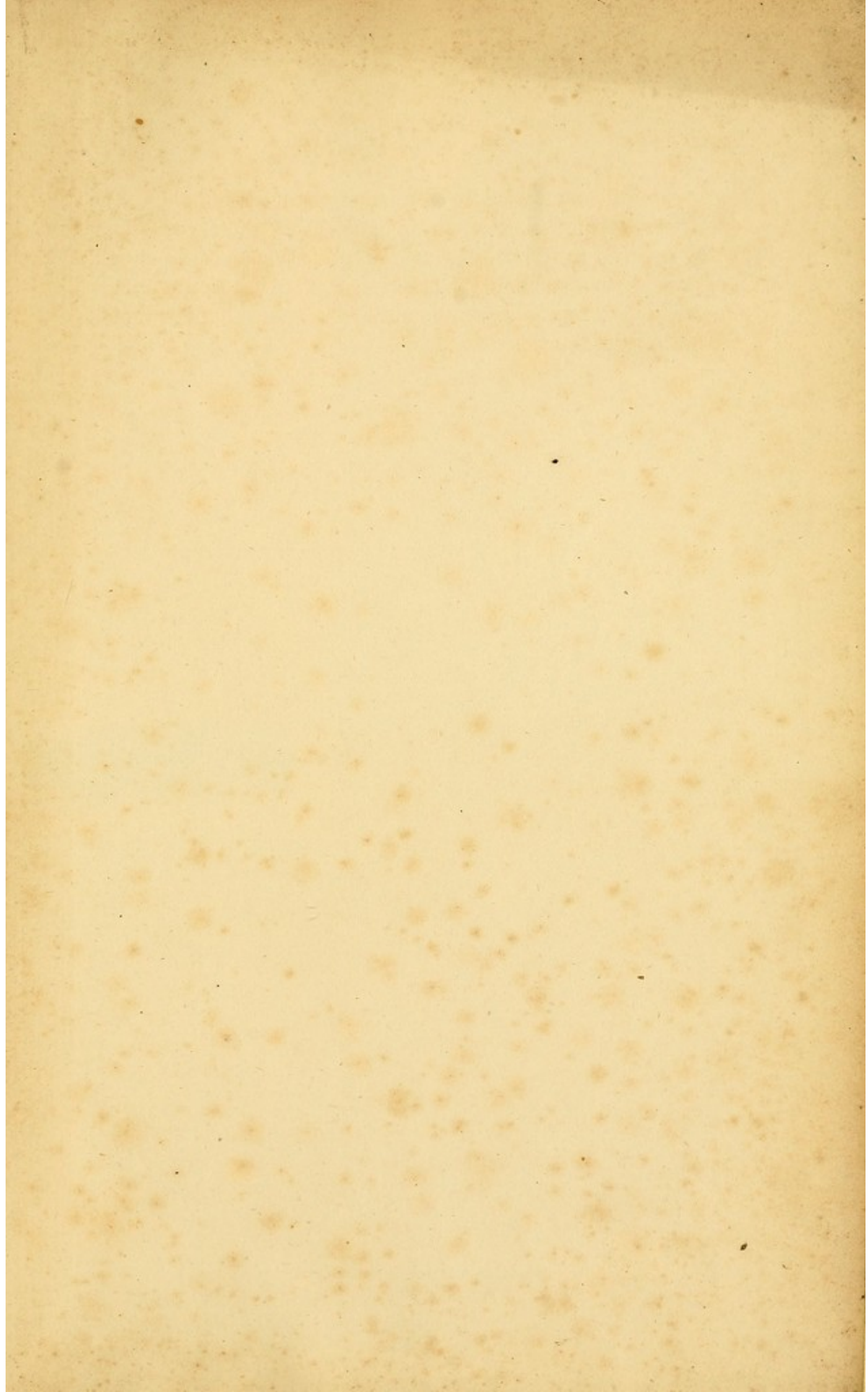
if we know where to find them ; but the kind of compact seems now to be put in the hands of gentlemen who, in binding up the sheaves and providing for our necessities, make all the difference between the cord and the cat-o'-nine-tails, to say nothing of those private monopolists who unite all these virtues in one. But leaving these gentlemen to their own work (and very short work they seem to be making of it), it should be noticed, comprehensively, that there is what is called the Complexion of our affairs, where every individual determines his relative situation under the general aspect of things. This the sentimental (not the merely statistical) statesman knows ; he is aware that the Complexion of Character of a people is the moral atmosphere which surrounds the community, and under its influence it is that he works his whole machinery. Beyond this, there is among nations a Complexion of Character, which is felt and acknowledged by every State, under colour of which they severally exercise their caution or place their confidence ; and in this respect it is not presuming to assert, that *our* country has conceded to it the preference over every other. It may, possibly, be a fact either overlooked or not sufficiently considered, that the whole world is in the constant exercise of a faculty it may not be aware to what an extent it possesses ; and which faculty may be so improved by applying this ideal portraiture to the positive lines of Physiognomy, as to answer more beneficial purposes than those of mere speculation, in turning both the Character and its Complexion to good moral and political account.

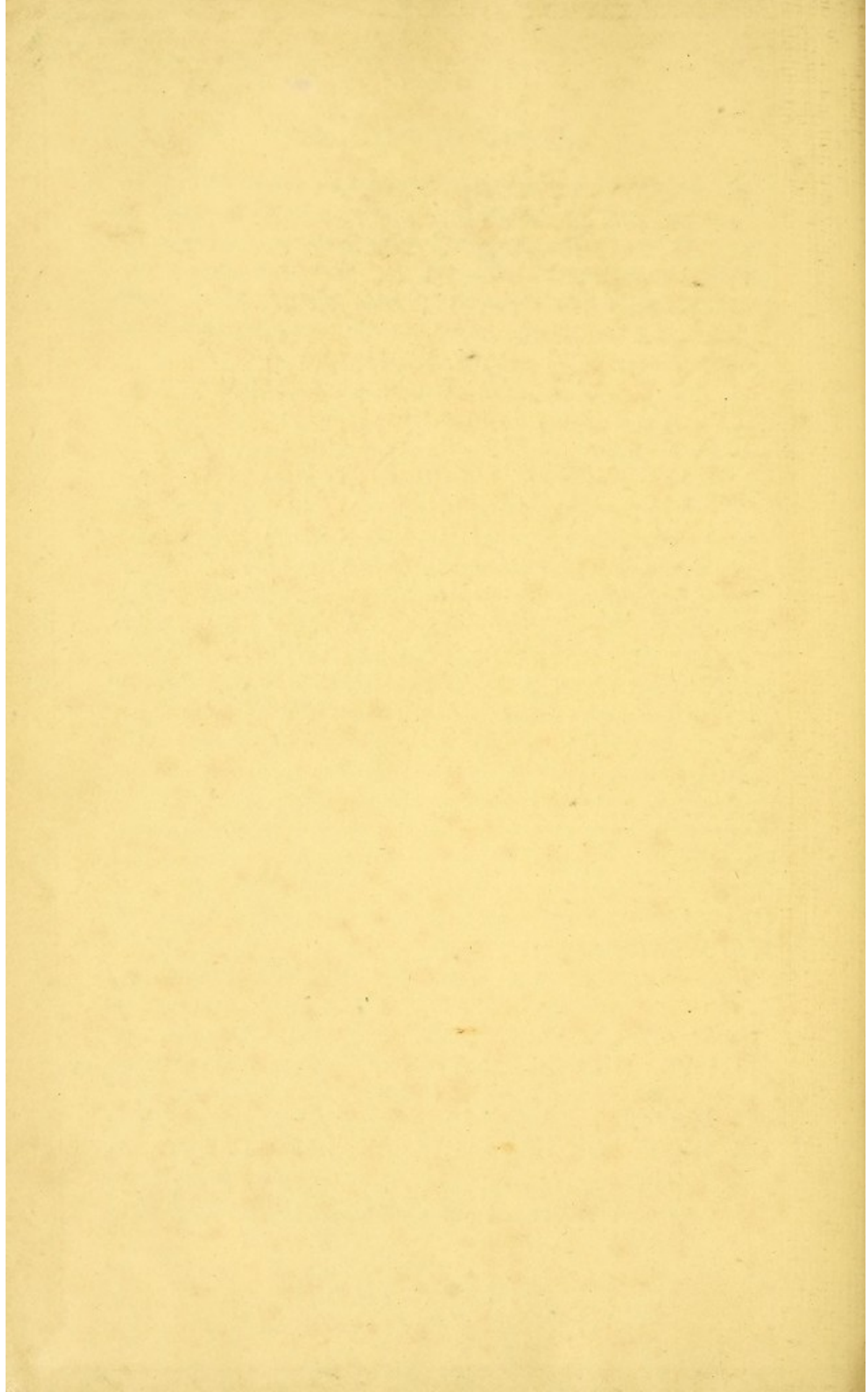
As it is of necessity, from what has been advanced, that a variety of cases must be attended with uncertainty or conjecture, from a partial or total ignorance of the character itself, still the mental impression will be there, which renders it the more necessary that the ideal formation should be the result of some knowledge of the individual. If, however, after the closest observation, there should be that upon the surface of Character which may appear at all doubtful or equivocal, the positive lines of Physiognomy may be safely consulted, so

as to come in exposition or confirmation of the whole. And as this constructive view of the subject is alone capable of being reduced to the rules of art, in order that nothing should be wanting to establish its principles, it remains only for the Pencil to determine its points, and becomes the counterproof of the validity of the Science.

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