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THE
EYE



AN INDEX OF
CHARACTER, HEALTH & DISEASE.

BY
ANGUS MACMILLAN, M.D. & C.
HULL.

2809394868

OPHTHALMOLOGY H466 MACMILLAN



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THE EYE:

AN INDEX OF

CHARACTER, HEALTH, AND DISEASE.

BY

ANGUS MACMILLAN, M.D.,

SURGEON TO THE EYE DISPENSARY, SAVILLE-STREET, HULL.

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ERRATA.

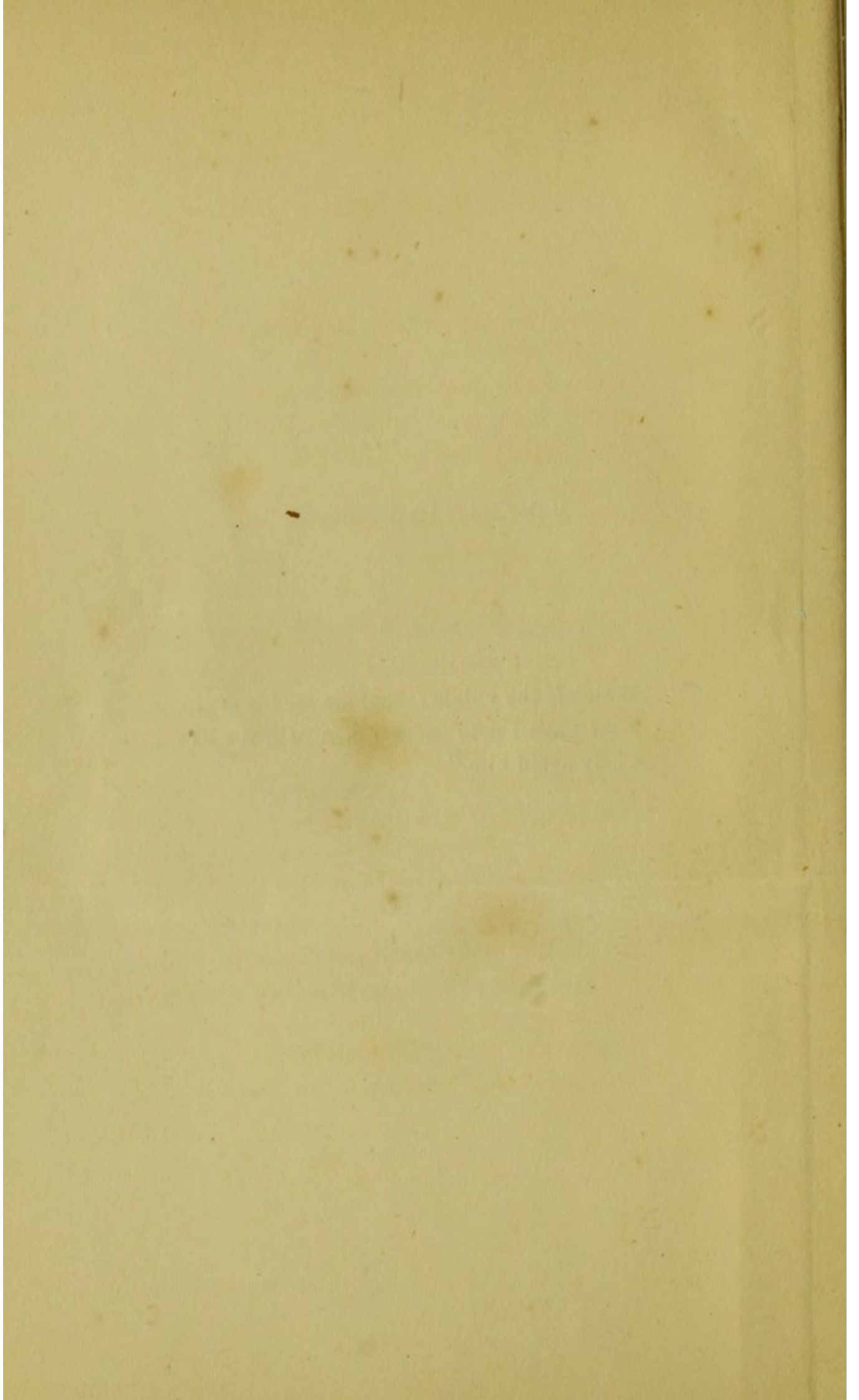
- Page 10—line 19, *for* feared which *read* feared what.
,, 11—line 27, *for* attend *read* attends.
,, 25—line 28, *for* animals who *read* animals which.
,, 26—line 24, *for* we see a *read* there is presented a.
,, 28—line 26, *for* homegenous *read* homogeneous.
,, 29—line 5, *for* heterogenous *read* heterogeneous.
,, 31—line 24, *for* accute *read* acute.
,, 33—line 15, *for* influency *read* on.
,, 35—line 18, *for* easy for *read* easy from—*for* mere *read* more.
,, 53—line 16, *for* effects *read* affects.
,, 94—line 8, *for* ambigious *read* ambiguous.

“Der Blick ist der Mensch.”

Carus.

“Which is the villain? Let me see his eyes,
That when I note another man with the like,
I may avoid him.”

Shakspeare.



THE RIDDLE.

Princess—“ Knowst thou the picture? soft its ground,
Itself the fountain of its light,
Where every moment change is found—
Yet rests it ever, perfect, bright.
'Tis painted in the smallest space,
Framed in the very smallest zone :
Naught of earth's greatness canst thou trace,
But by this picture's aid alone.
And canst thou name the crystal bright?
No gem can rival it in worth.
It burneth not, yet giveth light,
Absorbing the entire earth.
What say I—Heaven is painted there,
Within this magic circlets play,
Yet still despite that wonder fair,
More lovely is its own sweet ray.”

Prince—“ Oh scorn not, beauteous Princess, him who dares
To read the riddle that you thus propose.
That picture of soft ground, in smallest space
Painted, which offers to us all earth's greatness—
That crystal, that reflects to us this picture,
It is the Eye, mirror of the entire world—
Thine eye, fair lady, where it speaketh love.”

Schiller (translation).

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

DATE : [Illegible]

1. [Illegible]

2. [Illegible]

3. [Illegible]

4. [Illegible]

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20. [Illegible]

PHYSIOGNOMY.

FROM the earliest ages a belief has been generally entertained by mankind that the character of every individual may be discovered in his external form. The existence of a reciprocal action between body and mind being admitted, a basis sufficiently broad has been found whereon to build a science or art called Physiognomy: the existence of such a reciprocal action is amply illustrated in the varied conditions of the body and mind as presented to us in the several stages of mania, intoxication, and fear.

Aristotle, in his express writings on Physiognomy, admits such a fact, and we find scattered throughout his works numerous observations that bear upon it. He was, in truth, the first to reduce it to a system—but long before his time, Pythagoras is said to have selected or rejected both his pupils and his friends accordingly as their countenances affected him favorably or the reverse. Theophrastus, the Athenian, had also given himself out as a practical Physiognomist, and his opinion, although in some respects unfavorable to Socrates himself, was admitted nevertheless by the Sage to be accurate.

But what, perhaps more than anything, drew attention to the subject, was the rapid stride made by the sister Arts of Painting and Sculpture, to each of which all that tended to throw light upon the expression of the human face and figure, upon its transient or permanent lines, became a most profitable, if not an essential study, for it was the province of the artist to give to his representations of the gods and heroes, the characteristics according to popular notions of divinity and heroism. And even although he might not be required to decypher the human mind from external form, he was most assuredly expected to impart to each of his productions the expression of a definite character; and so also was it with respect to Dramatic Art—the actors were obliged to assume the part of the individuals they professed to represent. If they wore the mask, it depicted the prevailing, the ruling passion or emotion of the character—and the mask was changed with the change of emotion intended to be depicted. If they performed without a mask, of course the face itself had to be tutored to its part—nor that alone, voice, gesture, demeanour, action, all were counterfeited so as to put off the real and assume the prescribed identity. All this must have implied much study, and have given an impulse to the art of Physiognomy. Even those who were regarded as authorities upon Oratory, taught that every part of the frame of man was the proper study and instrument of the orator. And if we add that the human form is also the source whence the physician draws mainly his

inferences, not only as to bodily but mental diseases, enough has been shown to explain the impulse that was given to the subject, and to account for the numerous treatises that were composed in ancient times by Palæmom, Melampus, Helenus, and a host of other writers of no mean celebrity.

In proportion as man withdrew from a state of savage life, and formed himself into the social being, did rude violence give place to address and cunning, and the more this was the case, the more did it become profitable, to discover by physical signs, indications of the inner and moral character which the individual attempted to conceal; to do this it was necessary to observe with great attention, traits, habits, and demeanour, search in moments of abandonment, a sudden emotion for the dominant passion which then betrayed itself either in the face or the gestures of the body; thence this art, difficult indeed, but calculated to unveil the depth of human sentiment and passion.

The two great lights of ancient and modern ages—Aristotle and Bacon—avowed their belief in the art that finds “the mind’s construction in the face.” The former, as previously stated, first broke ground on the subject; the latter, however, went so far as to give it the name of a science, a place in his treatise (*de dignitate et augmentis scientiarum*), recommending it especially to the study of the statesman and man of the world, “as having a solid ground in nature and a profitable use in art.” “Physiognomy,” he says, “discovereth

the disposition of the mind and the lineaments of the body," and he then states that "the features of the body (physiognomy) had indeed been ingeniously and diligently handled by Aristotle, but not the gestures of the body, Pathognomy. That the lineaments of the body do disclose the disposition and inclination of the mind in general, but the motions of the countenance and parts do not only do so, but do further declare the present humour and state of the mind and will." He concludes, "For as your Majesty said, most aptly and elegantly, 'as the tongue speaketh to the ear, so the gesture speaketh to the eye,' and therefore a number of subtle persons, whose eyes do dwell upon the faces and fashions of men, do well prove the advantage of their observation as being most part of their ability; neither can it be denied but that it is a great discovery of dissimulation and a great direction in business." And in another place he advises that more trust be given to countenances and deeds than words, adding that it should not be feared which is said "Fronte nulla fides," which is meant by a general outward behaviour, and not of the private, subtle motions and colours of the countenance and gesture, styled of old, the door of the mind—*animi janua*. In the middle ages the authority of Aristotle was well nigh supreme. His views also on this subject were accepted by men of learning, but at the close of that period it was Porta that attracted to it particular attention by a treatise which added new light and illustration to the Aristotelian theory.

At a later day the rival of our own Newton appears

to regret that it had not been adequately studied—his words are as follows: “Were men at pains more attentively to observe the external motions which accompany the passions, it would be difficult to dissemble them.”

A philosophical foundation for the undoubted universal practice which seeks to read human character in the lines of the human frame, may also be thus given. Every object presented to the senses, or even conceived in the mind, makes some impression upon the spirits, and it can only be such a one as is correspondent to its cause, and therefore each, we may contend, makes a different impression. The animal spirits, according to Descartes, set in motion by any object, continue their motion to the brain, whence that motion is propagated to this or that particular part of the body, as is most suitable to the design of nature; but they have first made a proper alteration in the face by means of its nerves, especially those termed the (*pathetici*), and those that move the eyes (*oculorum motorii*). The face, it has been said, here does the office of a dial-plate, and the wheels and springs withinside the machine, actuating its muscles, shew what is next to be expected from the striking part. Now if it happen that by the repetition of any act, or indulgence of any passion or vice, to which a man may be hurried by his temperament, or impelled by habit, the face is often put into the posture which naturally attend such acts. The animal spirits will make such continued passage through the particular nerves, that the face is sometimes unalterably set in that

position: striking illustrations of this are to be found among the faquirs in India.

The reasoning of the great Physiologist Haller is substantially the same. "You may distinguish almost all the settled affections, both the vices and virtues, which spring from them, by manifest signs in the face and whole body. The reason is, the muscles which are characteristic of any particular affection, act more frequently in the man who is under the influence of that affection; thus the muscles which characterize anger must of necessity be more frequently contracted in a choleric man. Hence, by repeated use, those muscles acquire strength, and exert themselves more powerfully than those which are quiescent. And we see also even after the mental affection has subsided, some trace of the predominant character remains impressed in the face." And do we not also read it written in that awful volume in which "the mystery of mysteries lies," "The heart of a man changeth his countenance whether for good or for evil."

It is said of the famous Hippocrates, that one day passing by a brisk young maid, he saluted her by the name of "fair virgin," when meeting again the morning after, he bid "good morning, woman," discovering by her look she had played the wanton in the interval.

It may indeed be said that every one is a physiognomist, and often without knowing it. For why, it may be asked, does one receive a certain satisfaction in contemplating the busts of men of celebrity, or even

of the greatest criminals, unless it be that one is curious to find in their countenances and their features, some indication of great or of little souls, of great genius or great depravity? The reproach that this is a conjectural art, as leading to frequent mistakes, touches not the art itself, but merely the ignorance of its true principles. The art sets us, at all events, upon the high road to discover the character of individuals, just as much as Columbus's knowledge of the configuration of the then known world set him upon the road of discovery of that which was unknown. On meeting a stranger, we all of us (children do the same) interrogate the exterior, the face, the eye. The courtier carefully examines the countenance of his sovereign to find the favorable moment for urging his request.

Reader, listen to what Milton has conceived as capable of being decyphered in the countenances of our first parents before their fall :

“ Two of far nobler shape, erect and tall,
 Godlike erect, with native honour clad,
 In naked majesty, seemed lords of all,
 And worthy seemed ; for in their looks divine
 The image of their glorious Maker shone ;
Truth, wisdom, sanctitude severe and pure
 (Severe, but in true filial freedom placed),
 Whence true authority in men ; though both
 Not equal, as their sex not equal seemed ;
 For *contemplation* he and *valour* formed ;
 For *softness* she, and sweet attractive grace ;
 He for God only, she for God in him :
His fair large front, and eye sublime, declared
Absolute rule.”

Or hear Shakspeare speaking by the mouth of Denmark's Prince :

“ Look here, upon this picture, and on this ;
 The counterfeit presentment of two brothers.
See, what a grace was seated on this brow :
Hyperion's curls ; the front of Jove himself ;
An eye like Mars, to threaten and command ;
 A station like the herald Mercury,
 New-lighted on a heaven-kissing hill ;
A combination, and a form, indeed,
 Where every god did seem to *set his seal,*
 To give the world assurance of a man :
 This was your husband.”

Hamlet—act iii. scene iv.

See what the poet pourtrays as speaking from the lineaments of Eve, when she was about to disclose her first great offence :

“ To him she hasted ; in her face excuse
 Came prologue, and apology too prompt,
 Which with bland words at will she thus addressed.”

And how the physiognomy of Adam pictures his emotion :

“ Thus Eve, with countenance blithe, her story told ;
 But in her cheek distemper flushing glowed.
 On the other side, Adam, soon as he heard
 The fatal trespass done by Eve, amazed,
Astonished stood and blank, while horror chill
 Ran through his veins, and all his joints relaxed ;
 From his slack hand the garland wreathed for Eve
 Down dropped, and all the faded roses shed.
Speechless he stood and pale.”

Paradise Lost—Book ix.

The poets are full of similar testimonies :

“ Read o’er the volume of young Paris’ face,
 And find delight writ there with beauty’s pen ;
 Examine every married lineament,
 And see how one another lends content ;
 And what obscured in this fair volume lies,
 Find written in the margin of his eyes.”

Romeo and Juliet—act 1, scene iii.

So the great founder of Italian poesy says :

“ The features which are wont to be interpreters of the heart,”

And so our own great poet :

“ I saw his heart in his face.”

And again, it matters not whether the countenance have impressed upon it the characters of earth or heaven ; upon a beautiful countenance that speaks of serenity of mind and innocence of nature how does the regard love to dwell ; but on the contrary, how painful the effect of a face upon which the evil passions have written their history, or upon which one sees the result of the struggle of the two principles.

“ But sadder still it were to trace
 What once were feelings in that face.
 Time hath not yet the features fixed,
 But brighter parts with evil mixed ;
 And there are hues not always faded,
 Which speak a mind not all degraded
 Even by the crimes through which it waded.
 The common crowd but see the gloom
 Of wayward deeds and falling doom :
 The close observer can espy
 A noble soul, a lineage high.”

Giaour.

Othello, seeking confutation or confirmation of the jealous doubts that agitated him, resorts at first to the mode of questioning, prompted by universal nature, and interrogates, not so much that false member given to us, according to statesmen, to conceal the truth, but that glass in which lies mirrored the very soul.

Desdemona—My lord, what is your will ?

Othello—Pray, chuck, come hither.

Desdemona—What is your pleasure ?

Othello—Let me see your eyes. Look into my face.”

Othello—act iv., scene ii.

So again, in his 93rd sonnet, he says :

“ In many’s looks, the false heart’s history
Is writ, in moods, and frowns, and wrinkles strange.”

Milton’s avowal of belief in the art, is contained in a remarkable passage of the “Paradise Lost,” where Zephon fails to recognize the features of the fallen archangel, and where the transforming influence of sin upon the countenance is alluded to in some very striking lines, which serve as a comment to the scriptural expressions, that the heart changeth the countenance whether for good or evil.

“ ‘ Which of those rebel spirits adjudged to Hell
Comest thou, escaped thy prison ? and, transformed,
Why satt’st thou like an enemy in wait,
Here watching at the head of these that sleep ?’

‘ Know ye not then,’ said Satan, filled with scorn,
‘ Know ye not me ? Ye knew me once no mate
For you, there sitting where ye durst not soar :

Not to know me argues yourself unknown,
 The lowest of your throng ; or if ye know,
 Why ask ye, and superfluous begin
 Your message, like to end as much in vain ?'

To whom thus Zephon, answering scorn with scorn :
 ' *Think not, revolted spirit, thy shape the same,
 Or undiminished brightness to be known,*
 As when thou stood'st in Heaven, upright and pure ;
 That glory then, when thou no more wast good,
 Departed from thee ; and thou resemblest now
 Thy sin and place of doom *obscure and foul.*
 But come, for thou, be sure, shalt give account
 To him who sent us, whose charge is to keep
 This place inviolable, and these from harm.'

So spake the cherub ; and his grave rebuke,
 Severe in youthful beauty, added grace
 Invincible : abashed the devil stood,
 And felt how awful goodness is, and saw
 Virtue in her shape how lovely ; saw, and pined
 His loss ; but chiefly to find here observed
 His lustre visibly impaired."

Surely Milton had in thought the lines of Persius:

"*Virtutem videant intabescantque relictâ.*"

" 'Their Maker's image,' answered Michael, ' then
Foorsook them, when themselves they vilified
 To serve ungoverned appetite, and *took*
His image whom they served, a brutish vice,
Inductive mainly to the sin of Eve.
 Therefore so abject is their punishment,
 Disfiguring not God's likeness, but their own ;
 Or, if his likeness, by themselves defaced.' "

Lord Byron's poems are replete with pictures not only beautiful in themselves, but highly valuable and suggestive to the Physiognomist. In the following passage he depicts to us Conrad struggling to school his features so as to prevent the observer making an unfavourable judgment—and yet unsuccessful in the attempt; an illustration indeed of the difficulty, if not impossibility, of teaching our faces to convey deceitful and false impression, whatever we are permitted to do with our tongues and other component parts of our bodies:

“ Sun-burnt his cheek : his forehead high and pale,
 The sable curls in wild profusion veil ;
 And oft perforce his rising lip reveals,
 The haughtier thought it curbs, but scarce conceals.
 Though smooth his voice, and calm his general mien,
 Still seems there something he would not have seen ;
 His features' deepening lines and varying hue
 At times attracted, yet perplex'd the view,
 As if within the murkiness of mind
 Work'd feelings fearful and yet undefined ;
 Such might it be—that none could truly tell—
 Too close inquiry his stern glance would quell.
 There breathe but few whose aspect might defy
 The full encounter of his searching eye :
 He had the skill, when Cunning's gaze would seek
 To probe his heart and watch his changing cheek,
 At once the observer's purpose to espy,
 And on himself roll back his scrutiny,
 Lest he to Conrad rather should betray
 Some secret thought, than drag that chief's to-day.
 There was a laughing Devil in his sneer,
 That raised emotions both of rage and fear ;
 And where his frown of hatred darkly fell,
 Hope withering fled—and Mercy sigh'd farewell.”

And yet notwithstanding the statement in the last two verses, the poet proceeds as if he considered this evil thought was less legible on the brow than its opposite. A conclusion not just in its widest sense, and yet so far true, that greater pains are generally taken to mask the one than the other.

“Slight are the outward signs of evil thought,
 Within—within—’twas there the spirit wrought !
 Love shows all changes—Hate, Ambition, Guile,
 Betray no further than the bitter smile ;
 The lip’s least curl, the lightest paleness thrown
 Along the govern’d aspect, speak alone
 Of deeper passions ; and to judge their mien,
 He, who would see, must be himself unseen.”

And then comes the poet’s striking avowal in his belief of the whole art, where he describes a man agitated by passion betraying to his invisible observer—his very soul :

“Then—with the hurried tread, the upward eye,
 The clenched hand, the pause of agony,
 That listens, starting, lest the step too near
 Approach intrusive on that mood of fear ;
 Then—with each feature working from the heart,
 With feelings loosed to strengthen—not depart ;
 That rise—convulse—contend—that freeze, or glow,
 Flush in the cheek, or damp upon the brow ;
 Then—Stranger ! if thou canst, and tremblest not,
 Behold his soul—the rest that soothes his lot !
 Mark—how that lone and blighted bosom sears
 The scathing thought of execrated years !”

But in vain the effort to escape from this law of our

being and of universal nature, which enables the understanding eye to judge of the inner from the exterior. So the German poet :

“ The law that o’er thee at thy birth preside,
That must thou still obey—thou canst not flee it ;
And neither Time or human might availeth
To sever the instamped form that lives and grows with thee.”

Schiller (translation.)

The observer must also occasionally take care lest he confound, an accidental, for an habitual state of the organ, even sometimes the hair-dressers’ art will affect the features; so we are told that elevated eyebrows lasted as long as the fashion of pigtails. That French portraits of that period exhibit the eyebrows at a weary height, midway between the eye and the roots of the hair. An anecdote is related of one of our soldiers whose pigtail was tied so tight, that when ordered to close his eyes he could not do so. Are not many of Hogarth’s pictures corroborative of the influence of this fashion upon the position and expression of the human eyebrows ?

The doctrine of symbolism (as explained by its most recent expositor, and from whom much that follows will be borrowed*) rests mainly upon the assumption that as the Eternal Being has attached to all forms a secondary and mystical meaning, so also He has done so in a more particular sense to human morphism. The significance of the expression of the face, or limbs of man, indicating those transient states of feelings termed passions, is undeniable ; as is also those which, by con-

* Carl Gus Carus. *Symbolik der Menschlichen Gestalt.*

stant recurrence, have stamped themselves, so to say, upon the human form. It is not man that invented these expressions—they are similar in all—influenced by the same causes,—the same muscles, nerves, and blood serve to produce them. They are then designed by the Author of our being on purpose that the inner mind may be known to those who observe the outer man. Is the curled lip of scorn, the wrinkled brow of anger, the settled frown of spleen, the blush of shame, purposeless as symbols—certainly not. It has been intended that men should be enabled to read, as in a book, the transient or habitual state of each others mind, and what more probable than that the deeper and more abiding characters of the mind should be similarly, though less openly, declared. If, for instance, the lines and undulations of the face disclose the breeze that ripples the soul's surface, or the tempest that agitates it, why may we not boldly affirm that its permanent lines do symbolize the unalterable characteristics of the man?

The difficulty of reading those fixed lines, however great, is perfectly consistent with the belief that they are alike significant and symbolical. The reasoning of Carus is supported by that of the Physiologist Haller, to which we have already adverted. What contradiction is there involved in the idea, that there is at least one language by which all the natives of the earth, without reference to their Semitic or African origin, may understand each other; by which the shipwrecked mariner may be understood by his swarthy brother of Polynesia, by

which cultivated man himself is brought nearer to his foreign rival, and by which the eye appreciates before the tongue can speak?

The arguments in support of symbolism, hold equally good with respect to all the parts of the human body; indeed this seems implied in that principle which regulates the correlation and co-ordination of parts in the same body.

Many writers on Physiognomy have followed particular views, and drawn their conclusion, as to the ensemble of character from individual parts, as D. Arpentigny and Carus from the hand; Echtermayer from the finger; earlier writers even from spots upon the nails and moles from the body. Recently, a book has appeared by E. Warwick, styled "Notes on Noses," and still more recently, essays upon the eyes themselves. Lavater himself spoke of every part of the body as affording such indications, and enlarged indeed upon that part of the art that applies to gesture, also upon handwriting, &c.

It may, however, with truth be said, that the human countenance is that part of the human frame which is especially the "*resume*" of the whole man. Countenance—that which containeth, which summeth up. The Latin expression "*vultus*," which corresponds to it, means the index of meaning. It is the crystal, wherein the thoughts and affections, otherwise invisible, appear. It is also a natural sign known to all. It is especially by the face also that one man is known

and distinguished from another ; and it is matter of the highest wonder, that with so few component parts, and its surface so small, there exists such a diversity of faces in the world. It has been truly said, “that the existence of such a diversity of faces is the counsel of a Most Wise Providence for the universal benefit of the world,—for it is impossible for human society to be maintained without union and distinction—the one prevents division, and the other confusion—and this distinction is caused by the variety of countenances.”

The face is said to be the representative summary of all the forces of life—the animal, the moral, and the intellectual. The forehead, down to the eyebrows, being the mirror of intellect ; the nose and cheek, that of the moral ; the mouth and chin, the mirror of the animal life ; while the *eye* is styled the *centre* and *summary of the whole* : but the large and ambitious science of physiognomy, according to Carus, and its modern propounders, goes still further, and maintains the doctrine that each part contains the whole, that the three lives, diffusing themselves through the whole body, manifest themselves in every part by their proper expressions.

Theophrastus, the scholar of Aristotle, and author of “The Characteristicks,” expressed surprise to find the Greeks, although educated all in the same manner, and living similarly, and in a country lying under one meridian, yet so little alike one another. He was utterly unable to account for the fact. The passage has excited the attention of him who, perhaps, may be

regarded as the most important and scientific Physiognomist of the present century—Carl Gus Carus.

This writer extends the observation to all the inhabitants of the globe, and regards it as one of the most singular of the wonders that surrounds us, that of so many millions of men, no one has been, or can be, in all respects like another.

Leibnietz had previously remarked that no two leaves on the same tree were precisely alike.

Were there but one physiognomy only existing for all mankind, “the whole government of the world would be at an end,” says Evelyn, “all would be confusion and disorder. Who could distinguish the true man from the thief? There would be pernicious amours, indecent adulteries, the wife would not know her husband, nor the son his father, the friend his friend; there would be no more justice, no more commerce, no more living in the world, for evil men would deny their crimes, and good men be punished for the faults of the wicked.”

That every whole is composed of parts, each of which contains the germ of the whole, is a fact hinted at, insisted upon, and developed by philosophers both of ancient and of modern times; but it has received a remarkable illustration and corroboration by botanical experiments in the present century. It has been found possible to reproduce the entire plant with as happy and certain results from mere cuttings, as by efforts from the root or by seed. Roots have been more recently shown to be underground branches, and branches exposed roots.

A cutting, even of the cabbage leaf, has been matured into the entire plant. The same energy of life, the same blood that gives the throb to the heart, imparts motion to the extremities of the finger or toe. "Art," says Lavater, "in this respect differs from Nature, for while Art strives to assist and set together scattered parts of the human frame, Nature does everything of one piece and at a single cast. The back unites itself to the head, the shoulder produces the arm, from the arm springs the hand, and the hand in its turn produces the fingers. Universally the root rises into the stem, the stem pushes out the branches, the branches produce the flowers and fruit. One part is derived from the other, as from its root: they are all of the same nature—all harmonious. Notwithstanding all these relations, the front of one branch cannot be that of another branch, much less that of another tree."

The geologist, by the profile of mountainous ranges, can predict with confidence the nature of the layers beneath. He draws different conclusions as to the presence of slate, granite, &c., according as the land or the hills and mountains are dome-formed, or sharp pointed, or flat, or the reverse. In doing so he argues from the part to the whole.

So again, recent scientific researches, departing from the worn path of routine, inspired and directed by the light of genius, have enlarged the conquest of Zoology by the reproduction—so to say—of animals who, thousands and thousands of years ago, had ceased to

live, and whose fossil remains lay scattered and separated in the very bowels of the earth. The possibility of this reproduction and identification, rests upon the fundamental principle according to Carus: "That every organism—every organized whole—possesses this property, that all its parts have the most exact and complete relation to each other, and to the whole; and that, for that very reason, a part, or even the portion of the more important parts, affords a symbol, a decisive and conclusive indication of the whole."

Thus was it that Cuvier was enabled, merely from a few fragments of fossil bones recovered from the quarries of Mont Martre, where they were imbedded in gypsum, to decypher the singular races *Paleothoria* and *Anaplothoria*, even before the rest of the skeletons had been recovered. He re-constructed the whole animal where it stood, in its size. Nay, more, the acute Frenchman was also enabled to state what were their habits, the nature of their food, &c. It sounds indeed like the art of the magician—the pretention to be able to say so much, and to draw such inferences from a few fragments of bones. It is, indeed, magic—the magic of science,—the only magic that has its ground in truth.

In everything that we see around us, we see a certain harmony of structure—the laws which regulate it, indeed, are difficult of detection, and this difficulty increases with the complexity of the subject. It must be remembered, that it is not here, as with structures, in their abnormal and exceptional cases, that we have

to do; although even these may eventually be found susceptible of similar classification as those to which human monstrosities have been subjected: but what we contend for is, that there is a general idea, a systematic principle, presiding over the productions of form, which necessitates a certain fitness and congruity in its different parts, so that he who may be supposed to have once mastered it, can with absolute certainty say to what general structure any one of its several parts may be referred, and can restore the harmonious whole. Thus the sculptor restores a facsimile of the lost arm to the Medician Venus, or the Greek wrestler; the painter, where the design has been injured, recreates the original conception of the artist whom he admires. We go a step further, and say, that the artist or sculptor, by the mere arm, or foot, may build up the whole. It is obvious, however, that this latter restoration implies far more extensive knowledge, far more consummate art. But it is as possible as for a musician to reproduce from a single note an entire diapason. So that admitting—and we hold it to be incontestable—the possibility of judging a man's character from physiognomy, and that a man's mental constitution is indicated and symbolized by his bodily form and parts, not only those that are fleeting and transient, but in those fixed ones, which depend, at least in part, on the skeleton. We may, with Carus, deduce the principle that “the mental fitness and correspondence of all the parts of the body is such, that the character symbolized

by all, may be clearly discerned in any one, and especially in any of those that have the highest symbolical value."

The difficulty of a science argues nothing against its reality. The immense stride that human knowledge has taken in our own time, has reduced, apparently, anomalous phenomena to systems, and substituted for presumed capricious freaks of nature, the logical influence of fixed and constant laws. Monstrosities have themselves been classified and their causes explained. The subtle agencies of electricity and heat have not only been theorized, but subjected to practical application. Many years have now elapsed since Palaeontology took its place among the sciences, and if, from a single bone, Cuvier, as before said, could re-construct, according to the accepted and infrangible principle of analogy, the entire animal that for thousands of years no human eye had seen ; if Sir Robert Murchison, from the natural features about the Cape of Good Hope, predicted with astounding accuracy the configuration of the then unexplored regions (a prediction since actually verified by the recent explorer Dr. Livingston), what a *priori* impossibility in inferring from a hand, a foot, a finger, an *eye*, the precise structure and physiognomy of the entire man, and if so, his very disposition, character, and identity.

Every thing in man is homegenous—form, stature, color, hair, skin, veins, nerves, bones, the voice, gait, manner, style, passions, love, and hatred. It is admitted that the form of the face changes, and that even

in its solid parts, but these changes are analogous, not only to the measure of mutability, but to the proper characters which are assigned to them. The form can only change after its own manner, and every affected, borrowed, imitated, or heterogenous movement still preserves its individuality, which determined by the nature of the combined whole, belongs only to that particular being, and would no longer be the same in one different. That this oneness, this identity, this harmony, does exist in the human form, is apparent from various reasonings. Try it by the test of positive experiment, as Lebrun has done, and place in the horse's head a human eye; or as Lavater has done, place the eye of a bull in the human face, and judge of the result, and let nature herself stand up and vindicate her laws and her consistency. Let the painter seek to place the nose of a Venus on to the face of a virgin. Even a nose of pasteboard will so change the countenance as to put it out of the reach of the most intimate friends to identify it. There is a harmony between the parts as nature presents them. The human nose is always associated with a particular form of forehead—it never supports a forehead of another or heterogeneous form. This also applies to all the other parts of the face, and would still more so if the moveable parts had more stability, and were less subject to contract borrowed airs, which are not the effect of the primitive form, or of the productive force of nature, but that of disguise or of constraint.

It is said that in madness, in which the whole

unity and harmony of the mind is disturbed, a similar distortion takes place in the physical structure, and is announced by heterogeneous signs. The lower part of the face lengthens; the eyes and forehead do not keep their relative positions; the mouth can no longer remain shut; or else the features undergo some other derangement which makes them lose their equilibrium. All these are evidently the determinate effects of a given force, and it is thus that nature uniformly acts. The fingers of one man can never be exactly adjusted to the hand of another man. Each part of an organic whole is of a piece with the combined whole, and bears the character of it. The blood, which flows in the extremity of the fingers, has the same character as that which circulates in the veins of the heart. The same thing holds with respect to the nerves and the bones—all is animated with one and the same spirit, and every part of the body is found to have a relation to the body to which it belongs. As the measure of a single member, of a single joint of the little finger, may serve as a rule for finding and determining the properties of the whole—the length and breadth of the body in all its extent—in like manner also the form of each part separately taken serves to indicate the form of the combined whole. All becomes oval if the head be oval; if it be rounded, all is rounded; all is square, if it be square. Hence it is that every organic body composes a whole, from which nothing can be taken away, and to which nothing can be added, without destroying the harmony, without producing disorder or

deformity. Everything pertaining to man is derived from one and the same source.

As a further illustration of the harmony of organization, let us look also to the harmony of expression. Who ever saw, save except in the face of a buffoon, whose art is to produce ridiculous effects by violating natural ones, a countenance that showed simultaneously appearances peculiar to opposite passions?

When the angles of the mouth are depressed in grief, the eyebrows are not elevated at the outer angle as in laughter; when a smile plays around the mouth the cheek is raised in laughter, the brows are not ruffled as in grief.

The characters of such opposite passions are so distinct, that they cannot be combined where there is true and genuine emotion. When we see them combined, as is by those who have an unnatural control over their muscles, the expression is farcical and ridiculous. Fancy one side of the face comedy and the other tragedy.

But this consent and harmony of part and expression have so real an existence, that they never make their effects perceptible in the opposite direction. And it has been remarked by a great thinker and acute observer of human nature, in connection with art, that muscular movements, peculiar to the expression of particular emotions or passions, will produce them, though they did not exist before. "I have often observed," says Burke, "that on mimicking the looks and gestures

of placid, or frightened, or daring men, I have involuntarily found my mind turned to the passion whose appearance I endeavoured to imitate."

It is indeed an unnatural incongruity of expression, that the Uncle of Hamlet supposes in his own countenance, when he says :

"Therefore our sometime sister, now our Queen,
The imperial jointress of this warlike state,
Have we, as 'twere, with a defeated joy,—
With *one auspicious, and one dropping eye* ;
With mirth in funeral, and with dirge in marriage,
In equal scale, weighing delight and dole,
Taken to wife."

Hamlet—act 1, scene 2.

This description, though not natural, yet comes well from one feigning a passion which he did not feel.

But if this art need great study even for its simplest appreciations of human passion, the reason is to be found in the infirmity of the mind, and its disposition to listen, and be detracted by the lying profession of the tongue, the infirmity of the mind, yes, and its ignorance, and very innocence too.

Thus the guile of Tarquin was successful, but still his eye might have frustrated his purpose, with one more experienced and less innocent than Lucretia.

"Nothing in him seemed inordinate,
Save sometime too much wonder of his eye."

"But she that never coped with stranger eyes,
Could pick no meaning from their parling looks,
Nor read the subtle shining secrecies
Writ in the glassy margents of such books."

THE SENSES.

MAN is connected with the external world through the agency of the senses, and to such an extent is this the case, that he can have perception of nothing that has not first made an impression upon one of their organs ; there is not, however, in all cases, on our part, a consciousness of the actual impression, or rather of the mode in which it is produced ; as regards taste, smell, and touch, we are certainly more or less sensible of the impression conveyed, as regards the sense of seeing and of hearing we are not so sensible of the impressions, they appear as it were to be made directly upon the mind itself, the natural operation of contact escapes our consciousness, or our belief, and we are not sensible of the positive impression made upon the orb of vision, as when we see a palace, or of that influency, the organ of hearing, when we listen to a martial chorus.

A remarkable difference therefore exists between the processes by which man is brought into contact with the external world, and if seeing and hearing are thus distinguished from the other senses by the exceedingly delicate and scarcely appreciable manner in which these peculiar organs are acted upon ; no less remarkable is

the distinction that exists in the nature of the feelings which result. Every feeling, pleasant or painful, must be more or less associated with the mind itself, which we know has the power to qualify, increase, or diminish the pleasurable or disagreeable idea. Milton says

“The mind in its own place
Can make a heaven of hell—a hell of heaven.”

So also Byron,

“Alas, it is not in them, but in thy power,
To double even the sweetness of the flower.”

“Seeing and hearing (says Lord Kanes) being insensible of the organised impressions, we are not misled to assign a wrong place to the pleasant or painful feelings caused by that impression, and therefore we naturally place them in the mind, where they really are; upon that account they are conceived to be more refined and spiritual than what are derived from tasting, touching, and smelling; for these latter feelings, seeming to exist externally at the organ of sense, are conceived to be merely corporeal.” As then the senses of seeing and hearing are thus clearly elevated above those of touch, smell, and taste, so also do we find their organs not only occupying a more elevated and commanding position in the human frame, but possessing a more refined and delicate organization. Another argument as to the superiority of hearing and seeing, may be drawn from the order in which the senses develop themselves. Taste and touch are certainly the first to discharge their

functions properly—then the smell, the hearing, and the sight. From this we infer that organic pleasures take the lead; but the mind gradually opening, relishes more and more the pleasures of the eye and ear, which approach the purely mental without exhausting the spirits, and exceed the purely sensual without danger of satiety. Thus the Author of Nature, by qualifying the human mind by a succession of enjoyments from low to high, leads it by gentle steps from the most grovelling pleasures for which it is only fitted in the beginning of life, to those refined and sublime pleasures that are suited to its maturity; but we are not bound to this succession by any law of necessity, the God of Nature offers it to us in order to promote our happiness, and it is sufficient that He has enabled us to carry it on in its natural course, nor has He made our task either disagreeable or difficult; on the contrary, the transition is sweet and easy for corporeal pleasures, to the mere refined pleasures of sense, and no less so from these to the exalted pleasures of morality and religion, we therefore (as has been justly remarked) stand engaged, both in honour as well as interest, to second the purposes of nature by cultivating the pleasures of the eye and ear, those especially that require extraordinary culture, such as arise from poetry, painting, sculpture, music, gardening, and architecture—the fine arts are contrived to give pleasures to the eye and ear, disregarding the inferior senses.

But it is not alone in dignity and elevation that the

pleasures of the eye and ear, are entitled to consideration, their influences are sweet and gently exhilarating, equally distant from the turbulence of passion and apathy of idleness, and this it is which renders them peculiarly fitted to revive the depressed spirits and to relax them when overstrained by passionate influences.

Organic passions, says the writer before referred to, have naturally a short duration—when prolonged they lose their relish; when indulged to excess, they beget satiety and disgust; and to restore a proper tone of mind, nothing can be more happily combined than the exhilarating pleasures of the eye and ear,—the finer pleasures of sense, which occupy without exhausting the mind, and are well qualified to restore it to its usual tone after severe application to study or business, as well as satiety from sensual gratification.

But there are reasons drawn from anatomy (says Carus) why the senses of seeing and hearing are entitled to pre-eminence. He proceeds to tell us (Physic. p. 395) that in the nerves by which these senses perform their functions, an integral part of the great central deposit of nervous fluid opens like a blossom, and forms a chamber wherein influences from without are received; whereas in the case of all the other senses, the nervous threads touch, as it were, simply the intermediate organs that place them in contact with the external world.

Buffon, the great naturalist, had said, long before Carus, that the eye ought to be regarded as an expansion of the optic nerve; or rather, he says, the unfolding of

a bundle of nerves, which being more exposed to external influences than any other nerves, have a perception at once more acute and delicate: on the other hand, the ear is not so external as the eye, and in which there is not so great an unfolding of nerves, will therefore not possess sensibility to the same degree. And after making similar remarks respecting the organs of the other senses, he draws the general conclusion that the difference between our senses arises only from the position, more or less external, of the nerves, and their presence in greater or less quantity in the parts going to form their organs; and with respect to the eye, he says "it receives and reflects the light of thought and warmth of feeling—it is the sense of the mind and the tongue of intelligence."

Dr. Kitto, in his work on the "Lost Senses," would wish us to believe that of loss of sight, or loss of hearing—the latter is the greater evil—he finds it a humiliating thing for the deaf, as a class, to reflect what a list of illustrious names, dear to literature and science, is to be met with among the blind, whereas there are so few among the deaf. But first, it may be said, that however the deprivation of one sense may tend to sharpen and stimulate the others, the increased energy and efficiency so imparted can never wholly replace the lost action; and the remarks of the ancient Greeks and Romans upon the superior value of vision to hearing remains unimpaired.

Communications, says Horace, transmitted to us through the medium of the ears, have a less lively effect

upon the mind than those submitted to the faithful ministers of the eyes.

“Segnius irritant animos dimissi per aures
Quamque sunt oculis subjecta fidelibus.”

And the father of history, Heroditus, had long before called ears organs less faithful than the eyes. Nor is it fair, the appeal that has been made to distinguished instances of blind dignitaries in sciences, as if the usual faculty was not essential to every human excellence, the supposed analogy might have just ground to rest upon, could it be said that the blindness was congenital, or had existed from infancy. But when the eye has looked out upon the glory and beauty of the world, and after a long enjoyment of its delicate and exquisite functions, the mind of the poet and philosophical observer is furnished to overflowing, and he is almost disposed to shut out the world, to give new life, new shape, and organization to the store he has accumulated. What wonder, then, if the productions of men of commanding genius are proclaimed masterpieces, though issuing from pens that no eye of the writer could behold or direct. Show me, indeed, the poet, who *never* saw to whom the world at one inlet was all shut out. Such was not the case with Milton we know, and Homer we feel assured. If the eye and ear are thus pre-eminent among the organs of the senses, of the two, the former beyond all question is entitled to precedence, and this for many reasons. More muscles contribute to give it varied expression, its nervous supply is of more

delicate and elaborate construction, and the individual deprived of the sense of vision must always be regarded by his fellow creatures as laboring under the greatest misfortune that can befall a human being; to the world he appears as one whose lamp of intelligence has been prematurely extinguished; to himself, what pen can adequately portray his deplorable condition! his lot has many pangs, woes, and deprivations. Nature, in all her beautiful and varied garb—art, with all its refinement of proportion and form—the light of heaven, with its radiant beams—the vaulted spangled arch of night—the kindred look of love—all are lost, irretrievably lost. The immortal Milton, prince of English poets, when apostrophizing Light, depicts his helpless condition in the following subdued and pathetic terms :

“ Thus with the year
Seasons return ; but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer’s rose,
Or flocks, or herds, or human face divine :
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature’s works, to me expunged and razed,
And wisdom, at one entrance, quite shut out.”

Edward Rushton sings :

“ When to the breezy upland led,
At noon, or blushing eve or morn,
I hear the red-breast o’er my head,
While round me breathes the scented thorn.
But oh ! instead of Nature’s face,
Hills, dales, and woods, and streams combin’d,
Instead of tints, and forms, and grace,
Night’s blackest mantle shrouds the blind.”

The eye in all ages has deservedly held the place of honour among the senses ; as it is the most beautiful, so is it likewise the most important, and therefore the most valued ; and of all the miracles performed by our Saviour on this earth, excepting the resurrection of the dead, none seems to have made such an impression on the spectators as the restoration of sight.

The eye is emphatically the first and greatest of the five gateways to knowledge ; all the other organs are necessary to the well-being of the individual, but there is none so essential as that of vision. Possessed of this function, we can observe the form, size, and other exterior properties of the various objects which surround us ; we can also perceive the temper and dispositions, the passions and affections of our associates, nay more, when the tongue is trained most artfully to lie and dissemble, we can discover the hypocrisy in the countenance, thus detecting what is crooked in the mind as well as in the body.

Few organs in the human fabric so multiply man's acquaintance with Nature's majestic framework as the eye. Placed on an eminence, how extensive a range of observation is submitted to him ; glancing north, south, east, and west, how magnificent the scene : waving fields, wide-spreading lawns, tortuous rivers majestically flowing onwards to boundless ocean ; distant hills, cities, towns, villages, all panoramic-like are spread before him.

Time and space are triumphed over by the eye as

well as by the electric telegraph ; a glance to the starry heavens reveals to it in a moment a host of worlds and systems, which are millions of miles away, and affords so mighty a province of contemplation that the earth appears but a pedestal from which the wonders of all the magnificence, which is so abundantly spread around, may be perceived.

It is by the narrow inlet of the eye that we can

“Take in at once the landscape of the world,
At a small inlet, which a grain might close,
And half create the wondrous world they see.
But for the magic organ’s powerful charm,
Earth were a rude, uncoloured chaos still.”

Young.

THE EYE.

THE organ of vision consists of the globe, or ball of the eye, and of various accessory structures, by which this is maintained in a state of healthful action. The appendages are—1, eye-sockets; 2, eyebrows; 3, eyelids; 4, lachrymal apparatus; 5, muscles and nerves.

To begin with the appendages. The sockets or orbits are conical cavities, facing forwards and slightly outwards, their axes being consequently oblique—three single bones and four pairs enter into their formation. It is when we regard the eye-socket in the skeleton that we have the clearest idea of the importance of the organ of vision, lying as it is, imbedded in the skull and in the brain itself, and shewing by its profundity an importance and extent of superficies of which we are apt to lose the idea, when we regard merely the external part, which is still further veiled by the eyelids and eyelashes.

The eyebrows consist of two lines of hair, more or less arched, growing downwards and outwards, and even meeting in the middle of the base of the frontal line; they are well supplied with blood, and possess great sensibility; they afford great protection to the eye by preventing the intrusion of foreign particles into the eye:

being exceedingly sensitive, they act as feelers, and warn us of the approach of extraneous matter; by contracting and depressing the brows, they diminish the effect of dazzling light. They also, as will be shown hereafter, assist in a most remarkable degree in giving character and expression to the countenance.

The eyelids are, superior and inferior, of which the former is considerably the larger. Their texture is composed of muscle, fibre, cartilage, and common integument. At the outer edge of each lid we find the eyelashes consisting usually of three rows, longer and more numerous in the upper than the lower lid; their curvatures and convexities are turned to each other: besides being an ornament to the face, the eyelashes also modify the intensity of the light, and prevent the intrusion of foreign particles. The skin of the eyelids is very delicate, and quite destitute of adipose tissue.

“Those lids o’er which the violet vein
Wandering leaves a tender stain.”

Byron.

The conjunctiva is a secreting membrane covering the internal coats of the eyelids, and turned back upon the external membrane of the eyeball, to which further back it adheres. The mechanism of the tears consists of a gland which secretes them, and channels or ducts, through which they are poured out, sometimes into the lachrymal sac, and sometimes upon the eye and cheek.

The globe of the eye entirely fills the cavity or socket. It is cushioned on a bed of fat, and is more or

less prominently placed in different individuals and under varying conditions of the frame. The sunken eye of the emaciated depends on the absorption of this fatty substance; the starting of the eye from the socket upon the gorging of the vessels by the rush or stagnation of blood in the different passions. The form of the eye is that of a spheroid, somewhat like the shape of an egg; the greater diameter of the eye is about an inch, extending from before backwards; by far the greater part of the eyeball consists of humours—the vitreous, the crystalline lens, and aqueous, of which the last occupies the anterior chamber of the eye; by far the largest of these humours is the vitreous, said to constitute about three-fourths of the whole of the bulb of the eyeball, but as the refracting powers of the eyes depend mainly upon the humours, we postpone a more particular consideration of them until we come to treat of the mode in which the process of vision is itself effected.

In going from the interior to the exterior of the eye, we meet then, first, with the vitreous humour. This is protected by the envelopes, or membranes, of which the innermost, or retina, is the expanded termination of the optic nerve, and consequently the seat of vision; but the retina only extends as far forwards as the posterior margin of those processes called the ciliary. The retina has been said to be the true seat of vision, for singularly enough the optic nerve, or rather spot at which it enters the eye, out of which it springs, is insensible to light,

and is therefore termed *punctum caecum*; the retina, which exhibits an opaque grey appearance on dissection, is perfectly transparent during life, the central artery of the retina is seen emerging in its inner surface from the centre of the optic nerve: the retina is surrounded by the choroid, which derives its name from its cellular and vascular organization. It is perforated at the back of the optic nerve, and extends in front to the ciliary processes already alluded to. The choroid is of a deep brown tint, which is due to the coloring matter with which it is stained. This is sometimes absent, so that the ciliary vessels, which are red, remain so, and the whole eye assumes a peculiar red appearance, which is met with in the class of men call Albinos, whose eyes are incapable of supporting much light,—a circumstance also observable in those mice and rabbits which have red eyes. The third, or external membrane of the eyeball, is called the *sclerotica*, which is a fibrous tissue, dense, tough, and white, investing about four-fifths of the eyeball, and upon it the spheroidal form of the eye depends, as also the integrity of the more delicate parts situated internally.

The anterior fifth of the eyeball is occupied by the cornea, or horny substance, which in the living healthy condition, is one of the most transparent substances in nature. The cornea is continuous with the *sclerotica*. Immediately behind the cornea is situated the anterior chamber, which contains the aqueous humour. The ciliary ligament is an annular band of condensed cellular

texture of a grey colour, corresponding to the junction of the sclerotica with the cornea, and of the choroid with the iris, and serving as a connecting band between these several tissues. The ciliary processes are continued forward from the choroid behind the iris, they are highly vascular and stained with colouring matter. The iris, which is brown, grey, or blue, lies behind the cornea, floating in the aqueous humour,—it is a kind of circular screen, opaque, and consisting of muscular fibres, by whose contraction and expansion, an aperture in the centre called the pupil, is diminished or enlarged according to the intensity of the light—it has the power of contractility to the extent of about one-half of its original size, the object evidently being to moderate and equalize the illumination of the image on the retina, which might otherwise injure its sensibility. In animals like the cat, which see well in the dark, the pupil is almost totally closed in the day time, and reduced to a very narrow line; but in the human eye the form of the aperture is almost circular, the contraction of the pupil takes place without the agency of the will—a beautiful piece of self-adjusting mechanism—the play of which may be easily seen by approaching a candle to the eye while directed to its own image in a looking-glass. Immediately behind the opening of the iris lies the crystalline lens, enclosed in its membrane or capsule, which forms the posterior boundry of the front chamber of the eye. The anterior surface of the lens is much less curved than its posterior.

In considering the eye with reference to its being the organ of vision, we find that it is a simple optical apparatus, whose nature is clearly discernible; in the dissection of the eye of an ox, from which, if we take out that gelatinous substance called the lens, it appears to be formed in every respect like a convex lens made of glass. The eyeball may be considered a camera obscura, small, round, and black on the inside, filled with perfectly transparent gelatinous substances called the humours; its figure, for the most part spherical, is considerably more prominent in front—it consists essentially of three chambers filled with media of perfect transparency and of refractive power, differing sensibly from each other, but none of them greatly different from pure water: by means of such structures, parallel rays of light, or those emanating from any distant object, are brought to a focus on the retina. But as we require to see objects near as well as at distance, and as the focus of a lens or system of lenses for near, is different to that for distant objects, it is evident that a power of adjustment must reside somewhere in the eye, by which either the retina can be removed farther from the cornea, or the convexity of the lens itself altered so as to give greater power of converging the rays. We know that such a power exists, and that it can be called into action by a voluntary effort, producing fatigue, if long continued. Through the small round opening called the pupil, objects from without are received into the eye; these suffer refraction, so that the picture of the object is formed at

the back of the eye upon the retina,—this can be easily shown by a single experiment, take the eye of an ox, and carefully remove its posterior layers until it becomes thin and transparent, then before the pupil of the eye hold any object, there will be seen clearly pictured on the back compartment of the eye, a small picture or reproduction of it.

Such is a general enumeration of the parts of which the eyeball consists. For an account of their structure and connexions, recourse must be had to the various standard works of anatomy. Sufficient, however, has been shown to prove that the eye is one of the most complicated organs in the human body; for with truth it may be said, that no other organ of sense, nor indeed any part of the human body, is composed of so many different members, each fulfilling its own particular duty, but all tending to one object.

Notwithstanding the smallness of the organ, as compared with others, we find in it a minute and distinct specimen of every texture which exists throughout the whole body; besides those textures, which are peculiar to itself, we have the osseous, nervous, fibrous, muscular, cartilaginous, cellular, adipose, blood-vessels, glands, skin, hairs, mucous, and serous membranes; whilst the textures, *sui generis* are the cornea, crystalline, lens, and vitreous humour.

As an organ of expression, the eye may be considered to hold the highest position; and among writers, of any eminence, we find frequent passages confirming

this opinion. Dante proclaims that the eye is the chief feature of expression, and that the silent look speaks

“ These words made Virgil turn to where I stood
 With look that silent said, ‘ Be silent thou.’
 But virtue all that virtue would,
 For in the wake of passion, smile and tear
 So closely follow, that they least allow
 The will to govern in the most sincere.
 I smiled, as one who winks, whereat the shade
 Refrained from words, and fastened *on my eye*
In which most clearly is the soul pourtrayed.”

The Germans’ have a common expression :

“ Das herz liegt in der Augen.”

Milton places grace in the step of Eve, and in every gesture, dignity and love, but in the eye—Heaven.

“ Grace was in all her steps—Heaven in her eye :
 In every gesture, dignity and love.”

The eye is the most varying feature in the countenance—the first of our senses to wake, and the last to cease motion. It is indicative of the higher and holier emotions. A large eye is not only consistent with beauty, but almost necessary to it. The eye should be sunk with reference to the forehead, but not with reference to the face, or it would give a very mean expression. It is the strong shadow produced by the projecting eyebrow which gives great effect to the eye. When subjected to particular influences, the natural position of the eyeball is to be directed upwards; in sleep, languor, and depression, or when affected with

strong emotions, the eyes naturally and insensibly roll upwards—the action is not voluntary, but is irresistible—and so in remorse, in devotion, in agony of mind, in all sentiments of pity, in bodily pain, with fear of death, the eyes assume that position. There are two sets of muscles which govern the motions of the eyeball—four straight (recti) muscles attached at cardinal points, by combining their action, move it in every direction required for vision, and these muscles are subject to the will; when the straight muscles, from weariness or exhaustion, cease to guide, the other muscles operate to roll it upwards under the eyelid,—these muscles are the oblique. Accordingly in sleep, in fainting, or in approaching death, when the four voluntary muscles resign their action, and insensibility creeps over the retina, the oblique muscles prevail, and the pupil is revolved so as to expose only the white of the eye. It is so far consolatory to reflect that the apparent agony indicated by this direction of the eyes in fainting, or on the approach of death, is the effect of increasing insensibility of objects impressed on the nerve of vision being no longer perceived. Thus, also, when wrapt in devotional feeling, when outward impressions are unheeded, the eyes are raised by an action neither taught nor acquired.

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

The *orbicularis palpebrarum* muscle is flat, thin, large, of a circular form, the fibres coursing from the

inner angle of the eye to the outer, extending over the lower part of the forehead above, and the upper part of the muscles of the cheek below. Its action is to close the lids by raising the lower and depressing the upper. It also acts powerfully in certain kinds of expression—in laughing and crying—the outer circle of the muscle, as it contracts, gathers up the skin above the eye, and at the same time compresses the eyeball. “Were the eyes,” says Sir Charles Bell, “not properly compressed at that time, irreparable injury might be inflicted on the delicate textures of the interior of the eye by the retrograde flow of blood in the veins. Hence we see a reason for the closed state of the eyelids, and wrinkling of the surrounding skin, and twinkling of the eye, in hearty laughter.”

In the drunkard there is a heaviness of eye, a disposition to squint and to see double, and a forcible elevation of the upper eyebrow to counteract the drooping of the upper eyelid and preserve the eyes from closing. Hogarth is said to have seized this effect with peculiar happiness. In the stupor of intoxication, the voluntary muscles of the eyeball resign their action to the oblique muscles, which, as before stated, instantly revolve the eye upwards when insensibility comes on; at the same time, the muscles, which elevate the upper eyelid, yield in sympathy with the oblique muscles, to the action of the orbicularis muscle, which closes the eye, and the eyelid drops. The condition is, in short, the same as that in falling asleep. It is the struggles of the

drunkard to resist, with his half conscious efforts, the rapid turning up of the eye, and to preserve it under the control of the voluntary muscles, that makes him see objects distorted, and strive, by arching his eyebrows, to keep the upper eyelid from descending.

Cicero, the greatest of Roman orators, in laying down precepts for the guidance of those who were to follow him in his own art, fully recognizes the importance of the eye as an organ of expression. "All," he says, "depends upon the countenance, and even in that the eye bears sovereign sway, and therefore the oldest of our countrymen showed the more judgment in not applauding Roscius himself, to any great degree, when he performed in a mask, for all the powers of action proceed from the mind, and the countenance is the image of the mind, and the eyes are its interpreters; this is indeed the only part of the body that can effectually display as infinite a number of significations and changes as there is of emotions in the soul; nor can any speaker produce the same effect with the eyes shut as with them open."

Theophrastus, indeed, used to say, that a certain well-known actor, who pronounced his part gazing on any particular object, was like one who turned his back on the audience. Great care in managing the eyes is then necessary, for the appearance of the features is not to be too much varied, lest we fall into some absurdity or distortion. It is the eyes, by whose intense or languid gaze, as well by their quick glances

and gaiety, we indicate the workings of our mind with a peculiar aptitude to the tenor of our discourse; for action is, as it were, the speech of the body, and ought therefore more to accord with that of the soul, and Nature has given eyes to us to declare our internal emotions.

For these reasons in our oratorical action, the countenance is next in power to the voice, and is influenced by the motions of the eyes; but in everything appertaining to action, there is a certain force bestowed by Nature herself, and it is by action accordingly that the illiterate, the vulgar, and even barbarians themselves are principally moved—for words move none but those who are associated in a participation of the same language, and sensible thoughts often escape the understanding of senseless men; but action, which by its own power displays the movement of the soul, effects all mankind, for the minds of all men are excited by the same emotions which they recognize in others and indicate in themselves by the same token.

So Milton makes the fallen angels listen to the look of Beëlzebub, upon whose brow was graven the statesman.

“Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspect he rose, and in his rising seemed
A pillar of state; deep on his front engraven
Deliberation sat and public care;
And princely counsel in his face yet shone,
Majestic though in ruin; sage he stood
With Atlantean shoulders fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer’s noontide air, while thus he spake.”

In another passage he makes each part, motion, act, of the arch-tempter heard before his tongue, and says in effect, that the same was the practice with the orators of old,

“When eloquence flourished, since mute.”

The best comment upon this may be found in the passages of Cicero already cited, who insists so much upon the gesture of the human body and the expression of the human eye.

“As when of old, some orator renowned,
In Athens or free Rome, where eloquence
Flourished, since mute, to some great cause addressed,
Stood in himself collected, while each part,
Motion, each act, won audience ere the tongue.”

Tennyson also makes Arthur say in the third return of Sir Bevedere :

“Now see I by thine eye, that it is done.”

We may, without much hesitation, admit that these views of Cicero, which had been substantially accepted by Aristotle, afford a fair idea of the notions received among the educated men of antiquity. If anything is wanting to confirm the view, let us turn to Quintilian,—after saying that in oratorical action the head holds the chief place, and that the chief part of the head is the face,—he proceeds, “with the face we show ourselves suppliant, menacing, soothing, sad, cheerful, proud, humble ; on the face, men hang, as it were, their gaze and entire attention ; even before we begin to speak, by the face we express love and hate ; from the face we

understand numbers of things, and its expression is often equivalent to all the words that we could use. But what is most expressive in the face is the eye, through which the mind principally manifests itself, insomuch that the eyes, even while they remain motionless, can sparkle with joy, or contract a gloomy look under sadness. To the eyes, Nature has also given tears, which are the interpreters of our feelings, and which burst forth in grief, or trickle down in joy. But when the eyes are in motion they assume an appearance of eagerness, or disregard, or pride, or sternness, or mildness, or threatening, all which feelings will be manifested in the eyes of an orator according as his subject will require. But rigid and distended, languid or torpid, wanton or rolling, they ought never to be, nor should they even seem to swim or look watery with pleasure, or glance sideways, or appear, as it were, amorous, or as if they were asking or promising anything : as to keeping them shut or compressed in speaking, who would do so but a person utterly ignorant or silly. To aid in producing all these expressions, there is a kind of ministering power in the upper and lower eyelids : much effect is also produced by the eyebrows, for they, in some degree, form the look of the eyes and exercise a command over the forehead, which by their influence is contracted, raised or lowered, so that the only thing which has more power over it is the blood. It is a fault of the eyebrows when they are either motionless or too full of motion, or when they rise and fall unequally, or when their

configuration is at variance with what we are saying, for anger is indicated by the contraction, sadness by the lowering, and cheerfulness by the expansion of them.”—*Quintilian Institutes of Oratory, book xi.*

Throughout the Scriptures we find many passages more or less illustrative of the foregoing remarks.

In the Book of Proverbs we find

“O how lofty are their eyes, and their eyelids are lifted up.”

In Ecclesiastes

“A man is known by his look again.”

In Matthew and Luke we find the following striking passages :

“The light of the body is the eye : if therefore thine eye be single, thy whole body shall be full of light. But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness !”—*Matthew vi. 22, 23.*

“Take heed therefore that the light which is in thee be not darkness. If thy whole body therefore be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light.”—*Luke xi. 35, 36.*

Lavater, commenting on these verses, says “these are so many physiognomical truths ; nay, they are literally so : a sound eye supposes a sound body ; such an eye, such a body. With a dark look, the whole body will be under the influence of a gloomy and sullen disposition ; with an unclouded brow, all the parts and all the movements of the body will be pure, easy, noble.

If the eye is destitute of light—excepting in cases of disease and accident—the whole body will be harsh and rugged, mournful and melancholy, dull and heavy as the darkness of night.”

By elevating or depressing the eyebrows, we quickly give the expression of grief or laughter. If it be true that expressions, peculiarly human, affect the angle of the mouth, the same may be said of the inner extremity of the eyebrow; next to the eye, it is the most moveable part in the face—in them the muscles converge, and upon the changes which they undergo, expression is acknowledged chiefly to depend. That they are important is clear from the experiment of Peter of Cortona, who sketched first a placid countenance, and then touched lightly with the pencil the angles of the lips and the inner extremity of the eyebrows.

The language of the eyes is hard to counterfeit. You can read in the eyes of your companion, when you talk to him, whether your arguments hit him, though his tongue will not confess it. There is a look by which a man shows he is going to say a good thing, and a look when he has said it. All the fine and flowing offers of hospitality go for nothing if holiday and welcome are not in the eyes. The brightness and the dulness of the eye are as evident in their opposite meaning, as are the contrasts of light and darkness, and scarcely less clear is the glance or flash of the eye, like a light to illuminate, and show the depth of meaning in every expression in which it appears. A volume might be

written on it, inexplicable as it is, and in each person so inimitable by others, and therefore so characteristic, that as Carus suggests, instead of saying

“Le style c’ est l-homme,”

we might more justly say

“Der Blick ist der Mensch.”

According to Lavater, eyes which open, not being compressed, forming a lengthened angle, acute and pointed towards the nose, pertain exclusively to persons either very judicious or very cunning. As a general rule, if the corner of the eye be obtuse, the face has always something childish.

The form of the eye, says Winkelman, differs in the works of art as in the productions of Nature. In the images of divinities, and in ideal heads, it differs to such a degree, that the eyes are their characteristic features. In the heads of Jupiter, Apollo, and Juno, the cut of the eye is large and rounded: it is of less than usual length, in order to give greater majesty to the arch which crowns it. Minerva, in like manner, has large eyes, but the eyelids are brought down over them in order to give her look a virgin air. Venus, on the contrary, has little eyes, the under eyelid drawn upward, characterizes that grace and that languor which the Greeks call *úgron* (humid).

Some modern artists, meaning, no doubt, to surpass the ancients in this feature, have imagined that they were expressing the *Boôpis* ox-eyed of Homer, by

giving such a prominence to the globe of the eye, that it seems even starting from its socket. The modern eye of the pretended Cleopatra, in the Villa de Midicis, has eyes of this kind,—the eyes of that head have a strong resemblance to those of a strangled person: such eyes, in fact, as Shakespere has described in one of his sonnets,

“How have my eyes, out of their sockets been filtered,
In the distraction of this maddening fever.”

In love and admiration, says Haller, the eyes and eyelids are at the same time elevated—the effect is produced by the occipital muscle, and the rectus superior of the eye, together with the elevation of the eyelid. In weeping, the eyes are shut, and the pupils resting under the upper eyelids. In terror, the muscles violently open the eyes.

Below the forehead, says Henden, stands that beautiful frontier the eyebrow, in its mildness the rainbow of peace, but the bended bow of discord when it expresses rage.

The eyes, to judge of them only by the touch, are from their form the windows of the soul, transparent globes, the source of light and life, that their form is curiously rounded, their size and the opening of the eyelids are not objects of indifference. The beauty of the human eye is proverbial; true, the eye of the eagle may excite our admiration for its brightness and fierceness, as also the eye of the sparrow for its pertness, the eye of the fox for its slyness, the eye of the horse and dog

for their affectionate and intelligent expression—but there is a glory which excelleth in the eye of man. Professor Wilson says “we realize this fully only when we gaze into the faces of those we love: it is their eyes we look at when we are near them, and read when we are far away. The face is a blank without the eye, and the eye seems to concentrate every feature in itself. It is the eye that smiles, not the lips; it is the eye that listens, not the ear; it that frowns, not the brow; it that mourns, not the voice. Every sense and faculty seems to flow towards it, and find expression through it—nay, to be lost in it; for all must at times have felt as if the eye of another was not his, but he, as if it had not merely a life, but also a personality of its own—as if it was not only a living thing, but also a thinking being. But apart from this source of beauty, in which man’s eye must excel that of all other creatures, as much as his spirits excel in endowment theirs—it is in itself, when life has departed from it, a beautiful and wonderful thing. Its beauty is perhaps most apparent in the eye of an infant, which, if you please, we shall suppose not dead, but only asleep, with its eyes wide open. How large and round they are; how pure and pearly the white is, with but one blue vein or two marbling its surface; how beautiful the rainbow ring, opening its mottled circle wide to the light! How sharply and defined the pupil, so black and yet so clear, that you look into it as into some deep dark well, and see a little face look back at you, which you forget is

your own, while you rejoice that the days are not yet come for those infant eyes when ‘they that look out of the windows shall be darkened!’ And then the soft pink curtains, which we call eyelids, with their long silken fringes of eyelashes, and the unshed tears bathing and brightening all. How exquisite the whole! How precious in the sight of God must these little orbs be when He has bestowed upon them so much beauty.”

It is in admiration that the faculty of sight is enjoyed to the utmost, and all else is forgotten. The brow is expanded and unruffled, the eyebrow gently raised, the eyelid lifted up, so as to expose the coloured circle of the eye.

In joy, the eyebrow is raised moderately, without any angularity—the eye is full, lively, and sparkling. In all the exhilarating emotions, the eyebrows, eyelids, the nostrils, and the angles of the mouth are drawn up: in the depressing passions it is the reverse.

According to Buffon, “after the eyes, the parts of the face which most contribute to mark the physiognomy, are the eyebrows—as they are of a nature different from the other parts, they are more apparent by this contrast, and strike more than any other feature. The eyebrows are a shading in the picture, heightening the colour and the form. The eyelashes also have their effect—when they are long and close planted, the eyes appear more beautiful and the aspect more temperate. Only mankind and the monkey have lashes on both eyelids: other animals have none on the under, and in man himself

there is much less on the under than the upper eyelid. The hair on the eyebrows sometimes become so long that it is necessary to cut it."

The eyebrows have only two movements, which depend upon the muscles of the forehead, the one by which they are raised, the other by which they are knit and drawn downwards by contraction.

Upon the subject of the eyebrows, let us again refer to the great Swiss observer. "The eyebrows," says he, "frequently become the positive expression of the character of the man," and for this he appeals to the cases of Tano, Borleau, Newton, &c.

Eyebrows, gently arched, harmonizing with the modesty and simplicity of a young virgin. Horizontal ones are referred to manliness and vigour of character. In these that are half horizontal and half curved, we find strength of mind united to ingenuous goodness; harsh and disordered, they are the sign of an unmanageable vivacity,—but this very confusion announces moderated fires if the hair be fine; when thick and compact, the hair lying in parallel lines, they are said decidedly to indicate a solid and mature judgment, wisdom, sound and staid sense. Eyebrows which meet, passed for a trait of beauty among the Arabs, whereas the ancient physiognomists affixed to it the idea of a sullen, melancholy character. Lavater remarks, however, of these two opinions—the first appears false, and the second exaggerated—and he says he has seen them existing in physiognomies the most comely and amiable, but, he

adds, they seem to suppose a certain inward uneasiness of either heart or mind. According to Winkelman, sinking eyebrows gave to the head of Anthony a tint of harshness and melancholy.

Lavater said that he had never seen a profound thinker, nor even a man firm and judicious, with thin eyebrows placed very high, dividing the forehead into two equal parts.

Thin eyebrows are an infallible mark of phlegm and weakness; angular and intersected, they indicate the activity of a productive mind; the more they approach to the eyes, the more serious, profound, and solid is the character, which loses its firmness and its integrity in proportion as the eyebrows mount. A great distance between the eyebrows announces quickness of conception and composure of mind. The motions of the eyebrows have infinite expression, marking chiefly the more ignoble passions, pride, anger, disdain. A supercilious man is a being contemptible and contemptuous.

Le Brun, in his *Treatise on the Character of the Passions*, says "there are two movements in the eyebrows which express all the operation of the passions. These two movements have a perfect relation to two appetites in the sensitive part of the soul, the *concupiscible* and *irascible*."

There are two ways in which the eyebrow is elevated, one where it is raised in the middle, and this elevation expresses agreeable emotions; when the eye-

brow rises in the middle, the sides of the mouth are raised; in sorrow the middle of the mouth rises.

When the eyebrow falls in the middle, the movement marks a corporeal affliction, the sides of the mouth being at the same time depressed.

In laughter all the parts follow them, for the eyebrows sinking towards the middle of the forehead, occasion the nose, the mouth, and the eyes to follow the same movement.

When the border or last circular line of the upper eyelid describes a complete arch, it is the mark of a good disposition and of much delicacy, sometimes also of a character timid, feminine or childish.

When the eyelid draws itself almost horizontally over the eye, and cuts the pupil diametrically, "I readily suspect," says the Swiss Physiognomist, "a man of much acuteness, extremely dexterous, and of superior cunning; but I do not mean to insinuate that this form of eye is incompatible with integrity,—I have had frequent convictions of the contrary."

Eyelids retracting and very much sloped, for the most part announce a choleric man: you discern in them also the artist and the man of taste: they are rarely to be found in woman, and are at most reserved for such females as distinguish themselves by extraordinary strength of mind and judgment.

Eyes widely expanded, in which a great deal of white appears under the pupil, are common in both the choleric and phlegmatic temperaments, but in making a

comparison they are easily distinguished : those of the latter are feeble, heavy, and vaguely designed—the others are full of fire, strongly marked, less sloped, and they have eyelids more equal. shorter, but at the same time not so fleshy.

In general terms, it has been said, that an eye of great magnitude indicates a capacity of retaining more powerful sensations of vision, because the power of all organs, equally healthy, is ever in proportion to their development. Hence it is that certain animals which climb trees have in general large eyes ; hence also it is that animals, with large eyes, discern objects with less light ; and hence it likewise is that fishes, which are destined to live in an obscure medium, have their organs of great magnitude. The fossil remains of the Ichthysaurian and Plesiosaurian reptiles illustrate this in a most remarkable manner.

A narrow eye is said to indicate a cunning disposition, such as is assigned to the national character of the Chinese and the Jews.

The very contracted pupil shows acuteness ; the over large, dulness ; the too small, a servile, covetous, and uncertain character.

A small eye presents less capacity for comprehension than a large eye : hence in the mole we find it weak.

Whenever one eye is smaller than the other, there will be, sooner or later, an affection of the brain, and our experience teaches us that it is too frequently of the most violent and uncontrollable character.

Any distortion of any part of the eyeball, eyebrow, &c., as *squinting, eversion, &c.*, prevents us from forming accurate observations, as Nature is constantly making efforts to diminish the effects of such abnormal conditions, and therefore all the movements of the eyeball and its expression, partake more or less of the anomalous.

A projecting eye most readily receives impressions from surrounding objects. The deeply seated eye the converse of this.

The tremulous eye escapes the painter, and denotes the timorous disposition. The purblind are commonly prudent, mercurial, sagacious, looking into themselves and others.

The large eye marks also the social disposition. According to Mr. Cross, the eyelid covering the ball of the eye, prudence; the glancing of the eye from side to side, suspicion; an eyeball so far projecting at the sides as to command side views, without turning the head, timidity. In the lower animals, the hare presents a striking example of this.

Intellectually considered, the protruding eye is ever on the watch for enjoyment, and the possessor of it is generally a victim to sensual indulgence; on the other hand, the deep set eye belongs to one colder in his feelings and less under the influence of sensual passion.

According to the system of Le Brun, when a man is under the absolute influence of his reason, his features are regular, each muscle occupying, without contraction,

the place assigned to it by nature : his calm resembles that of the sea, whose surface remains unruffled by the blast of the storm. If his mind be occupied with an object which is of a noble character which will benefit his fellow men, his aspect will more or less take upon it an appearance resembling it—his glance often upwards to the source of all that is good. If, on the other hand, he is debased by some shameful or atrocious action, his muscles contract and deform themselves, his aspect is changed, his eyes incline downwards, or rolling obliquely in their orbits, indicating that light is odious to him, and that striving to fly from himself he finds no darkness deep enough to rid him of the presence of remorse.

In veneration we find the eyebrows bend down, the eyes being almost shut and fixed.

In rapture, the eyeballs and eyelids rise directly up.

In terror, the eyebrows rise in the middle, their muscles are marked, swollen, and pressed one against the other, and sunk towards the nose ; the eyes are very open ; the upper eyelid is hid under the eyebrow ; the whole of the eye is encompassed with red, and the eyeball settles towards the lower part of the orbit ; the lower part of the eyelids swells and become livid.

Compassion causes the eyebrows to sink towards the middle of the forehead, the eyeball being fixed on the object.

Desire brings the eyebrows together and forward towards the eyes, which are more open than usual ; the

eyeball is influenced, and places itself in the middle of the orbit.

In joy, so much change does not take place, the eyebrow is without motion, elevated in the middle, the eye moderately open, and with a laughing air the eyeballs lively and shining.

Admiration, attended by astonishment, elevates the eyebrows, opens wide the eyes: the eyeball is further from the lower eyelid and more steadily fixed than in simple admiration.

In acute pain, the eyebrows approach one another and rise towards the middle—the eyeball is hid under the eyebrows.

In simple bodily pain these changes are less in degree, and the eyeball is prominently fixed on an object.

In hope, all is bright and sunny, all cheerfulness and anticipation.

“And thou, O hope, with eyes so fair.”

Collins.

In madness, the appearance of the eyebrows and eyeballs vary much.

Spencer, in the following lines, gives a tolerably accurate description:

“His burning eyes, whose bloody strokes did stain,
Starred full wide and drew forth sparks of fire:
And more for rank despite than for great pain,
Stroked his long locks, colored like copper wire,
And bit his tawny beard to show his raging ire.”

Faerie Queen.

In jealousy, Sir C. Bell says the eyebrows are knit, and the eyelid so fully lifted up, as almost to disappear,

while the eyeball glares from under the bushy eyebrow. It is marked by a more frowning and dark obliquity, as if it said "I have an eye on you." With the lowering eyebrows is combined a cruel expression of the lower part of the face. In the same passion, according to Le Brun, the eyebrows are sunk down and knit, the eyeball is itself hid under the eyebrows, which turn towards the object—it appears full of fire, as well as the white of the eye and the eyelid.

In despair, the eyebrows bend down over the eyes, and appear to press one another on the sides of the nose. The eye seems on fire and full of blood: the eyeball is disturbed and hid under the eyebrow, sparkling and unfixed, the eyelids swollen and livid.

In horror, the eyebrows knit and sink more: the eyeballs placed at the bottom of the orbit appears half covered by the lower eyelid—the eye becomes livid.

In sorrow to tears. The eyebrows sink down towards the middle of the forehead; the eyes are almost closed, wet, and drawn down to the cheeks. The colour red predominates in the eyebrows and eyeballs.

Byron thus depicts it with special reference to the state of the eyelids:

"Those lids, o'er which the violet vein
Wandering leaves a tender stain,
Shining thro' the smoothest white
That ere did softest skin invite:
They seem, with hot and livid glow,
To press and shade the orbs below,
Which glance so heavily and fill
As tear on tear grew gathering still."

In his description of Francesca, Byron lays great stress on the lid—how different the feeling portrayed, how beautiful the description :

“ Though her eyes shone out, yet the lids were fixed,
And the glance that it gave was wild and unmixed
Of aught of change, as the eyes may seem
Of the restless that walked in troubled dream.”

In attention, the eyebrows sink and approach to the sides of the nose, the eyeballs, being turned towards the object, causing it.

In scorn, the eyebrow is knit : the side of it next the nose sinks down, and the other side rises very much. The eyelids are opened wide, and the eyeball is in the centre.

“ Scorn rides sparkling in her eyes.”

Much Ado about Nothing.

In laughter, the eyebrows rise towards the middle of the forehead, and bend down towards the nose—the eyes are almost shut, appear wet, or shed tears.

In sadness, the eyebrows rise towards the middle of the forehead; the eyeball appears full of perturbation; the white of the eye becomes yellow; the eyelids are drawn down and a little swollen—all about them being more or less livid.

Suspicion is characterized by earnest attention, with a certain timorous obliquity of the eye.

“ Foul, ill-favoured and grim,
Under his eyebrows looking still askance,
And ever as dissimulation laughed on him
He bound on her with dangerous eye glance,

Showing his nature in his countenance.
 His rolling eye did never rest in place,
 But walked each where for fear of hid mischance —
 Holding a lattice still before his eyes
 Through which he still did peep as forwards he did pace.”

Faerie Queen.

In rage, the features are unsteady, the eyeballs are seen largely, they roll and are inflamed.

“ Red sparkling eyes blab his soul's hate.”

Shakspeare.

So Collins' Ode on the Passions :

“ Next anger, rushed his eye on fire.”

So also Le Brun describes to us how anger reddens and inflames the eyes; how the eyeball stares and sparkles; and how the eyebrows are sometimes elevated and sometimes sunk down equally.

Shakspeare says :

“The poets' eye. in a fine phrensy rolling,
 Can pierce from heaven to earth, from earth to heaven.”

In the desire of guilty lust he also makes the eyeballs to roll :

“In the chamber wickedly he stalks,
 And gazeth on her yet unstained bed :
 The curtains being closed, about he walks
 Rolling his greedy eyeballs in his head.”

Eyes, whether round, oval, large, small, wide, swelling out, sinking,—all are capable of giving notice of a thousand passions, so much so that Galen will have the whole head to have been made for the eyes only.

“ In quibus toties conspicitur animus.”

Plutarch says they have a language of their own which no tongue can express:

“O blandos oculos et inquietos
Et quaedam propria nota loquaces.”

Translated thus :

“O soft and restless eyes, that speak, as it were,
By indication peculiar to themselves.”

To the artist, to the man of business, to the philosopher, to the poet, what feature can replace the eye? We cannot here refrain from recalling a well known passage of Byron, where, as the Poet of Passion, he at the same time becomes its painter, and describes in verse of inimitable beauty, the physiognomy of Parisina at the famous trial scene, where she stood with her lover, as the accused, and with her husband—his father as judge:

“Her eyes unmoved, but full and wide,
Not once had turn'd to either side—
Nor once did those sweet eyelids close,
Or shade the glance o'er which they rose,
But round their orbs of deepest blue
The circling white dilated grew—
And there with glassy gaze she stood
As ice were in her curdled blood—
But every now and then a tear
So large and slowly gather'd slid
From the long dark fringe of that fair lid,
It was a thing to see, not hear!”

Here, indeed, the poet has no reason to envy the painter, as he has done upon another occasion, where he says :

“Would that I were a painter, to be grouping
All that the poet drags into detail.”

He has, in this instance, certainly followed the precept of Horace :

“Ut pictura poesis erit.”

This passage in *Parisina* has been compared with a remarkable passage in *Marmion*, which may perhaps have suggested it. But who can fail to see that the indubitable superiority of Byron depends chiefly upon the description of the eyes of the despairing culprit, which he has delineated with a fidelity to nature that marks the great observer. The description of Constance is, however, admirable, her character being different to *Parisina*, another mode of treatment was required.

By the side of guilty *Parisina*, let us examine and compare the injured Hero :

Friar—“Hear me a little ;

For I have only been silent so long,
 And given way unto this course of fortune
 By noting of the lady : I have mark'd
 A thousand blushing apparitions start
 Into her face ; a thousand innocent shames
 In angel whiteness bear away those blushes ;
And in her eye there hath appear'd a fire,
 To burn the errors that these princes hold
 Against her maiden truth :—Call me a fool :
 Trust not my reading, nor my observations,
 Which with experimental seal doth warrant
 The tenour of my book ; trust not my age,
 My reverence, calling, nor divinity,
 If this sweet lady lie not guiltless here
 Under some hiding error.”

Much Ado about Nothing.

Hero has been condemned by the almost unanimous

voice of society, by her lover, her prince, her own family, upon the perjured evidence of the tongue; but the true physiognomist proclaimed her innocence by noting of the lady, by the change of colour in the cheek, and more particularly by the fire of her eye, he augurs her innocence by this less erring testimony, and stakes upon his correctness his title for wisdom, his age, and sacred profession.

Even by its very absence of expression, by the look which denotes that the mind is elsewhere, may the physiognomist draw his conclusions.

So Tennyson, describing one who professed what he did not feel, and spoke what he did not think, says the Rhetorician waved his hand

“With a half glance upon the sky,
At night, he said, the wanderings
Of this most intricate universe,
Teach me the nothingness of things.
Yet could not all Creation pierce
Beyond the bottom of his eye.
He spake of virtue, not the god’s
More purely when they wish to charm
Pallas or Juno sitting by—
And with a sweeping of the arm,
And a lack lustre dead blue eye,
Devolved his rounded periods.”

This condition of the eye, when the retina appears not to communicate to the mind the object which it yet mirrors, has been considered by some, one of the clearest arguments in favour of our inner immaterial nature.

This state of the orb of vision has not escaped the notice of our own all-seeing bard,—it leads him also to observe upon the transforming powers of the imagination :

“ Since I left you, mine eye is in my mind,
 And that which governs me to go about,
 Doth part his functions and is partly blind—
 Seems seeing, but effectually is out,
 For it no form delivers to the heart,
 Of bud, of flower, or shape which it doth catch.
 Of his quick objects hath the mind no part,
 Nor his own vision holds what it doth catch,
 For if it see the rudest or gentlest light,
 The most sweet favour, or deformed creature,
 The mountains, or the sea, or night,
 The crow or dove, it shapes them to your feature
 Incapable of more, replete with you
 My most true mind, thou markest mine untrue.”

Indeed this reciprocal action of soul and eye would seem to have been with him a favorite topic :

“ Betwixt my eye and heart a league is took,
 And each doth good turns now unto the other :
 When that my eye is famished for a look,
 A heart in love with sighs himself doth smother ;
 With my love’s picture then my eye doth part,
 And to the painted banquet bids my heart.
 Another time mine eye is my heart’s guest,
 And in her thoughts of love doth strain a part—
 So either by thy picture or my love,
 Thyself away art present still with me,
 For thou, not further than my thoughts canst move,
 And I am still with thou and they with thee ;
 Or if they sleep, thy picture in my sight,
 Awakes my hearts to hearts and eyes delight.”

The simple emotions are of course most legible, but they often appear mixed. With respect to revenge, which is a mixed passion, being made up of hate, jealousy, and anger, the expression is most varied.

Collins thus describes it in the moment of satisfaction, before the storm of passion has subsided :

“And longer had she sung, but with a frown
 Revenge impatient rose,
 He threw his blood-stained sword in thunder down,
 And with a withering look
 The war denouncing trumpet took,
 And blew a note so loud and dread,
 Was never prophetic sound so full of woe.
 And tho’ sometimes, each dreary pause between,
 Dejected Pity at his side,
 Her soul subduing voice applied,
 Yet still he kept his wild unaltered mien,
 While each strained ball of sight seemed
 Bursting from his head.”

Ode to the Passions.

The opinion generally expressed is, that the eye is the first interpreter of love, and the experience of every one qualified to speak by what he has felt, is appealed to, whether he does not trace back his first passionate feeling of love to a glance, so far confirming the testimony of the great Italian Poet :

“Soon as the eyes on beauty fondly gaze,
 And pleasure feels awakened in the mind,
 The heart and soul are moved.
 The eyes examine each peculiar charm,
 And every wish departs, save still to gaze.
 Then if a glance should meet them, instantly
 Love penetrates the heart inflamed,
 Seeming to emanate from brightness pure—
 Even thus I gazed, and first received Love’s wound.”

(Tyell’s Translation) Dante.

According to Dante, the lowering of the eyes may be taken as a sign of shame—and upon this subject what picture more graphic than that in which, in verses of inimitable beauty, he represents his own entire demeanour on encountering Beatrice in purgatory—abashed his eyes fell upon the fountain, where, seeing the reflexion, he averts them to the grassy bank :

“ In the clear water fell my eye below—
But imaged there, I drew me from the fount,
Shame so expressive settled on my brow.”

Sometimes he so paints modesty, as in his description of the Countess Matilda :

“ So midst those flowerets of richest dyes,
Crimson and gold, to me she turned around,
Like maiden fair that droops her modest eyes.”

Also in sorrow :

“ Ye who a countenance so humbled wear,
Whose eyes cast down betray inward woe.”

So Addison gives to melancholy the same inclination of the eyes :

“ And melancholy, silent maid,
With leaden eye that loves the ground.”

Collins, on the contrary, writes :

“ With eyes upraised, as one inspired,
Pale melancholy sat retired.”

He may mean, however, to depict that dejection that is not unaccompanied with devotional hope.

So Retzch, in his illustration of the Faust, has

given in the chapel scene, to the agonized head and countenance of Margaret, the upward inclination.

It appears that the only positive remarks that can be made upon such a direction of the eyes, are—first, that it is natural to certain expressions, of modesty, shame, and humility; and, secondly, that of all expressions, it is the one most easily assumed by the hypocritical—for the muscles that lower the ball of the eye and the upper eyelid, are perfectly under the control of the will. The very word *humilis*—humble—implies mental prostration or bodily lassitude, and forbids that glorious erect posture, indicative of God-like or heroic confidence, so familiar to us in the Appollo de Belvidere, or the mere human pride and arrogance that mimics it. Pride elevates everything, so humility depresses everything. Dante describes those who have sinned from pride atoning by being fixed to a stooping posture. So the king in Hamlet:

“Bow stubborn knees, and heart with strings of steel,
Be soft as sinews of the new-born babe.” •

The human eye has great power of fixing and fascinating the living object upon which its gaze is directed. So Coleridge, in his remarkable poem of the Ancient Mariner, tells us that

“He held him with the glittering eye.”

A similar influence is attributed to the snake, and to animals of cat-like nature, and seems greatly dependent upon the power of dilating and contracting the iris—

it is a power assigned by Lord Byron to the Giaour :

“ The flash of that dilating eye
 Reveals too much of times gone by ;
 Though varying, indistinct its hue,
 Oft will his glance the gazer rue,
 For in it lurks that nameless spell
 Which speaks, itself unspeakable,
 A spirit yet unquell'd and high,
 That claims and keeps ascendancy ;
 And like the bird whose pinions quake,
 But cannot fly the gazing snake,
 Will others quail beneath his look,
 Nor 'scape the glance they scarce can brook.
 From him the half-affrighted Friar
 When met alone would fain retire,
 As if that eye and bitter smile
 Transferr'd to others fear and guile.”

Byron, in fact, attributes to the Giaour the possession of the “ Evil Eye,” so much dreaded in Naples and the Levant, the effects of which upon the imagination are described as being very singular.

“ I know him by the evil eye
 That aids his envious treachery.”

Alluding probably to similar superstitious notions, Evelyn, in his ix. chap. on Nums, says that the eyes are sometimes malign and plainly venomous, and such a person, he tells us, as Borellus speaks of, who, conscious of the effect, was wont to give notice where he came, that they should keep little children and women with child from coming where he was.

Some eyes strike a dampness into whatever company

they may come,—such was Caesar Borgia's viperine aspect, which affrighted those who looked upon him, even when he most wished to please, and all this without speaking a word—such a paradox is the eye.

This power of fascination supposes great force of purpose and powerful energy of the will; distinct, however, from that which we associate with—king-like nature or sovereign intellect. Dante describes royalty as possessing large eyes, slow moving, of great authority.

According to Sterne, it is not so much the eye itself, as its bearing, that fascinates and attracts. An eye, says he, is for all the world like a cannon, in this respect, that it is not so much the eye or the cannon, as the carriage of the eye and the carriage of the cannon. If the eye be not turned in the desired direction, if it have not the wished for expression, what is it to the lover, ever inclined to exclaim, but not always feel, with the poet :

“If she is not fair to me,
What care I how fair she be.”

Upon the subject of colour, physiognomists seem less to agree than upon almost any other question of their art.

According to Lavater, blue eyes announce more weakness, a character softer and more effeminate than hazel or black eyes; not that you may not meet with persons very energetic who have blue eyes, but upon the whole hazel eyes are the more usual indication of a mind masculine, vigorous, and profound—just as genius,

properly so called, is almost always associated with eyes of a yellowish cast, bordering on hazel. He admits, however, important exceptions, to which his rule is subject, and asks, why blue eyes are so rare in China, and the Philippin Isles? why they are only to be found in European's or Creole's? though the Chinese are the most effeminate, the most voluptuous, the most peaceable, and the most indolent of all the nations of the globe.

Choleric persons are said to have eyes of different colours, rarely blue, more frequently hazel or greenish, and eyes of the last description are considered as distinctly indicating vivacity and courage. Lavater remarks, that he had seldom found clear blue eyes in choleric, and scarcely ever in melancholic persons,—the colour, according to him, being particularly characteristic of phlegmatic, who still retain a fund of activity.

“The most usual colors of the eyes,” says Buffon, “are the orange and the blue, and most frequently these colors are found in the same eye. The eyes, which we imagine to be black, are only of a yellow brown or deep orange color. To be assured of this we have but to examine them nearly, for when you view them at some distance, or when they are turned full on the light, they appear black, because the yellow brown color shows so strongly in the white of the eye, that we imagine it black from its opposition to white. Eyes which are of a less yellow upon the brown, likewise pass for black, but they are not reckoned so beautiful as the other, for that color shows to less advantage close to the white. There

are likewise eyes yellow and bright yellow, which do not appear black, their colors are not deep enough to disappear in the shade. We commonly see, in the same eye, shades of orange, yellow, grey, and blue—wherever there is blue, be it ever so slight, it becomes the prevailing colour. This color appears in filaments through the whole extent of the iris, and the orange is in little flakes around, and at some distance from the pupil: the blue effaces this color so powerfully, that the eye appears all blue, and we perceive no mixture of orange but on a very close inspection. The most beautiful eyes are black or blue. The vivacity and fire which constitute the principal characters of eyes, are more brilliant in the deep colors than in half tints of color; black eyes have therefore more fire of expression and more vivacity, but there is more softness, and perhaps more delicacy, in blue eyes—you see in the first a fire uniformly brilliant, because the grounds, which appear of a uniform color, sends back from all points the same reflexes. There are eyes remarkable, so to say, for no color—they appear to be composed differently from others: the iris has only shades of blue or grey, so faint that they are almost white in some places; the shades of orange you find in them are so slight, that you can scarcely distinguish them from the grey and white, notwithstanding the contrast of their colors. The black of the pupil is, in this case, too marked, because the color of the iris is not deep enough: nothing, so to speak, is visible, but the pupil isolated in the middle of

the eye—such eyes say nothing, and their look appears wild or fixed.”

“There are likewise eyes, the whole of whose iris borders on green—this color is more uncommon than the blue, the grey, the yellow, and the yellow brown. There are likewise to be found persons whose eyes are not of the same color, a variety said to be peculiar to the human species, to the horse, and to the dog. I have seen more than one instance of an eye brown and the blue in the same countenance.”

It has long been known and accepted as an essential to the higher kinds of beauty, that the white of the eye should be extensive and the iris limited—upon this proportion rests human expression and the beauty of the eye of man and of brute animals. It has been accepted and acted upon by artists of ancient and modern times. Carus explains the reason why this must be so. (*Symbolik der Menschlichen Gestalt.*) He says that the eminently sensitive part of the eye—the retina—expands in the interior of the eye exactly as far as the white of the eye extends at the exterior. The size of the retina, and that of the iris, are in inverse ratio. The eye of the lower animals (and the remarks applies also to children newly born) has accordingly in proportion a larger iris, and leaves less of white perceptible between the lids than the beautiful eye of mature humanity, and hence is it that the latter has an expression so much more spiritual. What gives to the more comical dog, of the “Comical Dogs” of Landseer, in

the Kensington Museum, its human expression (we allude to the dog in whose mouth the artist has placed the pipe), what is it but the unusual display of the white of the eye.

In the East, a coloring matter, called the *henna*, is employed to enhance the charm of a dark eye.

So Byron :

“ Her eyelashes, though dark as night, were tinged,
 It is the country's custom, but in vain
 For those black eyes were so black fringed,
 The glossy rebels masked the jetty stain,
 And in their native beauty stood avenged.”

We cannot pass over without noticing that eye, which is so familiar to us in the pages of Sterne, but also from its frequent reproduction in the National Gallery, Kensington—need we name the eye of Widow Wadman. “ There never was an eye created that was so fitted to rob Uncle Toby of his repose, as the very eye at which he was looking. It was not, madam, a rolling eye, a romping or wanton one ; nor was it an eye sparkling, petulant, or imperious of high claim, or terrifying exactions, which would have curdled the blood of Uncle Toby ; but it was an eye of gentle salutation and of soft responses—speaking not like the trumpet stop of some ill-made organ, in which many an eye I talk to holds converse—but whispering soft, like the low last accents of an expiring saint. It was an eye—but I should lose myself if I said one word more about it.”

The Bard of Erin here finds a favorite theme :

“Lesbia hath a beaming eye,
 But no one knows for whom it beameth ;
 Right and left its arrows fly,
 But what they aim at no one dreameth !
 Sweeter 'tis to gaze upon
 My Nora's lid, that seldom rises ;
 Few it looks, but every one,
 Like unexpected light, surprises !
 Oh, my Nora Creina, dear !
 My gentle, bashful Nora Creina !
 Beauty lies
 In many eyes,
 But love in yours, my Nora Creina !”

And again :

“To Ladies' Eyes a round, boy,
 We can't refuse, we can't refuse,
 Tho' bright eyes so abound, boy,
 'Tis hard to choose, 'tis hard to choose.
 For thick as stars that lighten
 Yon airy bow'rs, yon airy bow'rs,
 The countless eyes that brighten
 This earth of ours, this earth of ours.
 But fill the cup—where'er, boy,
 Our choice may fall, our choice may fall,
 We're sure to find Love there, boy,
 So drink them all ! so drink them all !”

To the blue eyes have always been ascribed an
 expression of tenderness :

“Thine eyes blue, tenderness.”

Byron.

Shakspeare describes Venus' eye as grey, and of great mobility :

“Thou can'st not see one wrinkle on my brow,
Mine eyes are grey, bright, and quick in turning.”

And yet he must mean a grey, inclining to blue, for he afterwards says :

“Her two blue windows faintly she upheaveth.”

So also he makes jesting Mercutio say, that

“Thisbe, in spite of her grey eye or so, but not to
the purpose.”

The most celebrated beauty of her age—Mary Stuart—had, according to her historian, black hair, but her eyes were a dark grey.

Milton's eyes were also grey, and is said, even in blindness, to have been expressive, so that a casual observer would not have noticed his blindness. In his youth, we learn from his biographers, whilst he pursued his studies at Cambridge, this poet was extremely beautiful. Wandering one day during the summer far beyond the precincts of the University into the country, he became so heated and fatigued that, reclining himself at the foot of a tree, he shortly fell asleep. Before he awoke, two ladies (foreigners) passed by in a carriage. Agreeably astonished at the loveliness of his appearance, they alighted, and having admired him, as they thought unperceived for some time, the youngest, who was very handsome, drew a pencil from her pocket, and having written some lines upon a piece of paper,

put it with her trembling hand into his own. Immediately after they proceeded on their journey. Some of his acquaintances, who were in search of him, had observed this silent adventure, but at too great a distance to discover that the highly favored party in it was our illustrious bard. Approaching nearer, they saw their friend, to whom—being awakened—they mentioned what had happened. Milton opened the paper, and with surprise read these verses from Guarini:

[Madrigal xii.] “Occhi stelli mortali
 Ministre de miei mali
 Se chuisi m’uccidete
 Aperti che farete?”

“Ye eyes, ye human stars, ye authors of my liveliest pangs,
 If thus when shut ye wound me, what must have proved
 The consequence had ye been open.”

Eager from this moment to find out the fair incognita, Milton travelled, but in vain, through every part of Italy. His poetic fervour become incessantly more and more heated by the idea which he had formed of his unknown admirer,—and it is in some degree to *her* that his own times, the present times, and the latest posterity must feel themselves indebted for several of the most impassioned and charming composition of the *Paradise Lost*.

Shakspeare, on speaking of black eyes:

“My mistress’ eyes are raven black,
 Her eye so suited.”

Sonnet cxxvii.

Also

“Thine eyes I love, and they, as pitying me,
Knowing thy heart, torment me with disdain,
Have put on *black*, and loving mourners be.”

Sonnet cxxxii.

Byron's Haidee had dark eyes :

“Her eyes
Were black as death, their lashes the same hue.”

Don Juan.

His Medora's blue.

And yet the contest of all time is as to the superior
excellence of black or blue.

Moore draws the comparison thus :

“The brilliant black eye,
May in triumph let fly,
All its darts without caring who feels 'em :
But the soft eye of blue,
Tho' it scatters wounds too,
Is much better pleased when it heals 'em.

The blue eye half hid,
Says from under its lid,
'I love, and am yours, if you love me.'
The black eye may say,
'Come and worship my ray,
By adoring perhaps you may win me.'”

Kirke White, in drawing the comparison, wrote thus :

“Black eyes most dazzle at a ball,
Blue eyes most pleasing at evening fall ;
The black a conquest soonest gains,
The blue a conquest best retains.
The black bespeaks a lovely heart,
Whose soft emotions soon depart.
The blue a steadier flame betray,
Which burns and lives beyond a day.
The black the features best disclose,
In blue my feelings all repose—
Then let each reign, without control,
The black all mind and blue all soul.”

Cleopatra's eyes were black :

“A queen with swarthy cheek and bold black eye.”

Tennyson.

Shakspeare's Mercutio did not probably think that hazel eyes indicated a quarrelsome disposition, although the poet makes him say :

“Thou wilt quarrel with a man for cracking nuts,
having no other reason but because thou hast hazel eyes ;
What eye, but such an eye, would spy out such a quarrel ?”

Romeo and Juliet.

The arch Mercutio being fond of such witticism, rather accommodates the idea to the pleasantry.

The beauty of this most distinctive, and beautiful feature in the human face, has been a theme upon which those who are *par excellence* lovers of what is beautiful — we mean poets — most like to dwell, and that in all its minute details of organization, so delicate, so wonderful of brow, lid, lash, pupil, iris, color, and with respect to the eyelids, we open our own Shakspeare, and there we find them depicted :

“She is alive, behold
Her eyelids, cases to those heavenly jewels
Which Pericles has lost,
Begin to part their fringe of bright gold,
The diamond of a most praised water
Do appear to make the world twice rich.”

Pericles—act iii. s. 3.

And so in that passage where the great poet has been so well vindicated by the eloquent criticism of Coleridge from the invectives of Pope and others.

Pro.—“The fringed curtains of thine eyes advance
And say, what thou seest yond.”

Tempest—act 1, s. ii.

These expressions probably suggested to the Poet Laureate the following lines :

“ Ray fringed eyelid of the morn,
Ray not a glance so keen as thine.”

In strict connexion with our subject, is that of tears, which is one of the most expressive actions of the organ of vision; there may be tears of remorse, repentance, anger, passion, sorrow, shame, disappointment and envy.

“ So cheered he his fair spouse, and she was cheered,
But silently a gentle tear let fall
From either eye, and wiped them with her hair
Two other precious drops that ready stood,
Each in their crystal sluice, he, ere they fell,
Kissed, as the gracious signs of sweet remorse
And pious awe, that feared to have offended.”

Paradise Lost.

What a world between such tears and those mentioned by Moore :

“ The tear drops that show
When passion is right,
Like the rain that falls
From the heat of the sky.”

Or the tear of early childhood mentioned by Scott :

“ The tear down childhood’s cheek that flows,
Is like the dew-drop on the rose.”

Or the tear of Parisina, at the trial described by Byron, already cited, expressive at once of terror, love, despair; or the seductive tear described by the same

poet, as pregnant with such fearful consequences, and which the poet supposes that women can yield with pleasure :

“ Oh ! too convincing—dangerously dear—
 In woman’s eye the unanswerable tear !
 That weapon of her weakness she can wield,
 To save, subdue—at once her spear and shield :
 Avoid it—Virtue ebbs and Wisdom errs,
 Too fondly gazing on that grief of hers !
 What lost a world, and bade a hero fly ?
 The timid tear in Cleopatra’s eye.
 Yet be the soft triumvir’s fault forgiven ;
 By this—how many lose not earth—but heaven !
 Consign their souls to man’s eternal foe,
 And seal their own to spare some wanton’s woe.”

Corsair.

Attempts have been recently made to elevate the mouth and nose to an importance superior to that of the eyes in the physiognomy of man ; but there are some of the uses of these organs so ignoble, and some associations so disgusting, that we cannot but profess ourselves advocates of the popular opinion, and agree with Quintilian, that with the nose and lips we can scarcely signify anything becomingly (though derision, contempt, and disdain, are often expressed by them), for to wrinkle the nose, as Horace says, to move it about, to rub it incessantly with the finger, to expel the air with a snort, to stretch open the nostrils frequently, or to push them up with the palm of the hand, is extremely offensive, and even to blow or wipe the nose very often is not unfrequently blamed : as to the mouth and the

lips, there is something unbecoming when these are thrust out, held in, strongly pressed together, or widely parted, so as to expose the teeth, or drawn back toward each side, perhaps almost to each ear, or screwed up with an air of disdain, or made to hang down, or emit the voice only on one side; to lick and bite them is also unbecoming, and the movement of them, even in the formation of our words, should be moderate, for words ought to be formed rather in the mouth than with the lips.

There is, however, a movement of consent, a harmony of physiognomy, which, in connection with the expression of particular thoughts or emotions, produce and necessitate according to our view cognate muscular action extending to all the organs of the body, so that the influence must be more or less felt by the nose or mouth amongst the others. It is upon the assumption of this consent of the parts, that rests the theory which affirms the *a priori* possibility of reconstructing an entire man in his perfect and absolute identity from any part of his frame, and to pronounce upon the character of the occupant by the physiognomy of a part, as much as from that of the whole.

And here it is desirable to bear in remembrance the distinction between transitory and permanent expressions—the former is like the course of the bird through the air, leaving no trace of its course; the latter like those more important movements of Nature that have left their undying impressions on the solid rock.

So Byron, describing the change that had taken place in the countenance of the Prince of Este, speaks of it as displaying

“Furrows that the burning shame
Of sorrow ploughed untimely there.”

Parisina.

With respect to this consent and harmony of the features, we must, however, remark, that for the purposes of deception, the eye is the most obstinate and least docile of all. Tongue, hand, nose, mouth, ear, may all flatter, may all lie, but the eye stoops not to it.

The face (*vultus animi*) is a clear index of passion, and is so generally admitted, that we are justified in considering it an established fact. Here philosophers, artists, poets, and common observers are so agreed, that to argue the question seems like waste of time and space; and if we have the contrary view maintained, we find it supported by nothing but pleasantries, by most unfounded statements, or by reasoning utterly unsophistical. Take for instance the following as a specimen—“A lady in rejecting a servant is not so much influenced by her *face* as by her *founce*.” Now the physiognomist draws his conclusions with reference to everything that his subject presents or does that is susceptible of inference. If a servant wears founces, she betrays, by the very circumstance, a vain disposition, and a state of mind not consistent with that of service. The mind translates itself by acts, and as indications of character, acts and deeds are certainly entitled to the first place, and it would indeed be claiming for the Art of Physiognomy

a Quixotic importance to say, that a mere expression of countenance, or peculiarity of an organ, would be entitled to more weight than a positive action,—to say, for instance, that a charitable expression of countenance is more to be depended upon than positive almsgiving. The physiognomist would never contend for so much, although he might go so far as to maintain that when an act left the motive ambiguous, he might refer for its interpretation, among other things, to facial expression, and in that particularly to the *eye*. But, indeed, with respect to this and similar pleasantries, it may be admitted that the statement is true, and yet the argument of the physiognomist is unaffected.

It may be admitted that flounces give a more certain indication of character than the face, greater rather implies a less than negatives it, and all that need be contended is, that the face supplies a ground of conclusion. But in point of fact we may deny the inference altogether, and affirm that the lady is more influenced by the face than by the flounce; and we are inclined to think most of our readers would here agree with us, and with the Italian poet, who says:

“Mitte i chi giudica per la veste.”

“Senseless is he who judges by the dress.”

We are not, however, surprised to find that the Art of Physiognomy has been more or less sneered at and discredited, when we consider the absurdities and nonsense promulgated by men professing to be authorities on the subject—for example, Melampus says: “Unhappy

the widow, the middle toe of whose left foot begins to quake; fortunate the maiden who experiences a similar movement in the fourth. Let the man who wishes to avoid subjection beware how he marries a wife who has a mole upon her ankle."

Many similar examples could be furnished from the ancient writers on physiognomy, and we regret to say not a few even among more modern writers, according as each rides his hobby.

The principle *noscitur ex sociis* has been applied to physiognomy, which fell, in the seventeenth and eighteenth centuries, into great discredit from having been associated with the vagaries of astrology, alchemy, fortune-telling, cheiromancy, &c. Even Parliament went so far as to introduce into the enactment of 17 Geo. II., ch. 5, a clause whereby all persons pretending to have skill in physiognomy, were to be deemed rogues and vagabonds—as such they were liable to be publicly whipped, or sent to the house of correction until the next session, or any less time, and after such whipping or commitment they might be past to their last legal settlement or place of birth. The justice might also subject them to hard labour for not more than six months.

The statute did not, however, prevent a man, cognizant of the enactment, yet confident of the truth upon which he insisted, from publishing, at the University Press, Glasgow, a volume entitled "An attempt to establish Physiognomy upon Scientific Principles." The author, Dr. Jno. Cross, had previously delivered the

substance of his work in a series of lectures, which well repay their perusal by any one interested on the subject of which he treats.

Evelyn, when treating of this subject, asks how it happens that we often find so many of the fair and beautiful of the opposite sex *sinner*s, in divers of whose countenances there appears to dwell so much innocency, sincerity, modesty, and goodness! "It must," says he, "be confessed that the countenance is not always an infallible guide, no more than a gilded and finely engraved dial-plate indicates the goodness of the motion and contrivance within a watch. Many, who appear like angels of light, have cloven feet, and such were the Sirens and Harpies."

Here again the objection addresses itself rather to the short-comings of the observer, his want of attention and experience, than to the art itself. The look is diverted, perhaps, to the brilliant complexion, the ruby lip, the marble brow, or the graceful movement, and not to the traits that show dissimulation and deceit; or the fair sinners may have been, in moments of innocency and sincerity, when the principle of good re-asserts her dominion, alas, but temporarily, and may we, ought we not, when possible, assent to the charitable conclusion.

"None are all evil, circling round the heart,
Some holier feelings will not depart."

Byron.

So Shakspeare has made Enobastus to say,

"Never a fair woman has a true face."

But Menas expresses himself otherwise,

“All men’s faces are true.
Whatever their hands are.”

And he accuses Enobastus of slandering.

We do not deny that the face may certainly be made to deceive, although never to the extent of the tongue, and it is chiefly, as Bacon tells us, that in unguarded moments that the indications of physiognomy are valuable and to be relied on.

The experienced observer will never, however, be at any loss to distinguish between “the nice direction of a maiden’s eye, or the bashful maiden’s sidelong look of love, and the widely different glance of dissoluteness and self abandonment.”

In some countries the whole art of physiognomy has been attacked upon higher considerations with equally futile reasoning. So at the beginning of the present century, Lichtenburg argued that serious apprehension ought to be entertained of the speculations revived by Lavater, as tending to sap the foundation of morality and religion; a position which has been indeed taken up with reference to many branches of science, and which has been maintained from ignorance, and in many cases uncalled for obstinacy and love of the paradoxical.

Some have even gone so far as to cite Shakspeare’s expression, “there is no art to read the mind’s construction in the face,” as the conclusion of the Immortal Bard upon the whole subject, as if in fact the writer, whose

works are in effect a running commentary upon the whole art, who tells the actor in holding up the mirror to nature, to make the action suit the word, who believed in the homogeneousness of the whole man, and the life of the man, as if that writer, we say, intended in the above verses to sum up his convictions upon the whole subject. In fact he places the words in the mouth of Duncan, who merely wishes to express his disappointment at the judgment which he (Duncan) had formed of the character of a single man, and which the particular event had falsified. If the opinion of a writer is to be deduced upon any subject from his dramatic works, it certainly is not to be deduced from a single instance in opposition with so many others, and contradicted by the very theory of scenic art, which supposes the possibility to imitate, and therefore to discriminate character. In his sonnets Shakspeare may be presumed to speak his own thoughts, and there we find him decidedly and repeatedly avering his belief in physiognomy.

Again, it has been urged as an objection, particularly with reference to the organ of vision, that "no human eye surpasses that of an animal in material beauty, in clearness, delicacy, exquisite tint and minute finish, nor scarcely in intelligence and sweetness of expression; the hawk's eye, and the gazelle's eye, are types of energy and melting softness. The eye is then the frontier, where man and brute may safely meet, since the animals utmost expression of intelligence and affection is centred here. The only privilege, it

would seem, which man enjoys to himself is, the squint."

Now with respect to this last pleasantry, it is unfounded in fact, many animals squint, for instance the fox, the lynx, and who has not seen the domestic cat squint? We deny also that the hawk's eye, or the gazelle's eye, exceed the human eye as types either of energy or melting softness. Beautifully expressive they are indeed of animal natures, and borrowed as such in Oriental poetry as symbols of mere animal qualities and expressions of mere animal emotions; but as a mirror can only reflect what is before it; through a crystal, that only can be seen, which is on the other side, and so, though everything that is in the brute, or presented to the brute, can be seen or reflected in the eye of the brute, but as his soul (if the expression be pardoned) is immeasurably inferior to that of man, so is its reflex in the eye,—so, though you see in the eye of a brute his soul, still it is a brute-soul.

That which gives the greatest mark of distinction in the face, is the smile—it is indeed the great beautifier of the human countenance; it is the mean between extremes; between impassive immobility and laughter, which distorts and deforms; it is the ripple of human emotion, as the ripple of the ocean has been called—both by ancient and modern poets—its smile.

It is, says Milton, peculiar to the human face :

“Smiles from reason flow,
To brute denied, and are of love the food.”

Besides indicating the character of the individual, few organs in the human body afford so much assistance to the physician, in the diagnosis of either the advent or actual presence of disease, as the eye.

The appearances presented by the tongue and pulse are considered by many to afford sufficient and accurate indications of the various conditions of the system, but we are disposed to think that these are exceedingly liable to mislead, inasmuch as many of these appearances are apt to arise from causes entirely unconnected with disease.

The insidious approach of many of the various forms of mental diseases, is often pointed out to the acute observer by the peculiar appearance of the eye, and we have no hesitation in asserting that, in the physiognomy of the insane, no organ will be found to impart so much important information, both as regards the character of the affection itself and the probable result, as the eye.

The greater dilatation of one pupil, or the unequal dilatation of one or both, is very generally indicative of brain disease; when the dilatation is irregular, the diagnosis of general paralysis is almost certain, and we have noticed it when no other symptoms of disease was observable.

The gradual progress of consumption, to its fatal termination, can be almost measured by the increasing degree of brilliancy and glistening aspect of the eye.

In cholera, the appearance of the eye is characteristic, and once seen is never forgotten.

When the system is under the influence of various

vegetable and mineral poisons, as opium, tobacco, belladonna, strychnia, arsenic, &c., the appearances presented by this organ are exceedingly marked.

In a recent trial, which well merited the term "Cause celebre,"* the appearance of the eye was so striking, that every witness produced had noticed and was forcibly struck with it; and in our opinion it was right to receive such as evidence of a poison having been administered, though its presence in the body could not be detected.

In jaundice, ague, and various fibrile diseases, to the skilful observer this organ presents appearances peculiar to and characteristic of each; also in eruptive, inflammatory, nervous, spasmodic, and cachectic diseases, we find this organ presents marked appearances. In worm cases the eye affords material assistance in forming an accurate diagnosis.

In the gradual restoration of health, what organ so rapidly and pleasantly enunciates the fact—is it not the eye! Does not the nurse and the physician, in visiting their charge, intuitively know, by the appearance of this organ, whether the past night has been one of peaceful slumber or racking pain? Nay, more, the successful action of a remedy may be discovered in the eye of the patient before his tongue has had time to give response to the question of the medical attendant.

When we review the description of the organ of vision; when we consider the number of muscles that

* Regina v. Palmer.

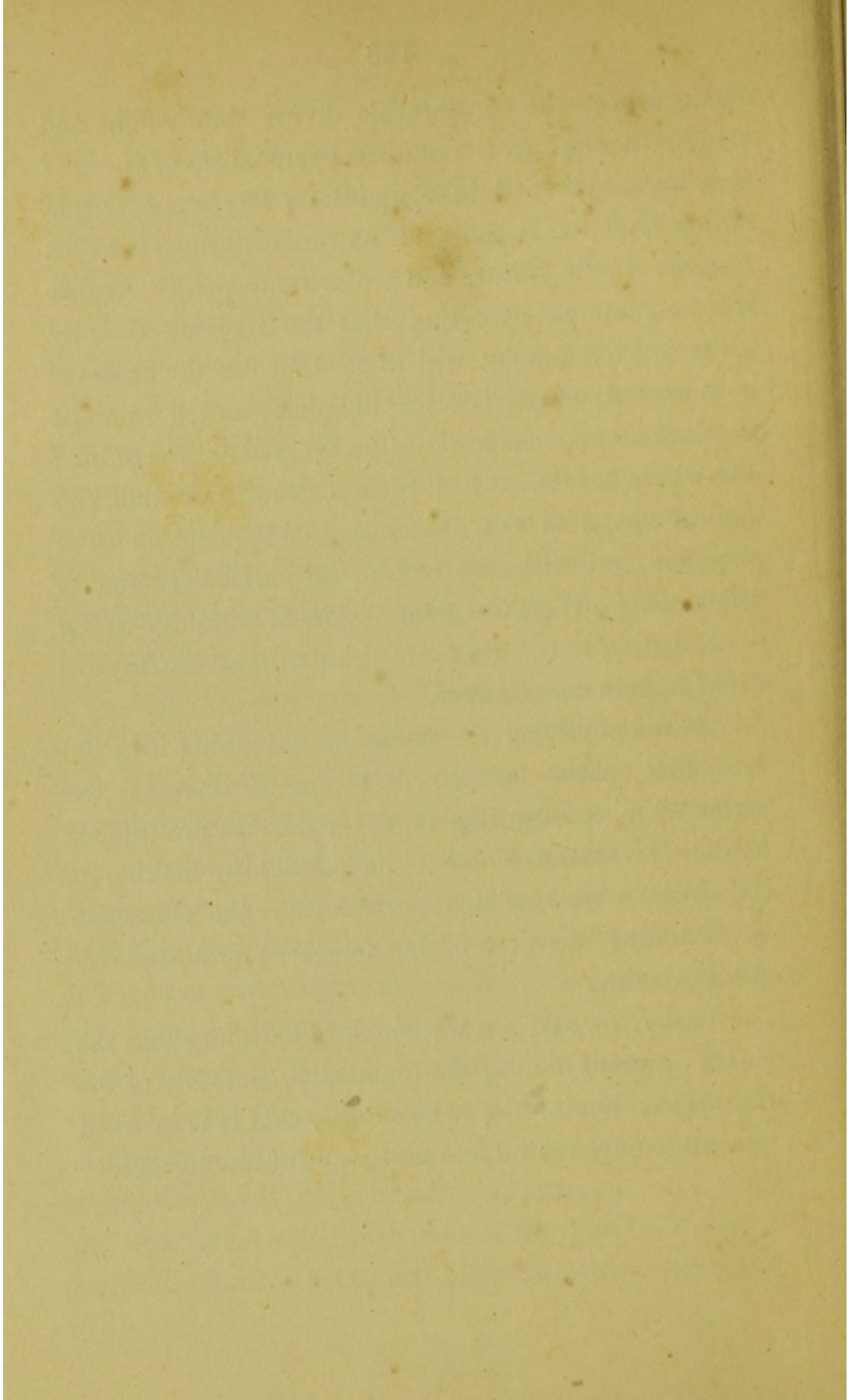
direct its glance; the brow that overarches it; the eyelids and eyelashes that shade the picture; the white that gives such effect of contrast; the variety and beauty of coloring of the iris; the various results of its alternate dilatation and contraction; and the pupil which seems, indeed, the very entrance to the soul, upon which such myriads of objects mirror themselves,—we say, when we reflect upon all this, we can with difficulty bear to hear any dispute the authority of the world of philosophers, orators, painters, and poets, ancient and modern, who assign to this organ, which is most certainly its due, the *sovereignty* over the human features, the one possessing at once the greatest beauty and the greatest expression.

Are we not also justified in concluding that physiognomy is indeed a true art, to which all men, all ages, all countries, bear testimony, and to which we even involuntarily and unwittingly conform in the every day practice of our lives; that nothing has so retarded its progress as the injudicious manner in which it has been defended, and the ridiculous theories with which it has been associated; that nothing is wanted but the concurring and energetic efforts of true observers and noters of men in their unguarded moments, to give this art of judging from the transient condition of the human countenance, human passions and disease, an universally acceptable basis of judicious conclusions; and are we not right in asserting that some of the most difficult and ambitious theories previously hinted at, have a reasonable

concordance with presumable divine forethought and design—a place in the universal symbolism of Nature? Are we not justified in claiming for Physiognomy that which Leibnitz, Bacon, and Aristotle affirmed it to be, “an art true in Nature and profitable in use.” Are we too sanguine in expecting that the impetus recently given to Photography will at once furnish the observer with extensive materials for judgment and a stimulus for their accommodation to the every-day uses of life; and where has the art had so extensive and profitable an application as in the observation of the demeanour of prisoners and witnesses before the judicial tribunal of free nations. Were the great orators of antiquity wrong in arrogating to the eye the lordship over all the features of the human countenance.

Is the physician so wrong in consulting it in the very first place for the diagnosis of disease; the sculptor in constituting it the chief feature of his Apollo, David and Moses; the painter in making it his special object of his portraiture; the statesman of his study; the poet of his imagery; and the lover of his worship.

Lastly, we ask, are we wrong in affirming that the eye is, without doubt, the summary, not only of the whole face, but of the whole man, that it is in truth “the sense of the mind and the tongue of intelligence.”



HULL :

J. W. LENG, PRINTER, SAVILE-STREET.

