

Essays on physiognomy : for the promotion of the knowledge and the love of mankind / written in the German language by John Caspar Lavater ; and translated into English by Thomas Holcroft.

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Joseph B. ...

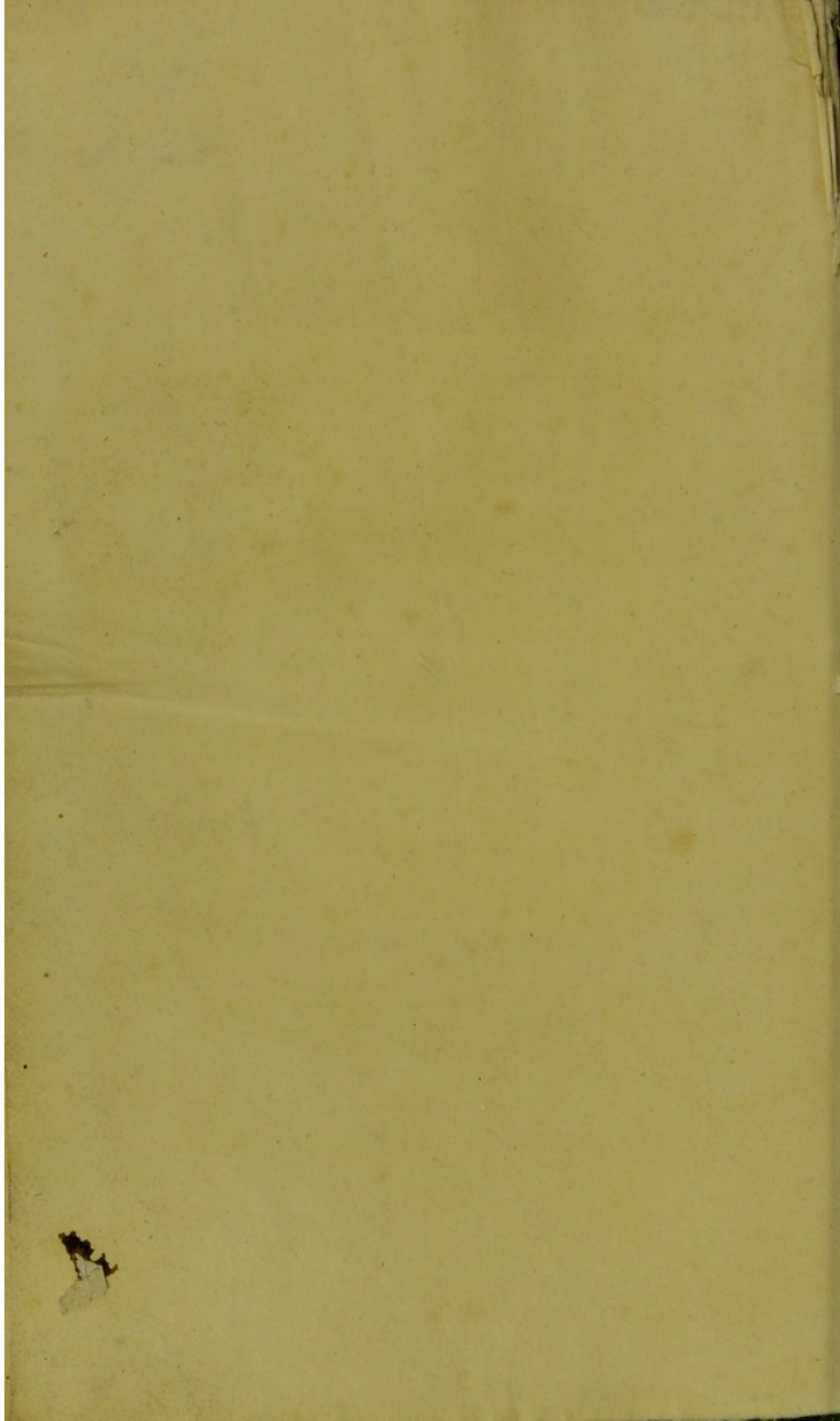
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Physical Society
ESSAYS

ON

PHYSIOGNOMY;

FOR THE PROMOTION OF THE

KNOWLEDGE AND THE LOVE

OF

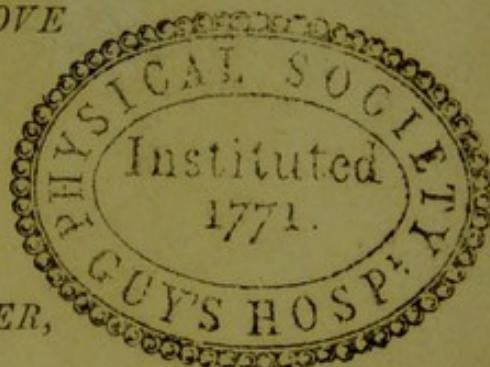
MANKIND.

WRITTEN IN THE GERMAN LANGUAGE

BY JOHN CASPAR LAVATER,

AND TRANSLATED INTO ENGLISH

BY THOMAS HOLCROFT.



SECOND EDITION.

ILLUSTRATED BY FOUR HUNDRED AND EIGHTEEN ENGRAVINGS.

VOL. III.

PART II.

TO WHICH ARE ADDED,

ONE HUNDRED PHYSIOGNOMONICAL RULES,

A POSTHUMOUS WORK BY MR. LAVATER,

AND

MEMOIRS OF THE LIFE OF THE AUTHOR,

Compiled principally from the LIFE of LAVATER, written by his Son-in-Law G. GESSNER.

LONDON:

PRINTED BY C. WHITTINGHAM,

Dean Street, Fetter Lane;

FOR H. D. SYMONDS, 20, AND J. WALKER, 44, PATER-NOSTER-ROW; VERNOR AND
HOOD, POULTRY; AND CUTHELL AND MARTIN, MIDDLE-ROW, HOLBORN.

1804.

LXII.

Tol. III. p. 273.



LXII.

EXTRAORDINARY abilities are not expected in either giants, dwarfs, or deformed persons. This judgment appears to me to be deeply implanted in the bosoms of all men. If well proportioned, there are more exceptions in favour of the gigantic than the dwarfish and the deformed; though I acknowledge there are many not too excessively deformed persons of great acuteness, cunning, and apt precision. When the head of the gigantic person is in proportion to the body, and the whole forms one great mass, the enemies with which he has to contend are, generally, the love of ease, indolence, a propensity to excess, and pleasure; yet may he be very prudent and circumspect, firm and enterprising, in great undertakings. But if the head, contrary to customary proportion, be remarkably small, we may then, without injustice, say, *Homo longus raro sapiens*. In dwarfs we usually find extremely limited but lively faculties, confined but acute cunning, seldom true penetration and wisdom.—Our giant here by no means looks so stupid as the figures gaping up at him; and the figure below him rather belongs to the weak, confined, and incapable, than to the properly and entirely stupid.

LXIII. Page 145.

EXTREMELY delicate—May be said to be formed for religion, a contempt of the world, and calm, attentive, domestic industry. Never intended for great actions, but to patient contemplation on God. On the countenances of the dying are the characteristic marks of knowledge.—Patient suffering and firmness may be remarked on these lips, such as is seldom to be discovered in the living. They seem seriously to reflect on the pains that have been endured. The forehead abounds rather in cheerfulness, and the capacity of receiving ideas more lucid. The nose (though somewhat ill-drawn) is, as at the hour of birth, set back, or shrunken, and resembles the nose of the father.

LXIV.

PROFILES of a married couple, who by continual looking at resembled each other. The hypochondria of the one was not only communicated to the other but also its appearance. As one fixed the eye, wrinkled the forehead, turned up the nose, so did the other. The acrimony of the lips of the one passed to the lips of the other. There must indeed have been a previous resemblance in formation and organization, otherwise

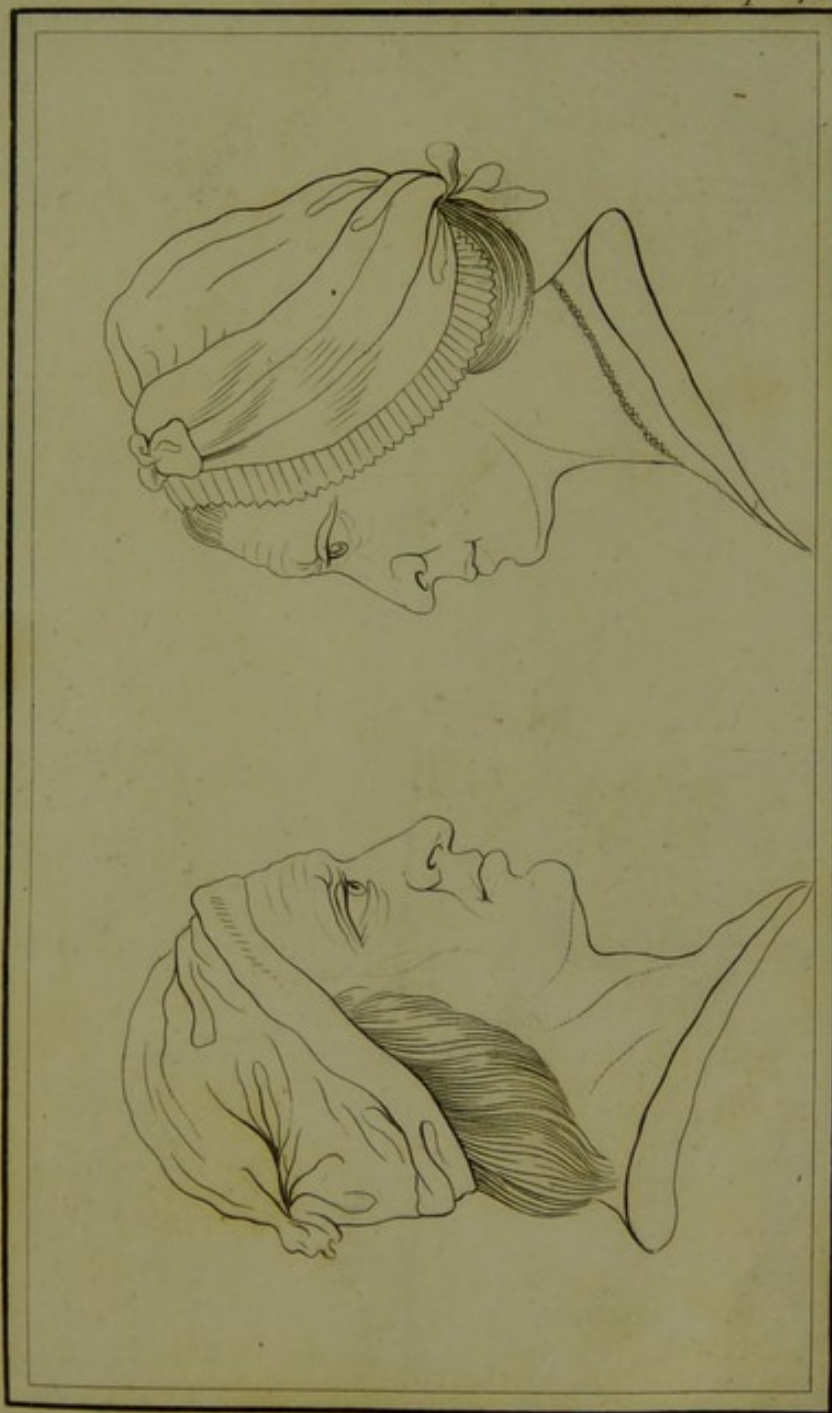
LXIII.

Vol. III. p. 274.

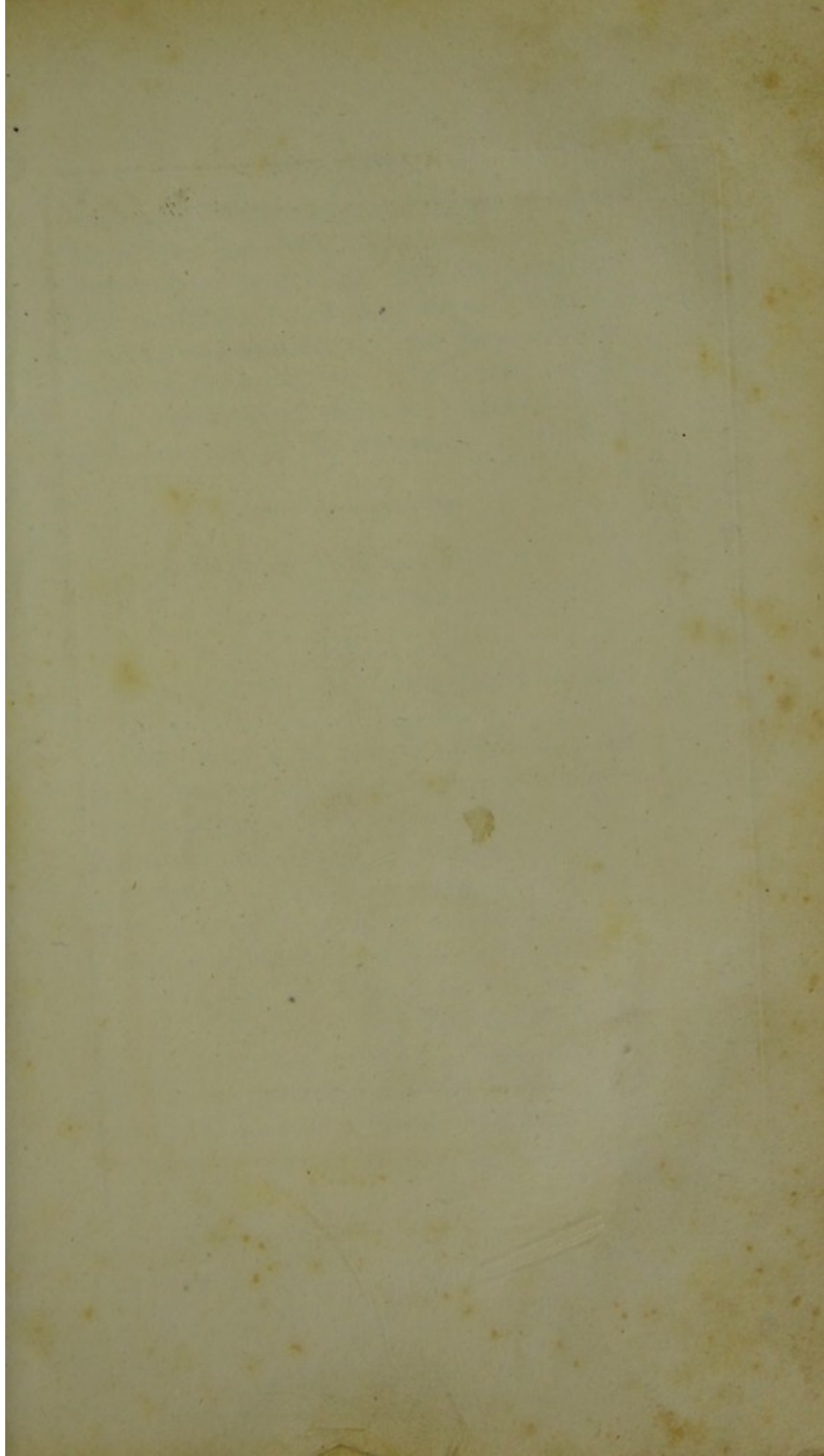


Heath. Sculp.

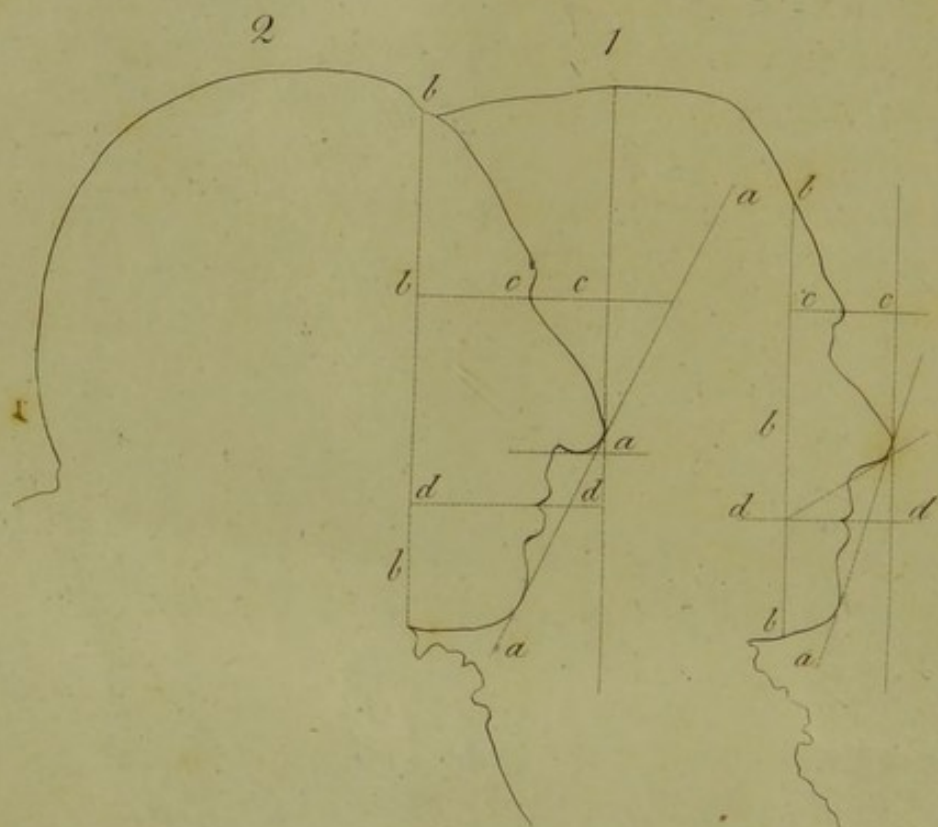








LXV.



we scarcely could imagine impressions might have been so easily communicated. The resemblance is striking, without including the forehead, but in that most. There is nothing extraordinary in the formation or mind of these persons. The profile of the man, especially in the nose, is more intelligent than that of the woman.

ADDITIONS TO FRAGMENT XI.
FOREHEADS.

LXV.

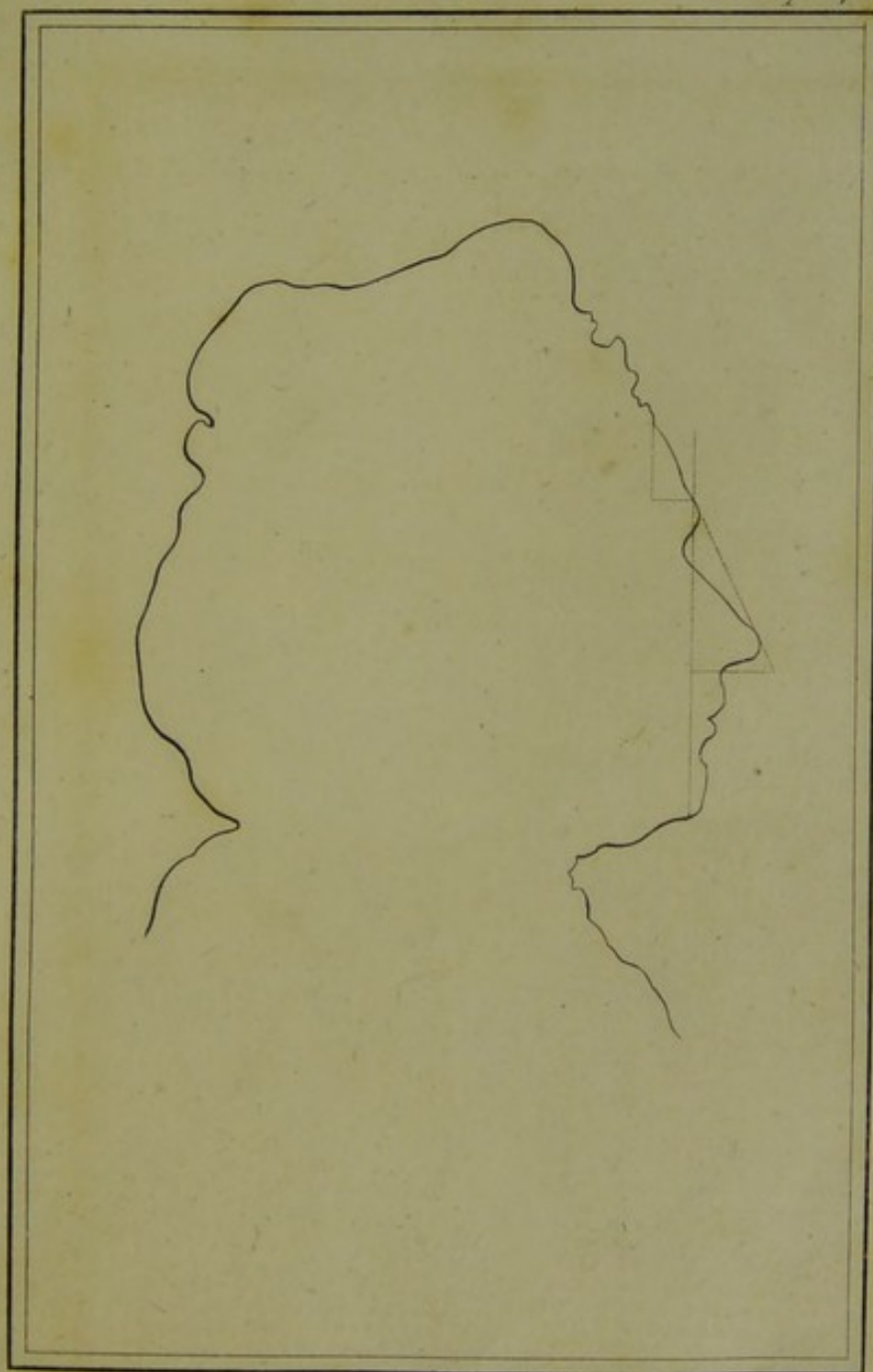
SHADES of two men of abilities and wisdom, who, notwithstanding the difference of their outlines, were most sincere friends; a proof that a similarity of sentiment may exist where the countenance and character are unlike, but not heterogeneous. The first has the most penetrating, fine, understanding; the second most internal tranquillity and benevolence. To judge according to the foreheads, the first will lead, and the second be led, but not misled. The first is firm and resolved, the second docile and yielding. Haste and anger may be the defects of the first, and too great, but in reality noble, compliance of the second. Let us remark the astonishing

differences of these foreheads and their contents. The congruity of the form of the forehead with that of the countenance, and of the nose, affords much subject for reflection, on the proportion of the parts of the face. How many important estimates may be made on the angles and various views under which the animal countenance, particularly that of man, may be considered! Ye anatomical Blumenbachs*, ye mathematical Lichtenbergs*, to what conclusions and discoveries may you lead and be led!

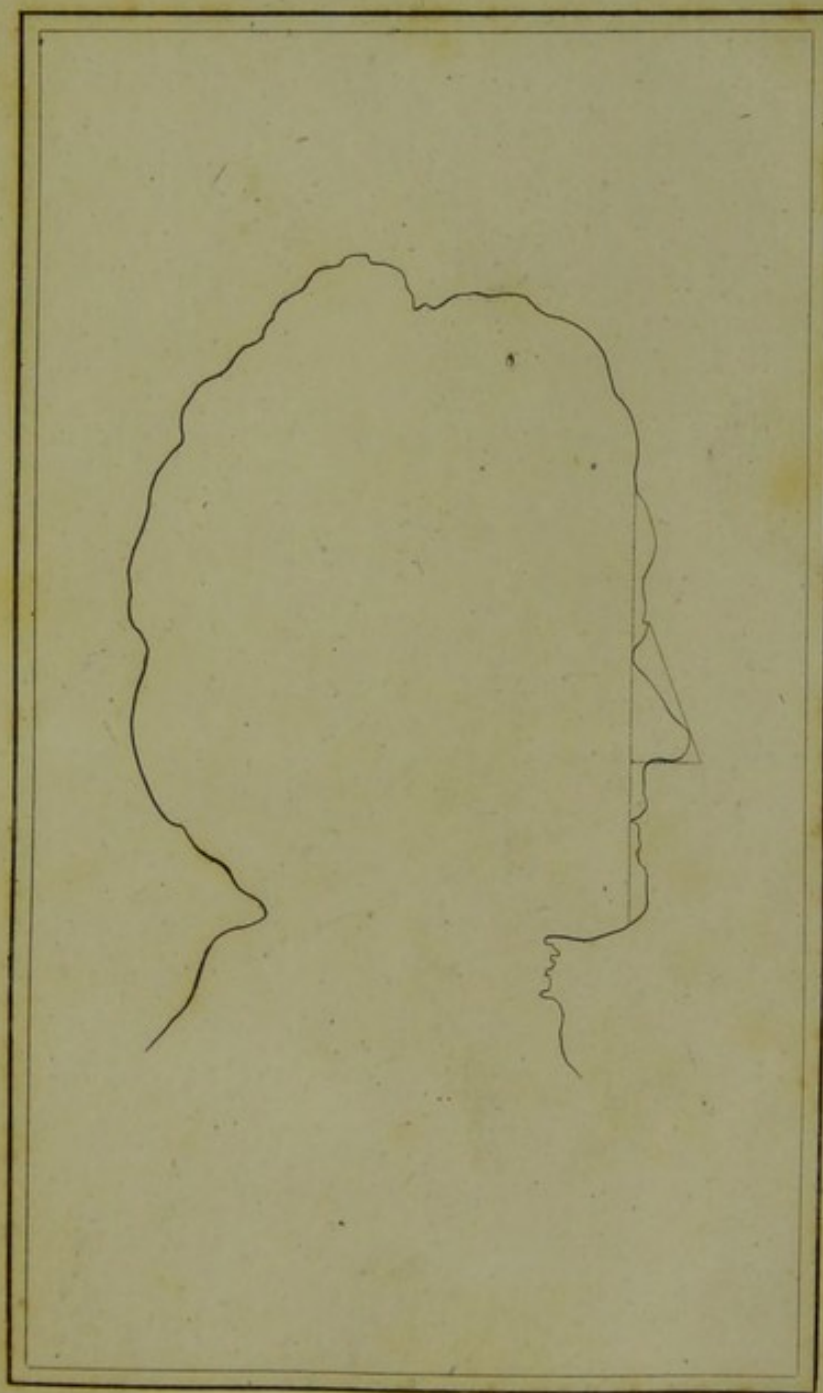
LXVI. AND LXVII.

Two women who, it may be easily perceived, do not appertain to the vulgar: the one a woman of fashion, the other of taste in literature. Having said this much, I am convinced that every man, though of but small physiognomical observation, will *rightly* discover the characters of these shades, and more especially when I add, the one is firm, the other restless; the one views more in the whole, the other examines minutely; the one is quick of conception, the other considers and proves; the one has

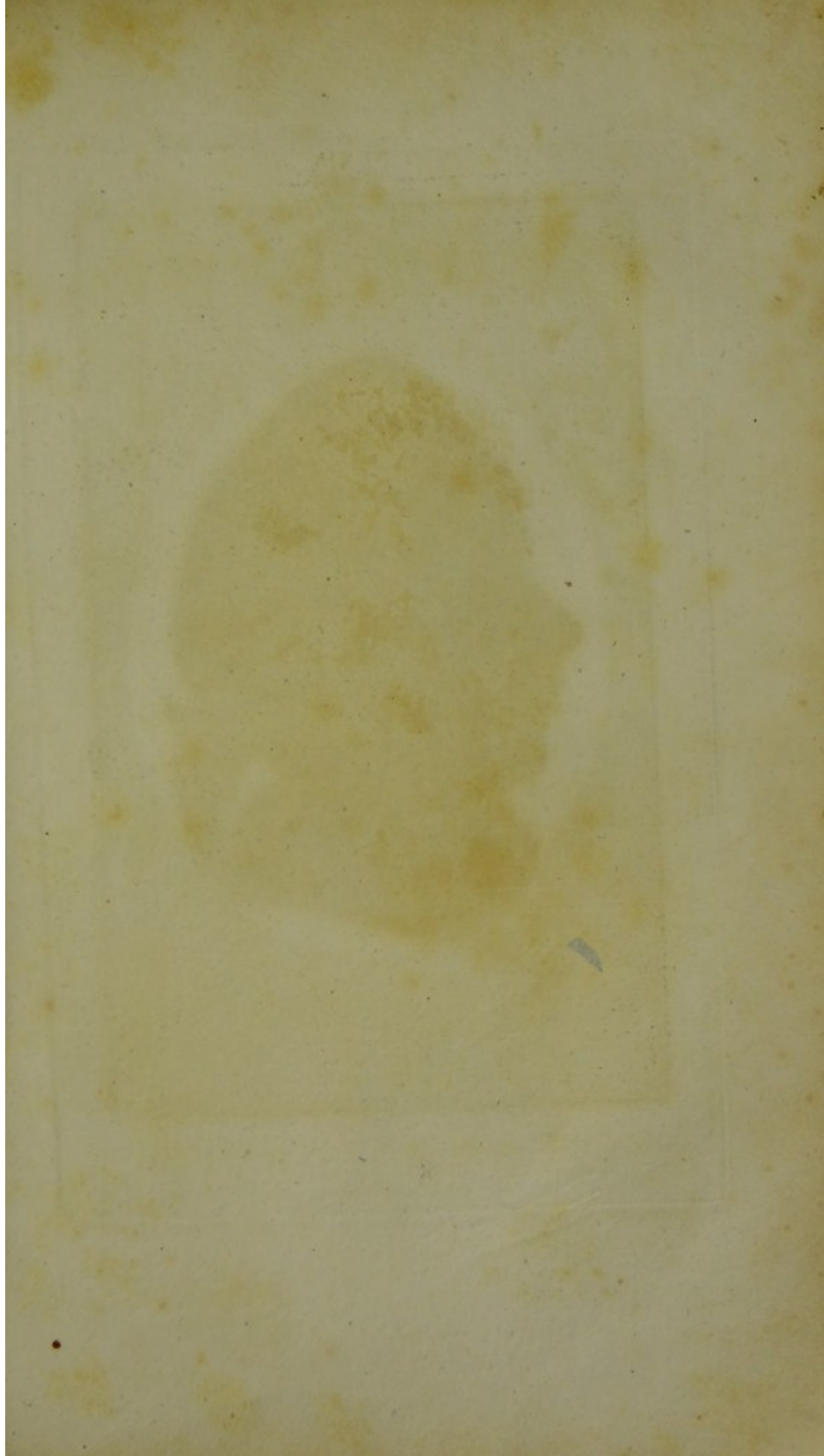
* Proper names, and probably of the persons whose profiles are given. T.

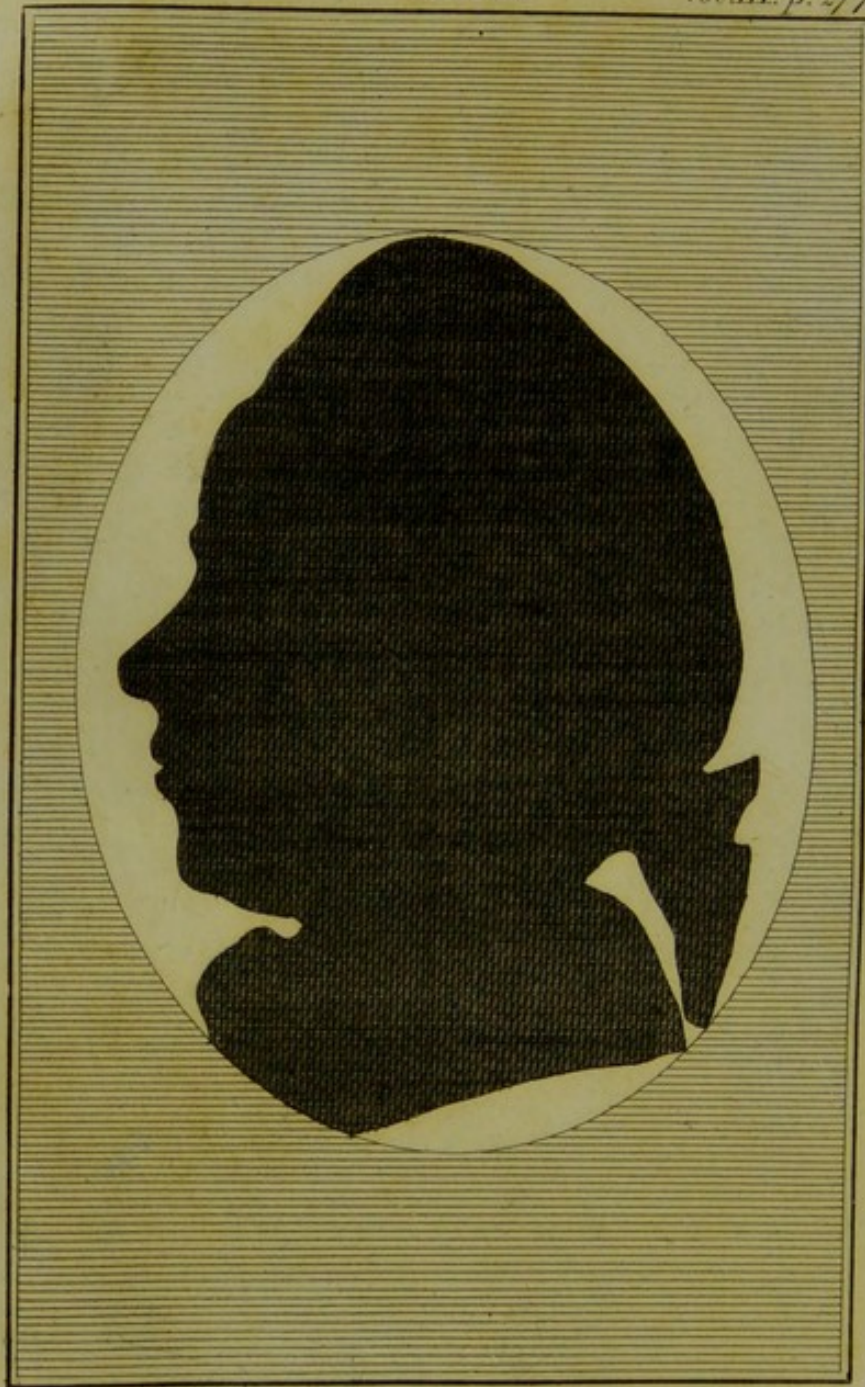










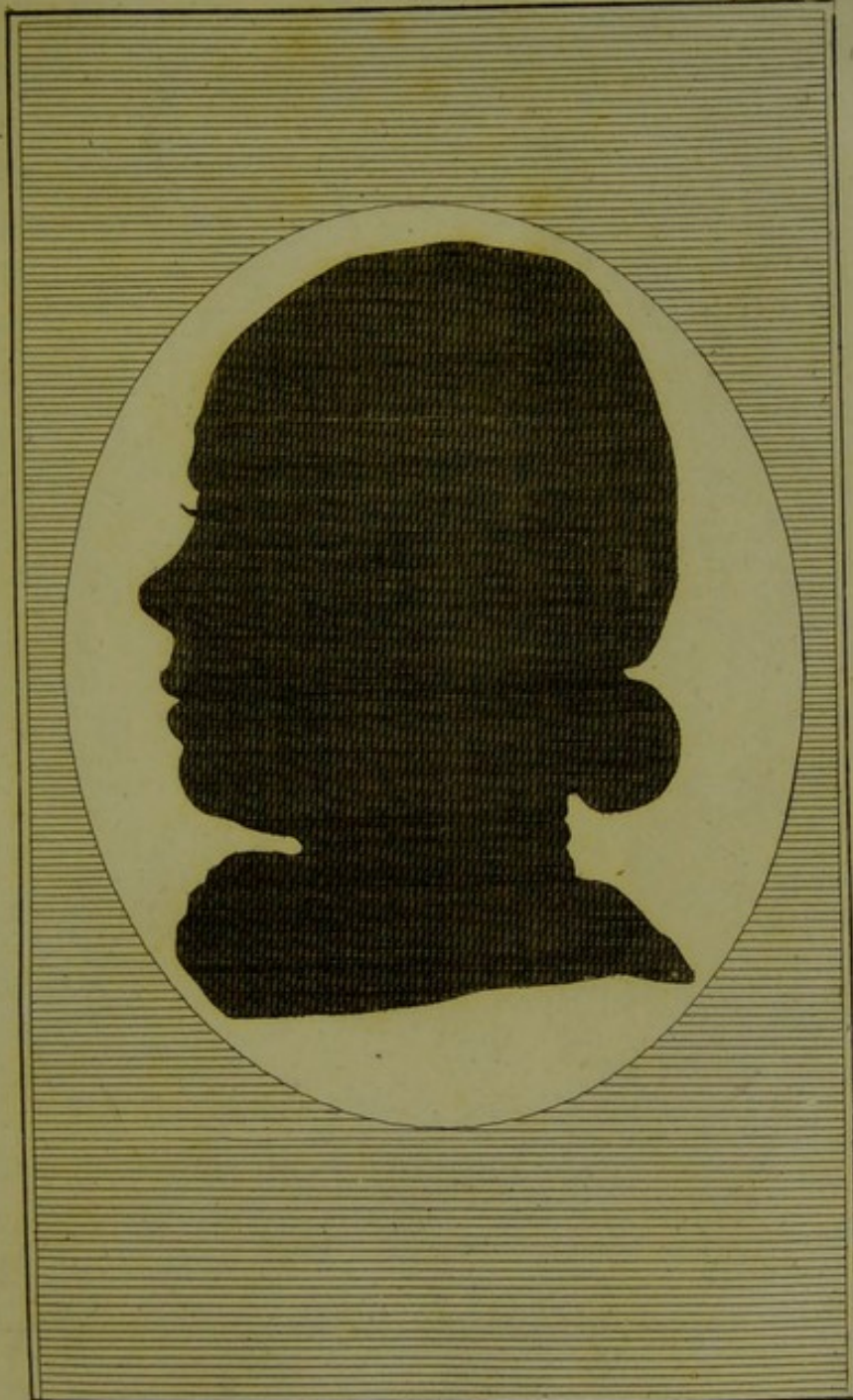


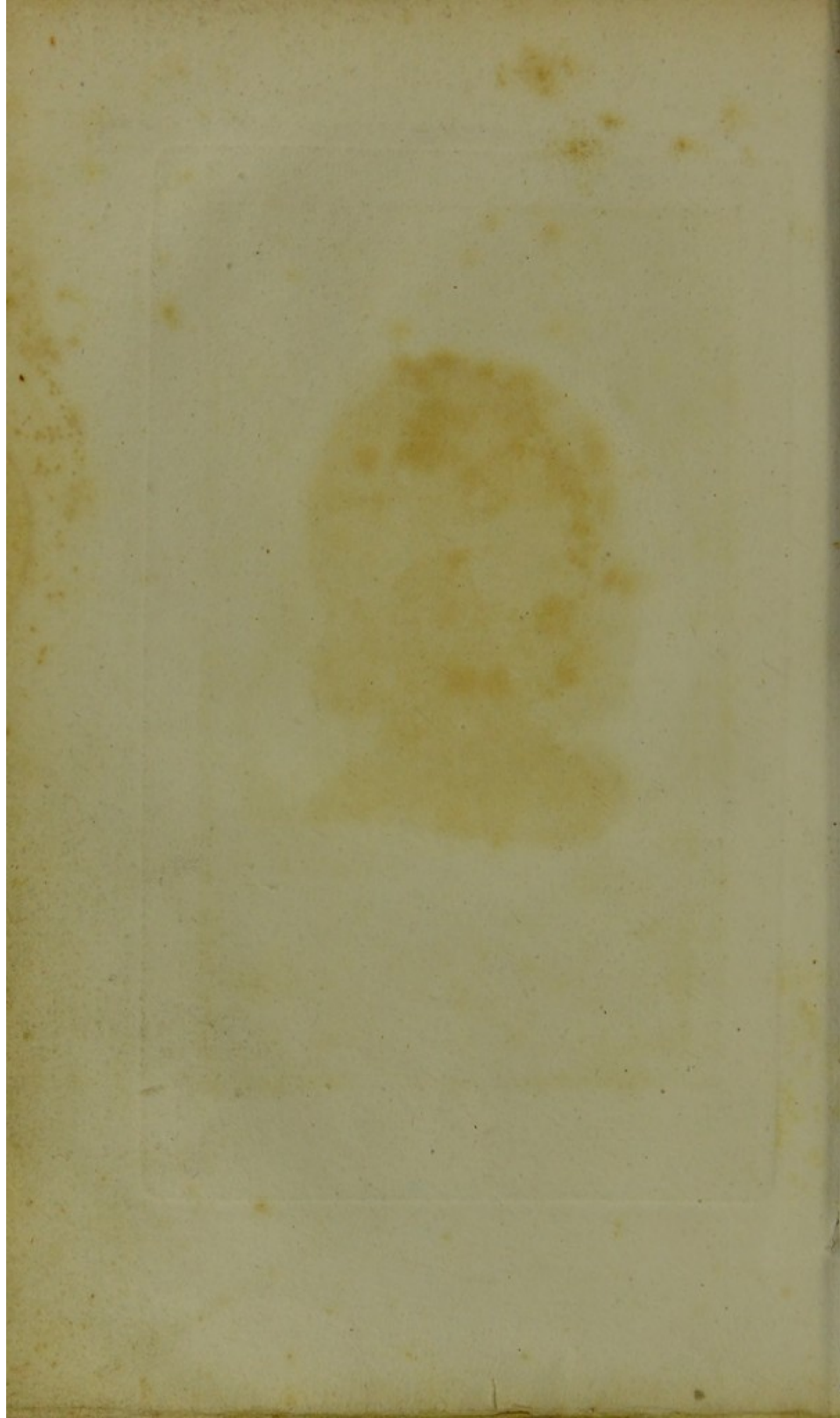


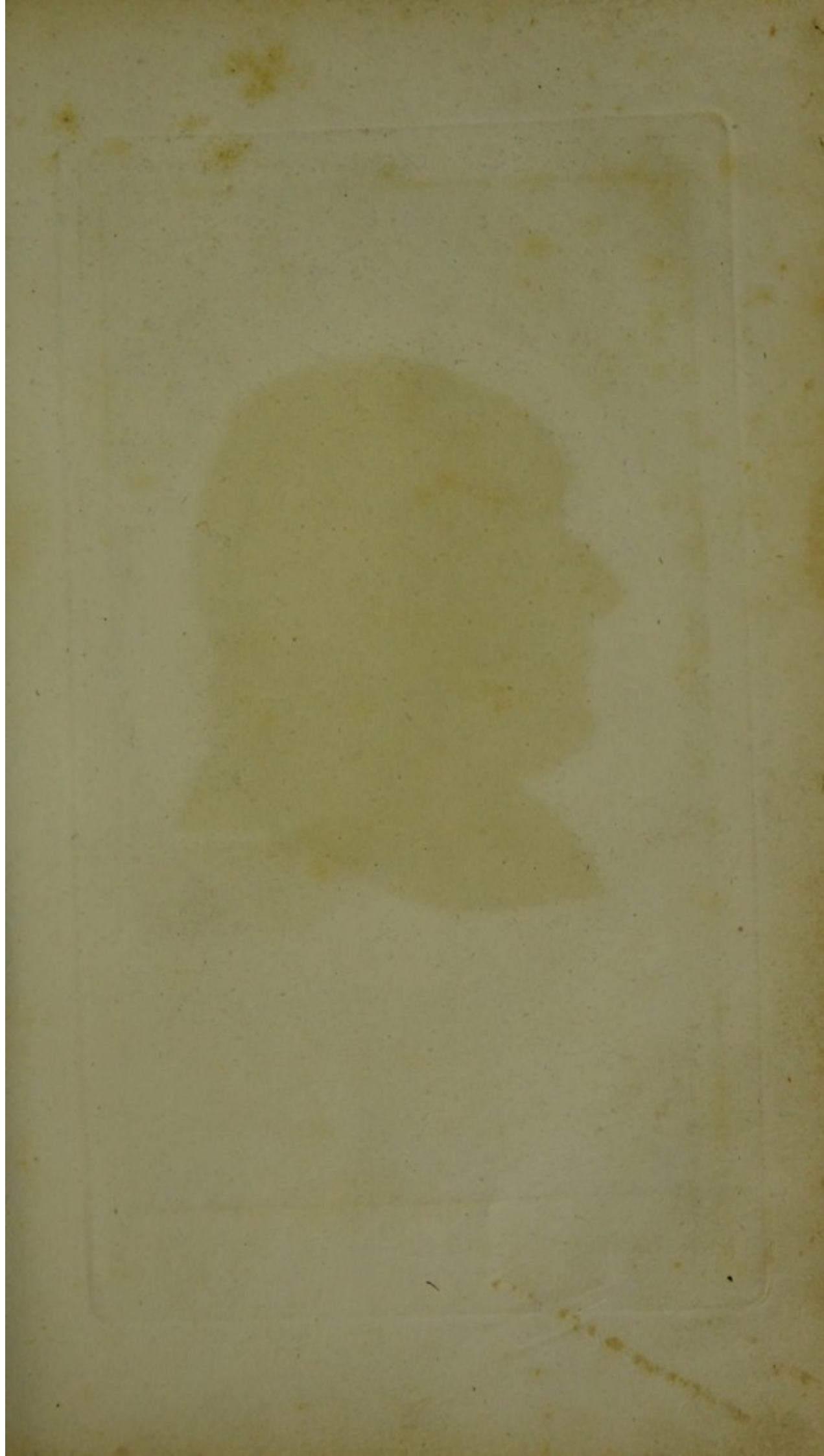
a whole; and the nose, which is the continuation here spoken of, has in this instance the character of the firm thoughtful forehead. This superior firmness is communicated to the lips, and maintained also in the proportion of the chin, which, however, has something feminine; and indeed the forehead itself expresses rather the fortitude of a woman than that of a man.

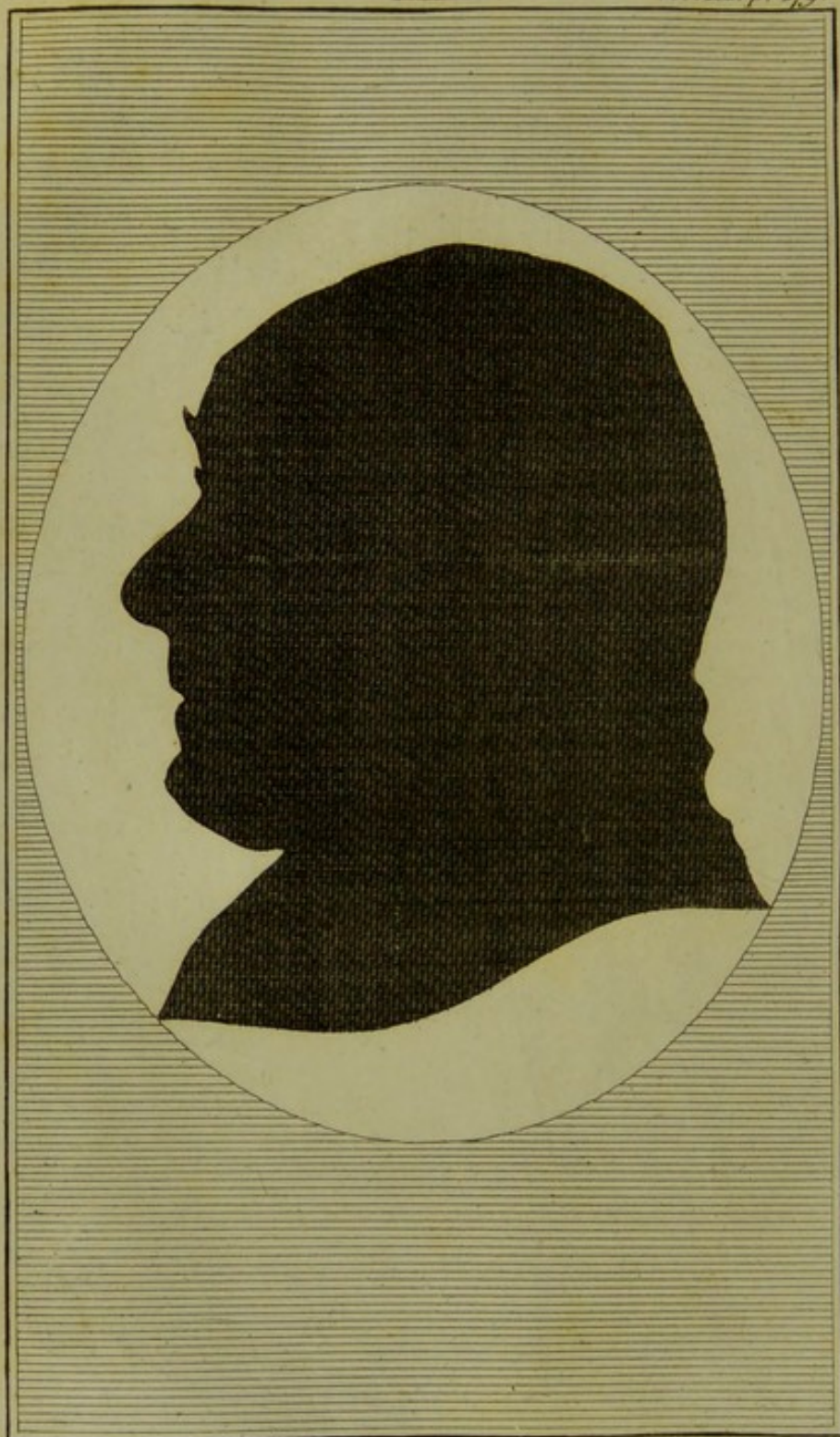
LXX.

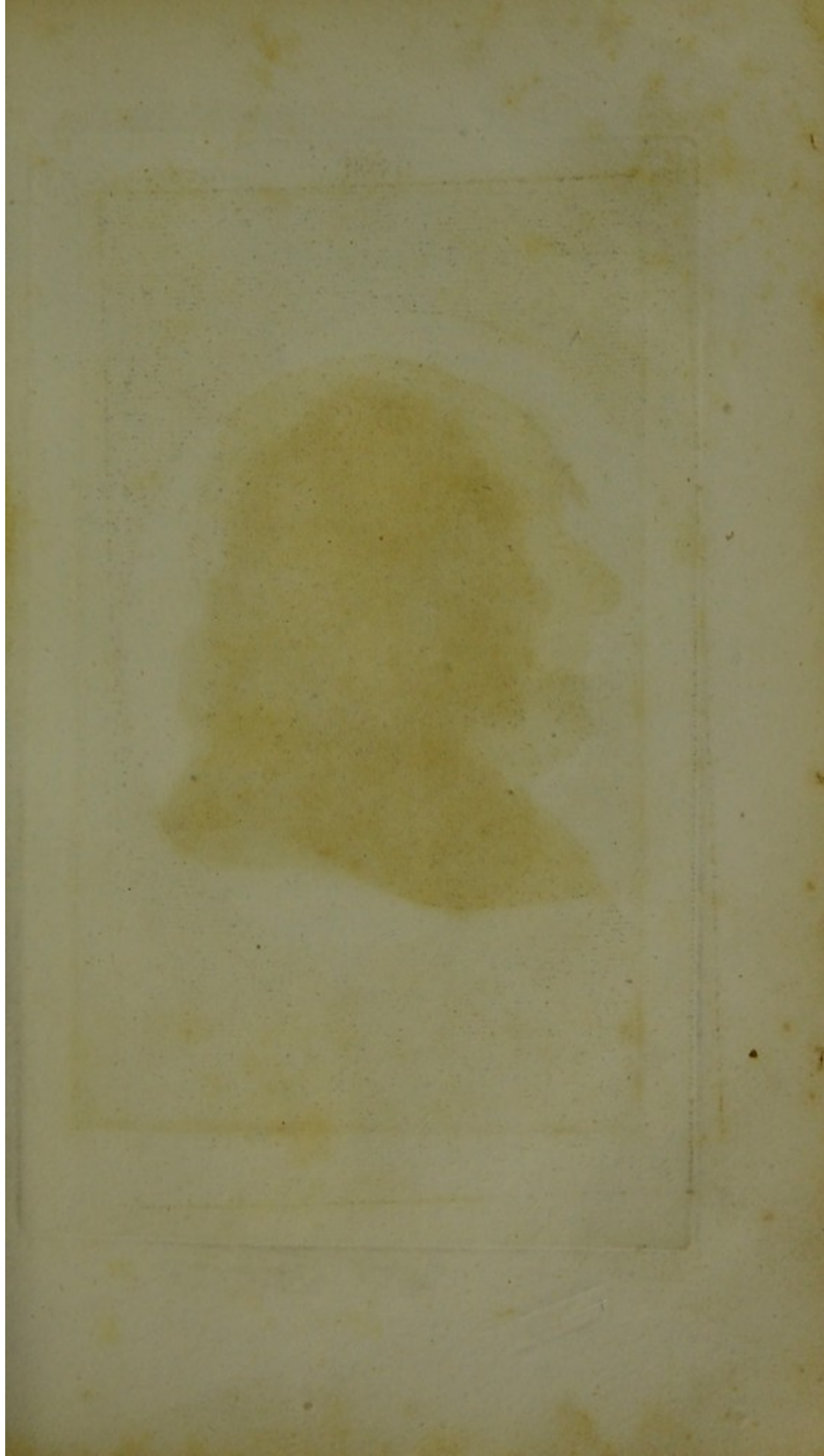
WE here again discover an increase of mature enquiring understanding, of which there is more than in LXIX. but with more phlegm. It would be extremely difficult to ascertain the particular expressions of understanding, were we to except the forehead, which is not accurately drawn: yet every physiognomist will feel, notwithstanding the open mouth, that he is contemplating an intelligent penetrating countenance. This will be mathematically certain, if we imagine a perpendicular drawn from the top of the head, and a horizontal line through the eye-bones, and observe the proportion of the sides of the angle they form.

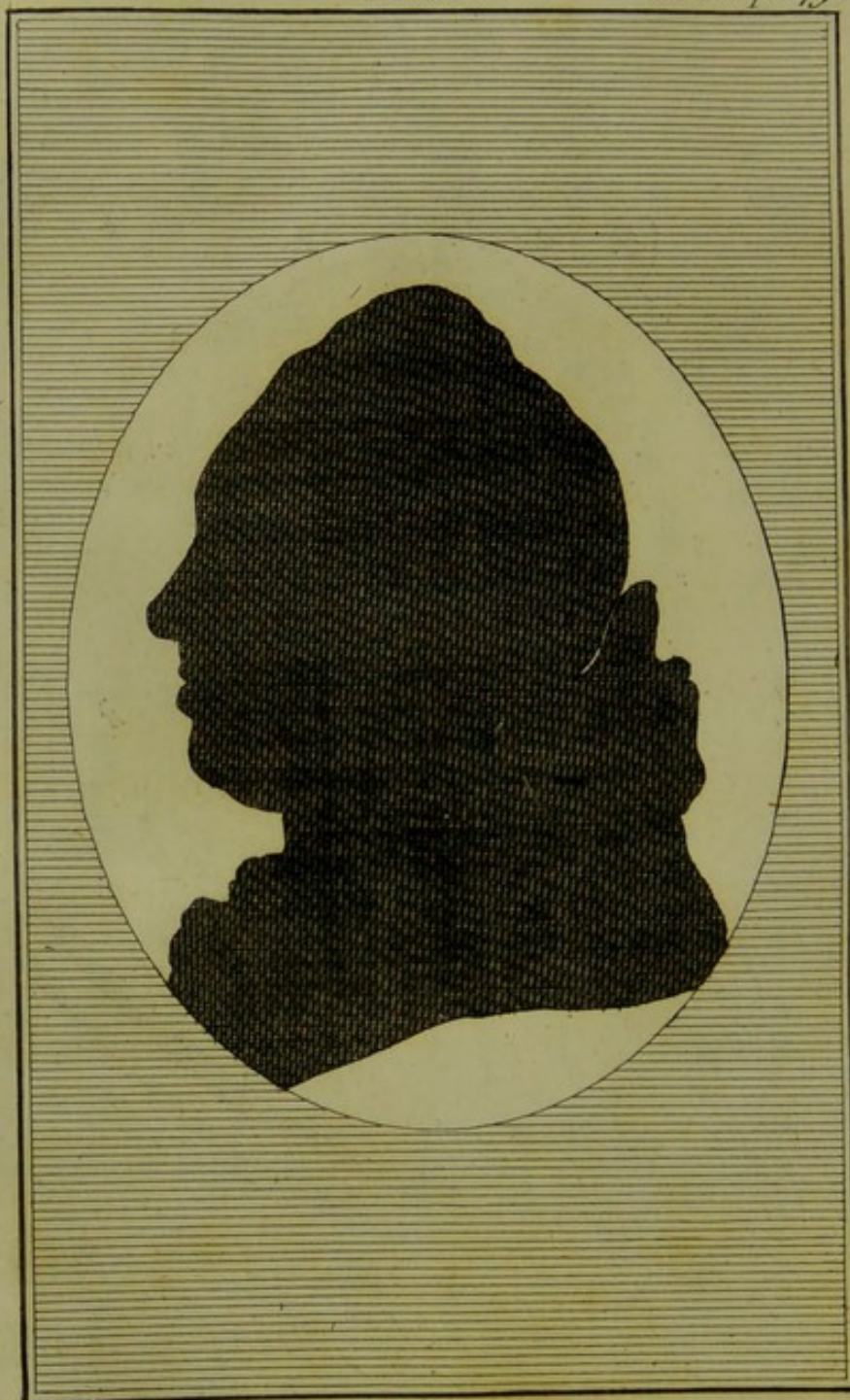












LXXI.

NEITHER the forehead nor the whole profile has any thing sharp; for the forehead cannot so properly be called sharp and profound, as it may be granted to be clear, comprehensive, and industrious. It is not the forehead of genius, though it may be quick to conceive and communicate. Wit, rather than calm research, a propensity to negligence, and rapid eloquence are perceptible in the mouth.

LXXII.

PHLEGMATIC-melancholy, with more mind, more genius, than the former; but often inclined to pass the bounds of reason. I am acquainted with neither, therefore cannot be prejudiced, but these foreheads are as seldom to be discovered in men as is the character peculiar to them. They are always accompanied by deep, half-shut, small, eyes, that see with rapidity and penetration, but that seldom coolly analyze. Such noses seldom stand under perpendicular foreheads. They are open, intuitive, comprehensive, but do not enquire into first principles; nor, momentary energy excepted, are they very courageous. Mild under-

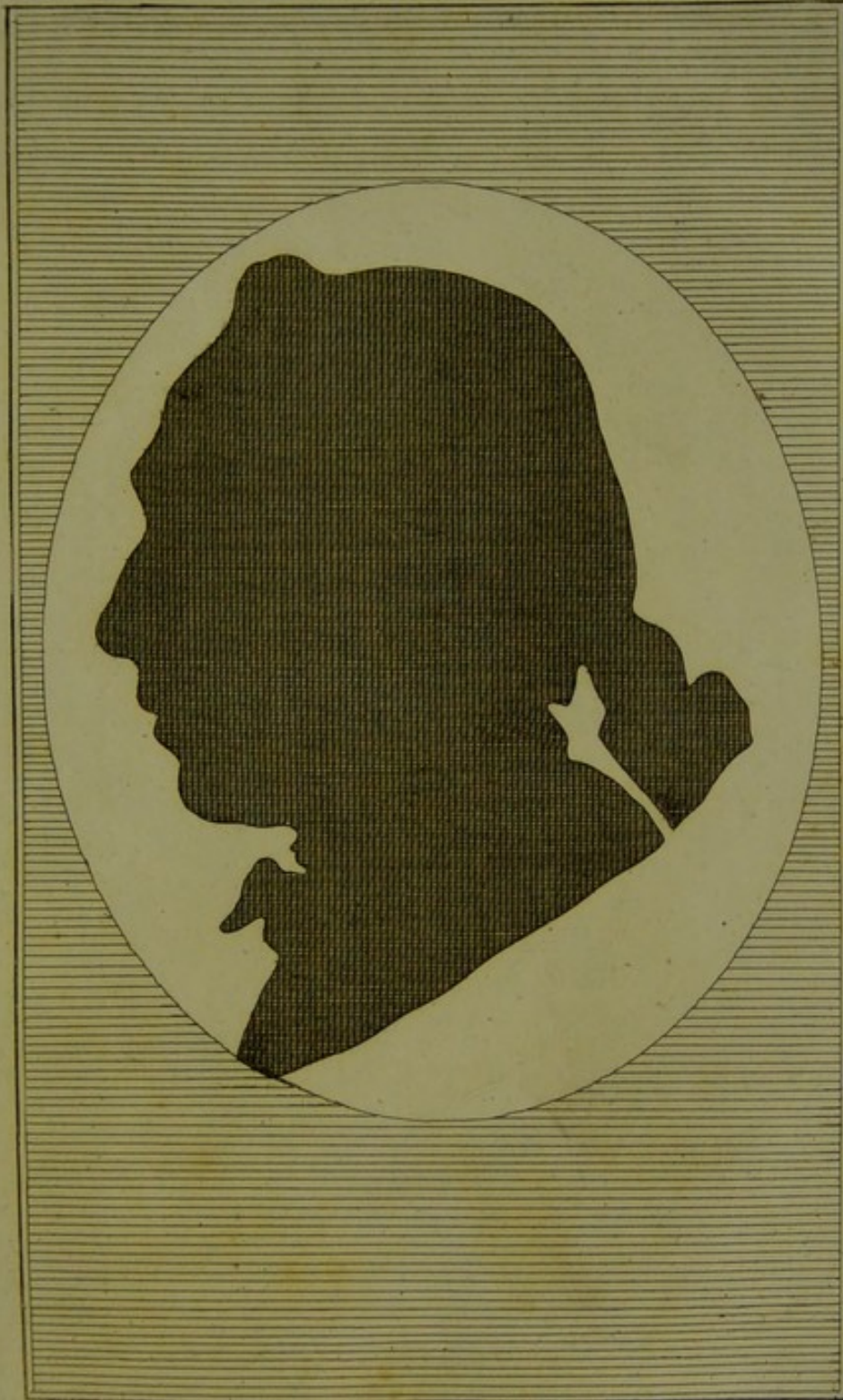
standing is visible between the point of the nose and the chin. When irritated, such characters burst with violence into passion, and the eloquence of their anger is like a stream of fire.

LXXIII.

FOREHEADS of this kind deceived me more than any other, when I first began to observe. I supposed them penetrating, and they were only crafty; or could not penetrate beyond a small, confined, selfish circle. This example will shew us how little we say by the expression foreheads hollowed in the middle, with sharp eye-bones. This forehead is capable of few abstract ideas. We may also remark how mathematically necessary it is that, when the forehead thus projects, there should be this hollowing in the descent to the eye. The nose expresses something more than common. The under part of the profile is rather rude, and simple: it contains nothing penetrating, acute, or mildly affectionate.

LXXIV.

AN ill drawing of a first rate mind, deep and profound; most excellent as a metaphysician; faithful, feeling, and refined. The



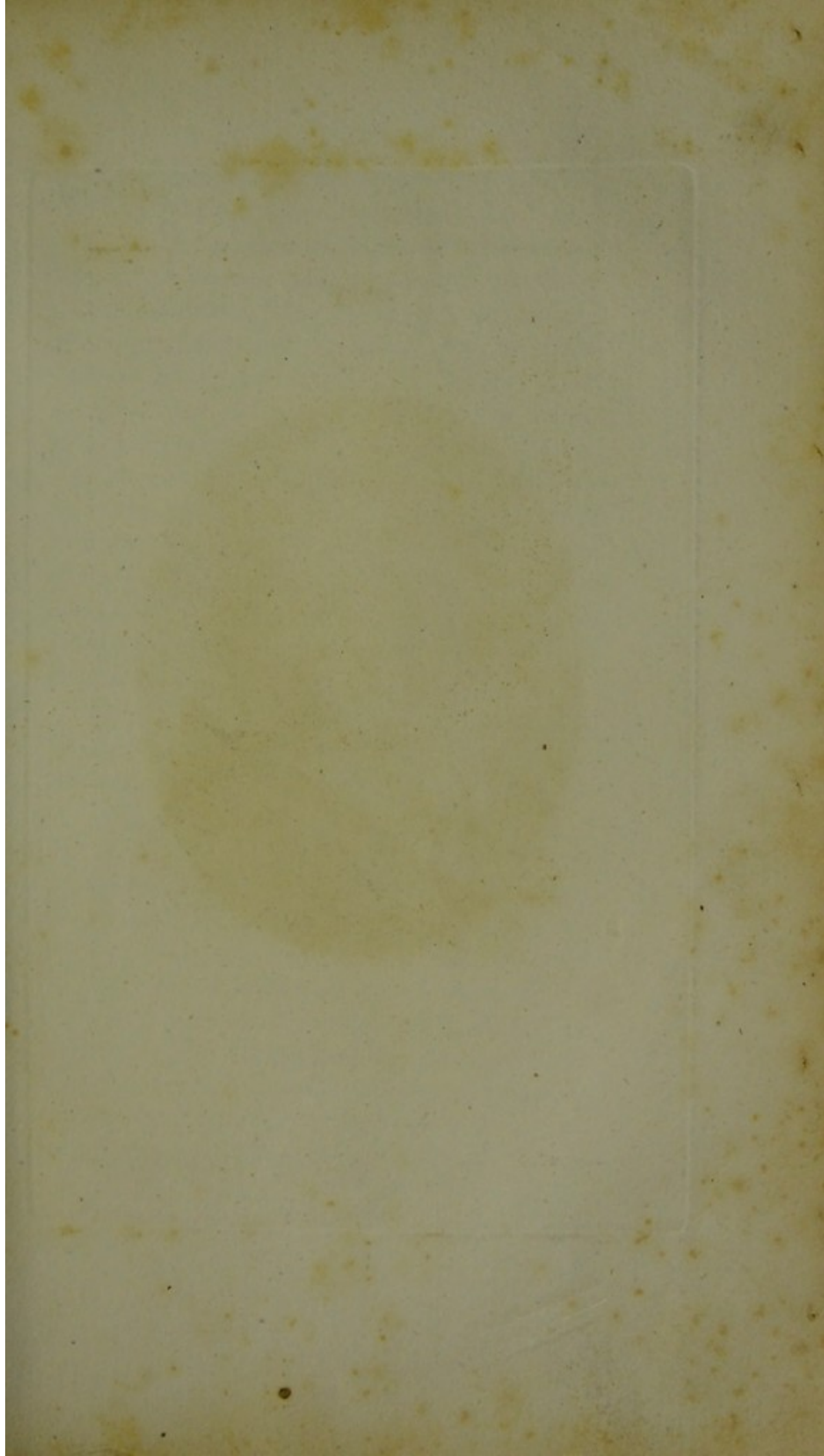


LXXIV.



Walth. Sculp.





LXXV.



Smith Sculp

drawing timid, minute, unprecise, so that the penetrating, the courageous, the noble, the great, are rather suspected than seen. The man is made a boy, yet must the physiognomist discover, from the form, outline, and position of the forehead alone, that his equal cannot be found among a hundred thousand, or one who so combines clear, deep, penetration with superior taste and power. The harmony, the congruity, of the forehead and nose are evident; all must see and feel that such a nose must be the continuation of such a forehead; that the projecting chin is equally a part of the whole; and that the cavity between the nose and chin is most expressive and significant.

We shall make no remarks on this feeble, ill-drawn, indefinite eye, beneath an eyebrow so significant.

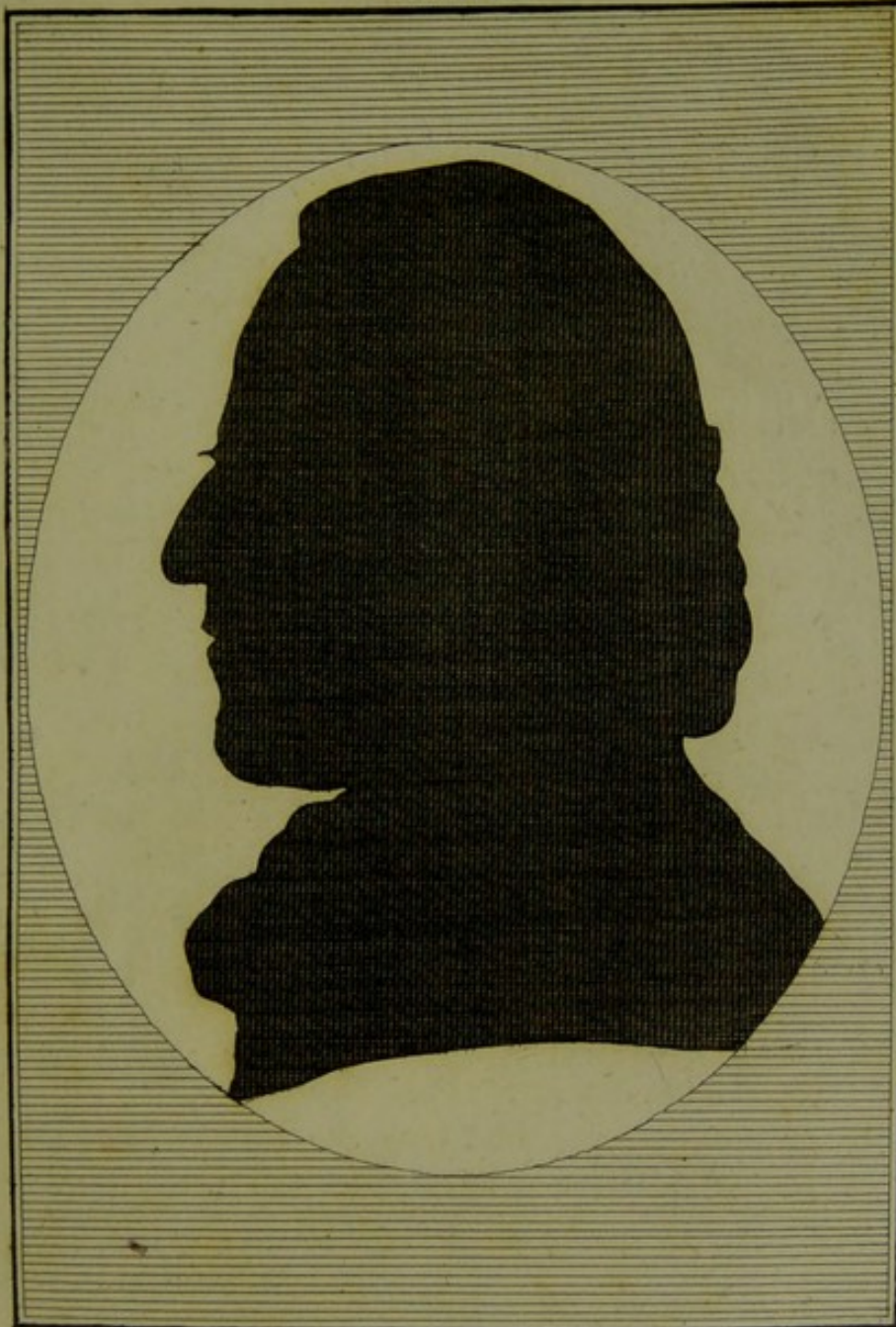
LXXV.

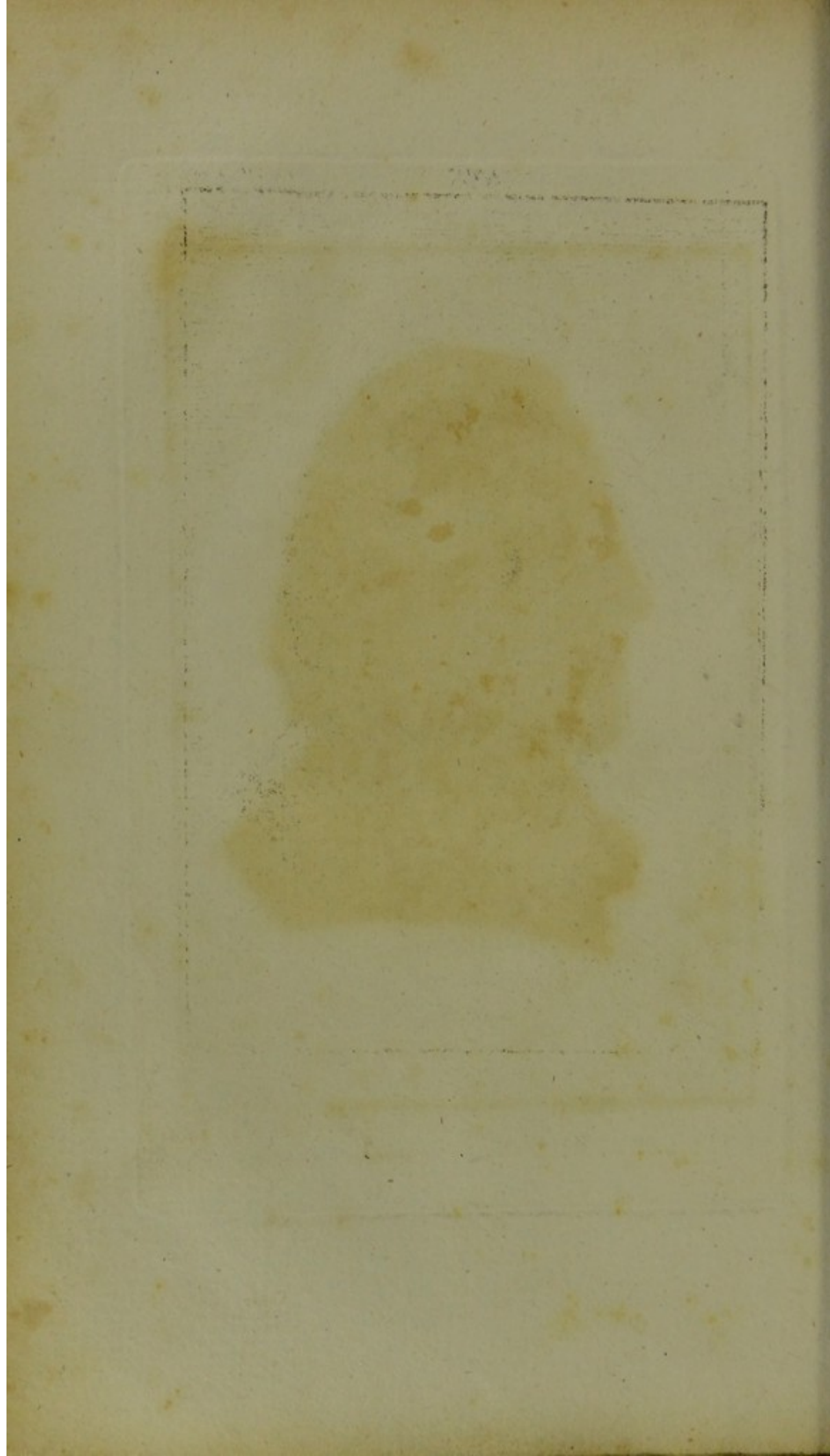
ANOTHER great man timidly drawn, yet not so much so as the former. The bold countenance requires a bold master, and the mild a mild. The tedious and timid designer will often degrade the ardent to the weak or the affected. Here, however, we see the endeavour of an artist to attain what was scarcely attainable. The forehead is that of an uncommon, a firm, and an original head,

formed for the intellectual enjoyment of moral and material beauty, hating the perplexed, defining the indeterminate, ennobling the trivial, and annihilating the imperfect and the minute. Forehead, nose, and every feature is proportionably weakened in the drawing. The eye, one of the most beautiful and powerful of a German countenance, is here staring, though in the living man it is that of an eagle, looking through, piercing. Thus it contemplates, from the crown of the head to the sole of the foot; and from the lips truths so decisive stream as not to be effaced by all the waters of the Rhine.

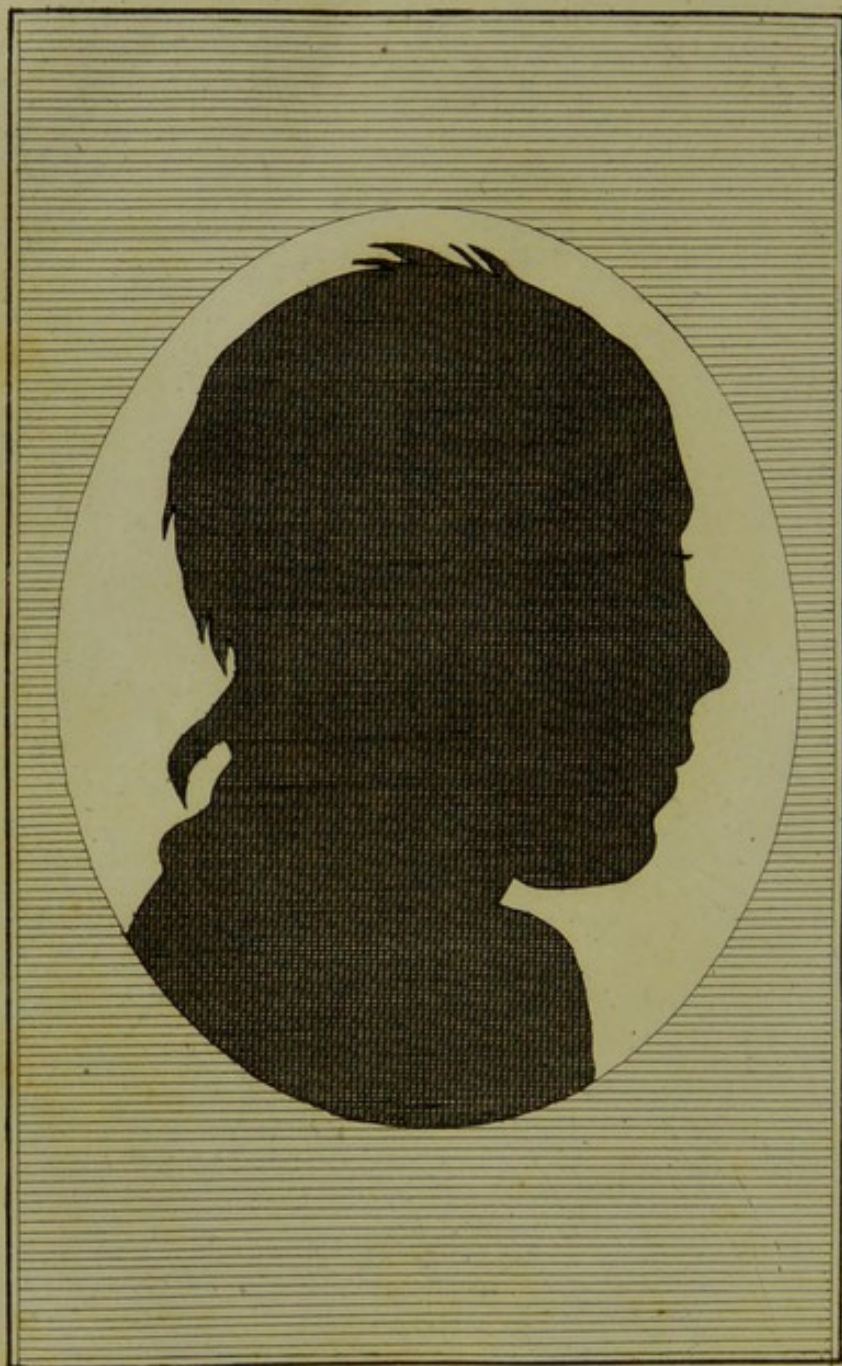
LXXVI.

THE form of forehead of a calm and thoughtful enquirer, who receives nothing upon trust, whose progression is slow, but certain, and who has a capacity for the entire, the noble, and the great; never is too minute nor pedantic; not boldly enterprising, but prosecuting with circumspection and certainty whatever is undertaken, and with difficulty deterred from what has been deliberately planned. The eye of such a forehead sees what a thousand others cannot see, enjoys what a thousand others cannot enjoy. Such forms delight in neatness,

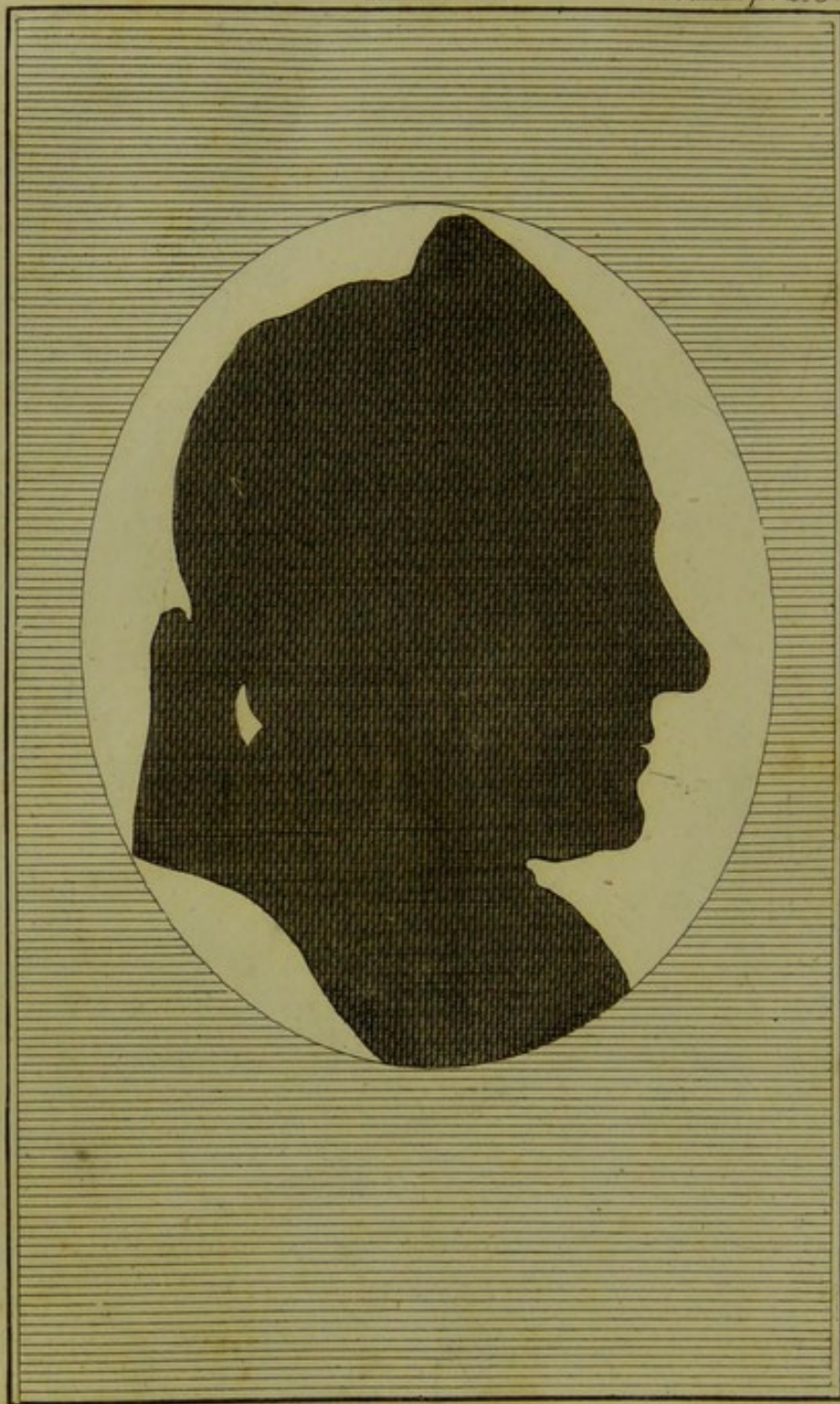












accuracy, and order; and hate all that is tumultuous. Without pretending to the captivating volubility of eloquence, this forehead is capable of a diction which many reasoners might envy; yet is not the sublime style foreign to it, nor will it pass over unobserved whatever attains mediocrity, the minute, or the great, in the works of art, taste, or imagination.

LXXVII.

No blaze of abilities, but sound, acute, mature understanding, firm good sense, industry unwearied, enterprising power, practical wisdom, natural persuasion, resolution, unshaken fidelity, a hatred of deceit and insidious flattery, are the principal features in the character of the original, and which, as soon as mentioned, will easily be read in this countenance, particularly in the form of the forehead.

LXXVIII.

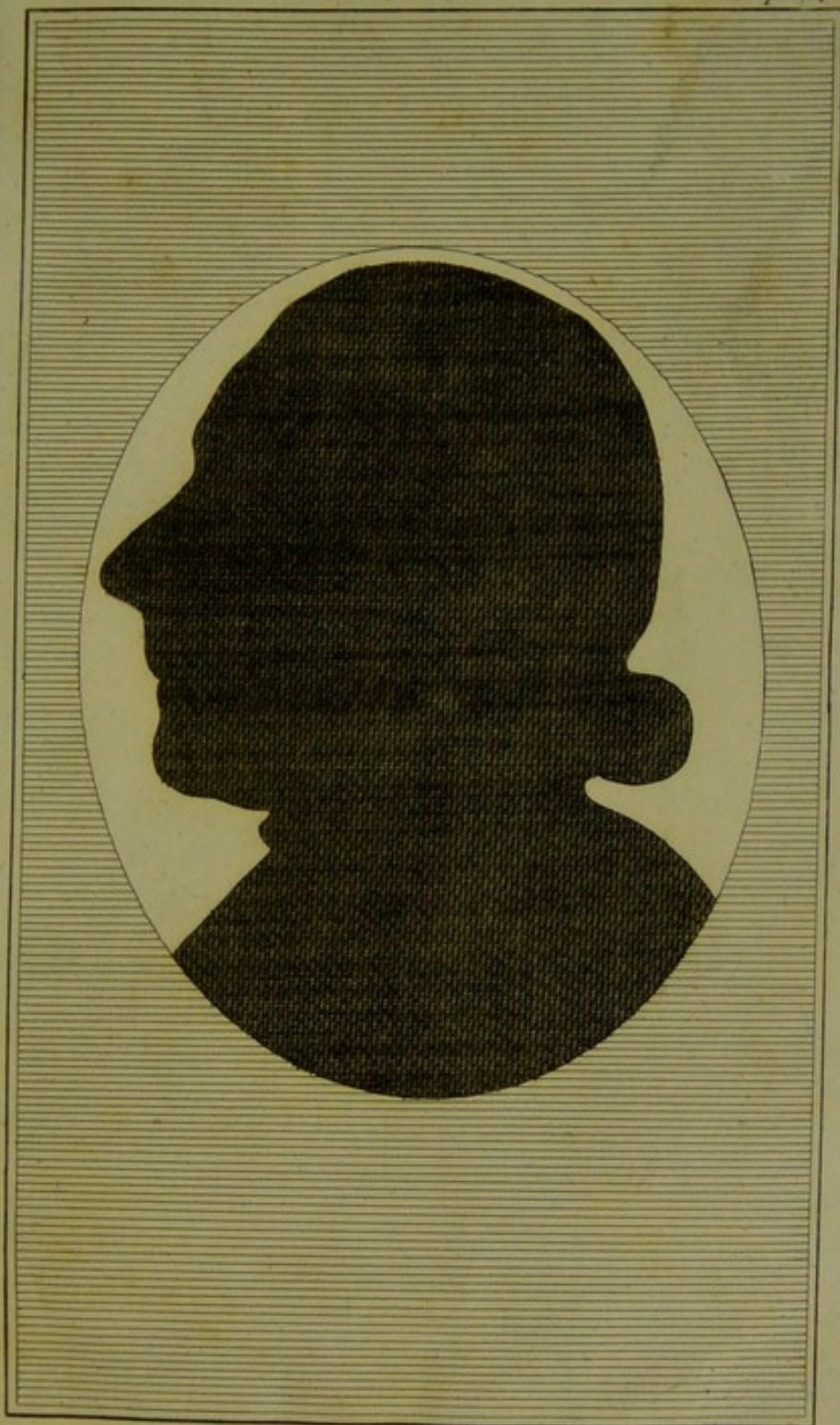
MORE talents than the former, but less power; more phlegm, less fortitude; more delicacy of make, less daring in enterprise; quick to comprehend and to form; fertile in productions of the mind; retentive of memory, and excellent in taste and discernment.

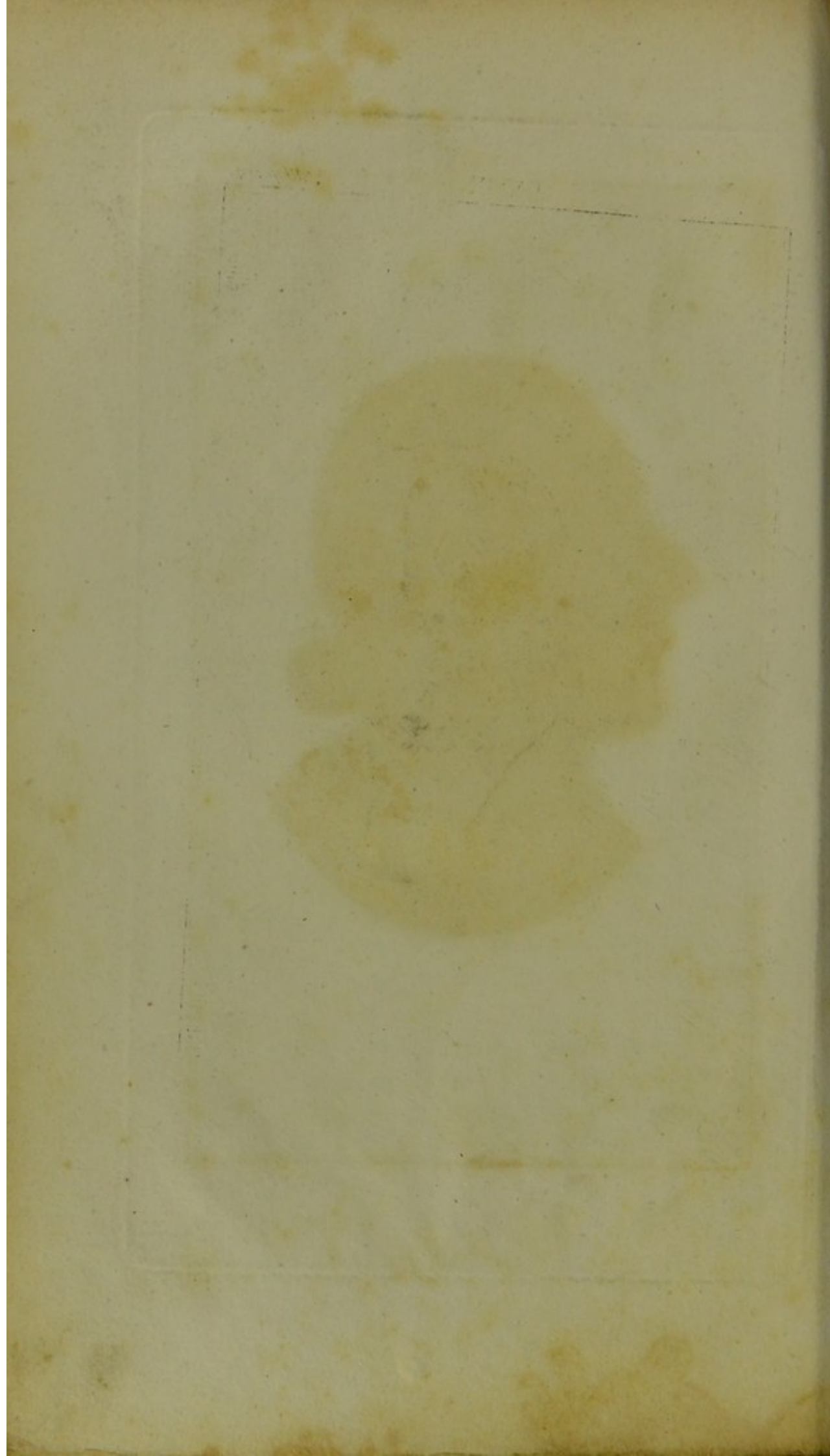
LXXIX.

A VERY ill-defined shade of a much esteemed living character. Should the gift of thinking be denied this forehead, still no one feels a greater necessity to think, and to communicate all possible perspicuity and precision to his ideas. This person rather has the power of faith than of reason; is rather bold than dauntless; and appears organized at once with the capability of childish fear and determined resolution. The forehead, nose, and projecting chin appertain to each other. The precision of the living character is but weakly and partially expressed in this incorrect shade.

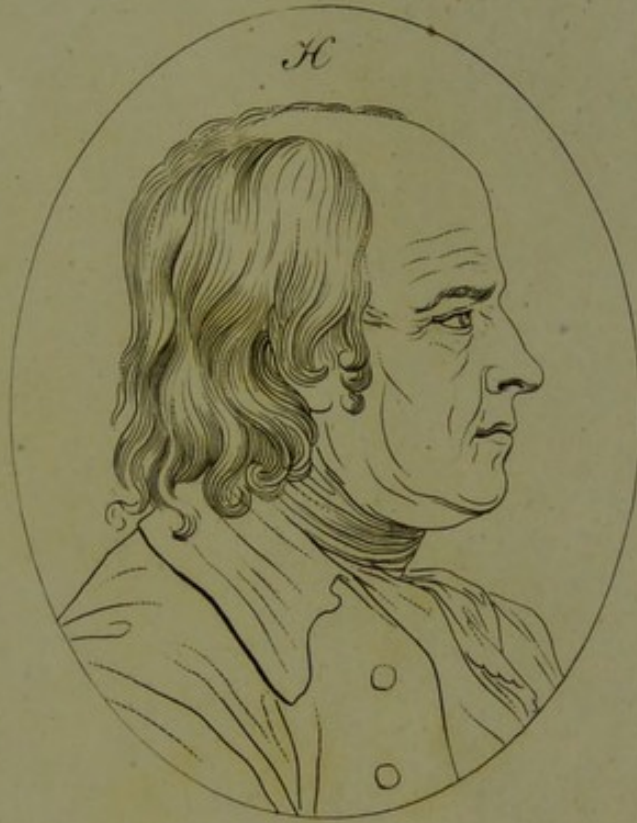
LXXX.

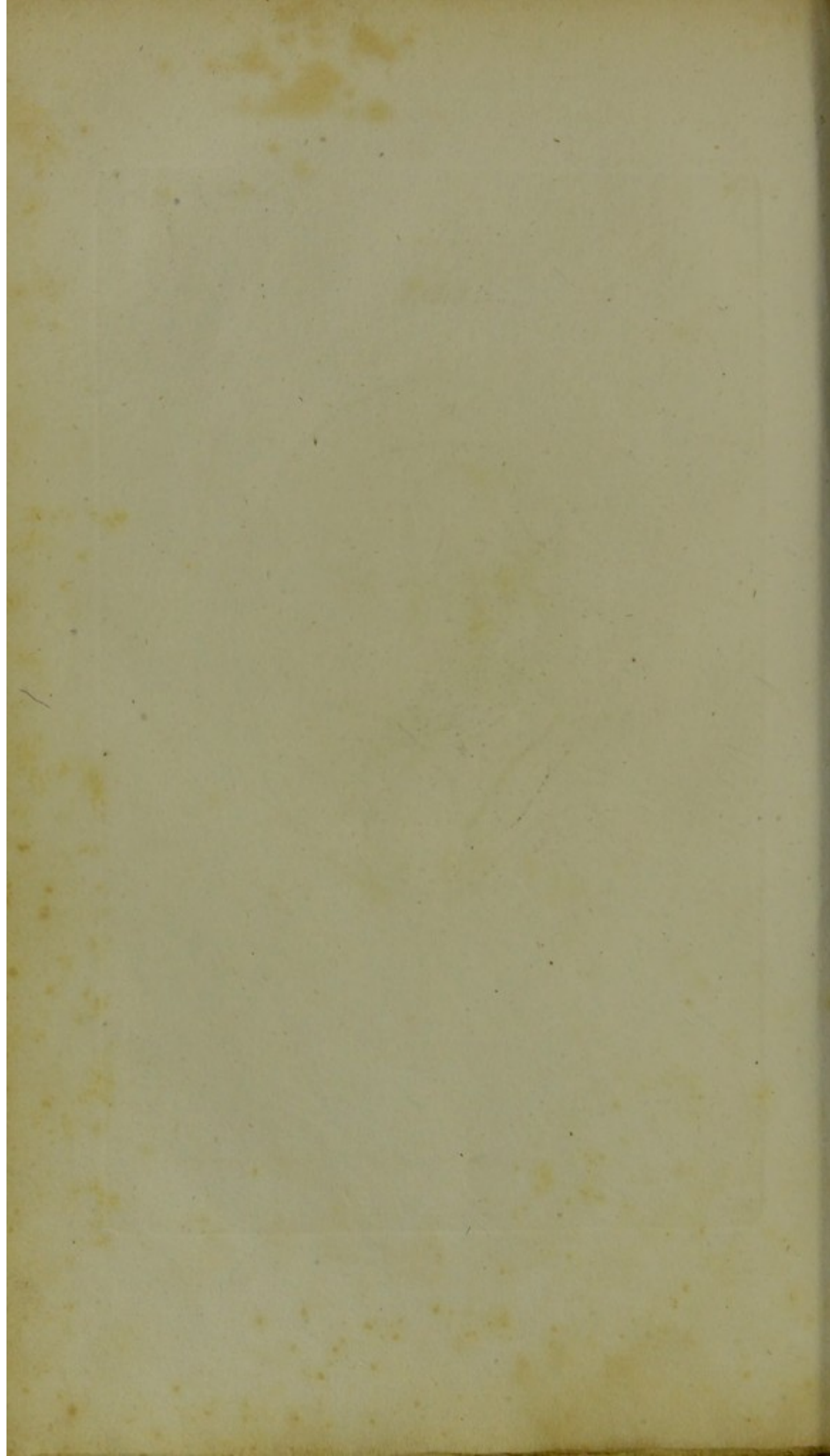
THE retentive forehead of one of the most faithful, industrious, and justly discerning men on God's earth. How does it delight in neatness and order! How faithful is it to the quickly-perceived and firmly-embraced truth! How steadfast in faith, attentive in learning, patient in proving! How acute, how full of remark is the eye; what worth, what rectitude in the nose; what circumspection, certainty, in the mouth; how much





LXXX.

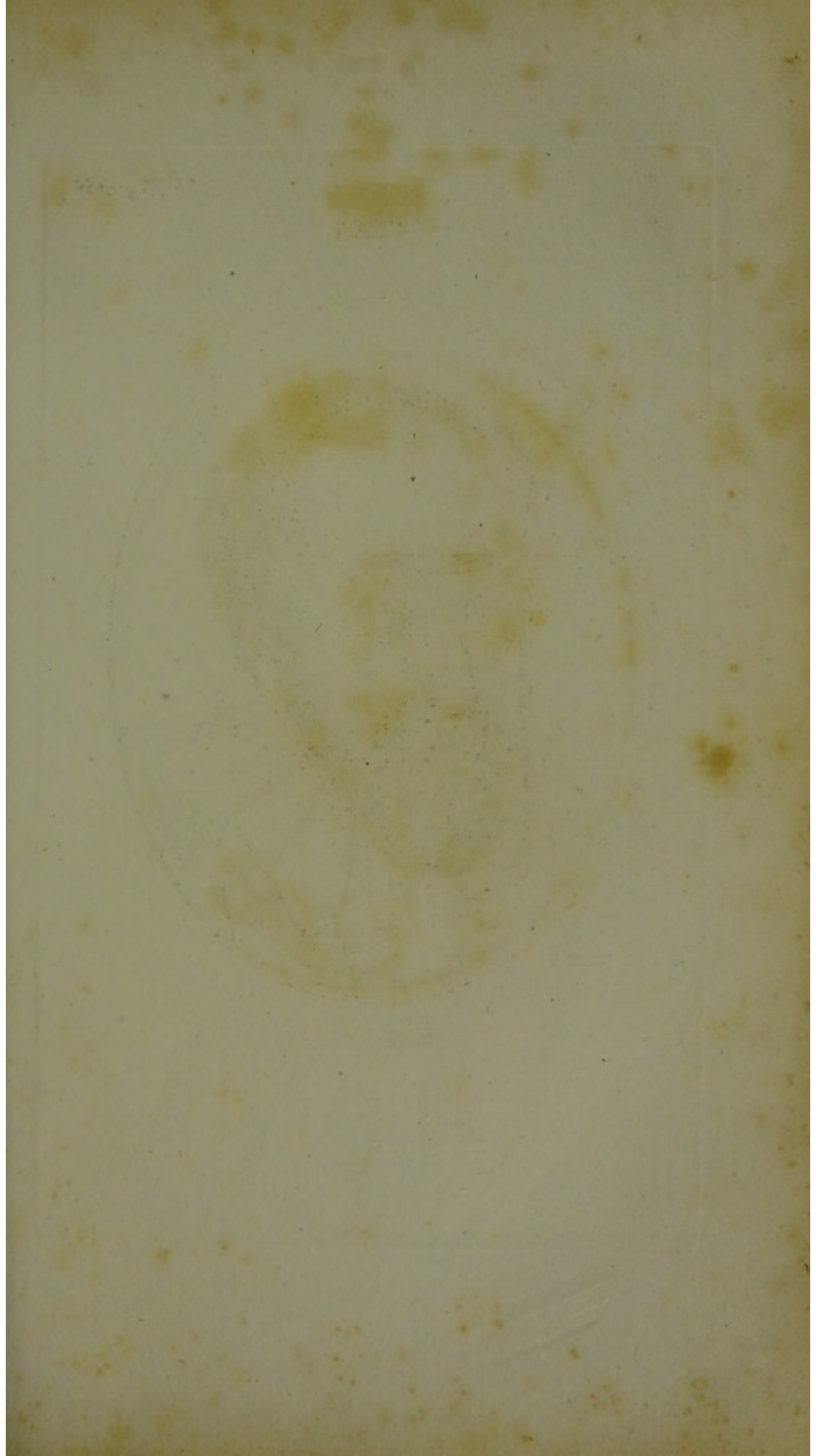






LXXXIII.

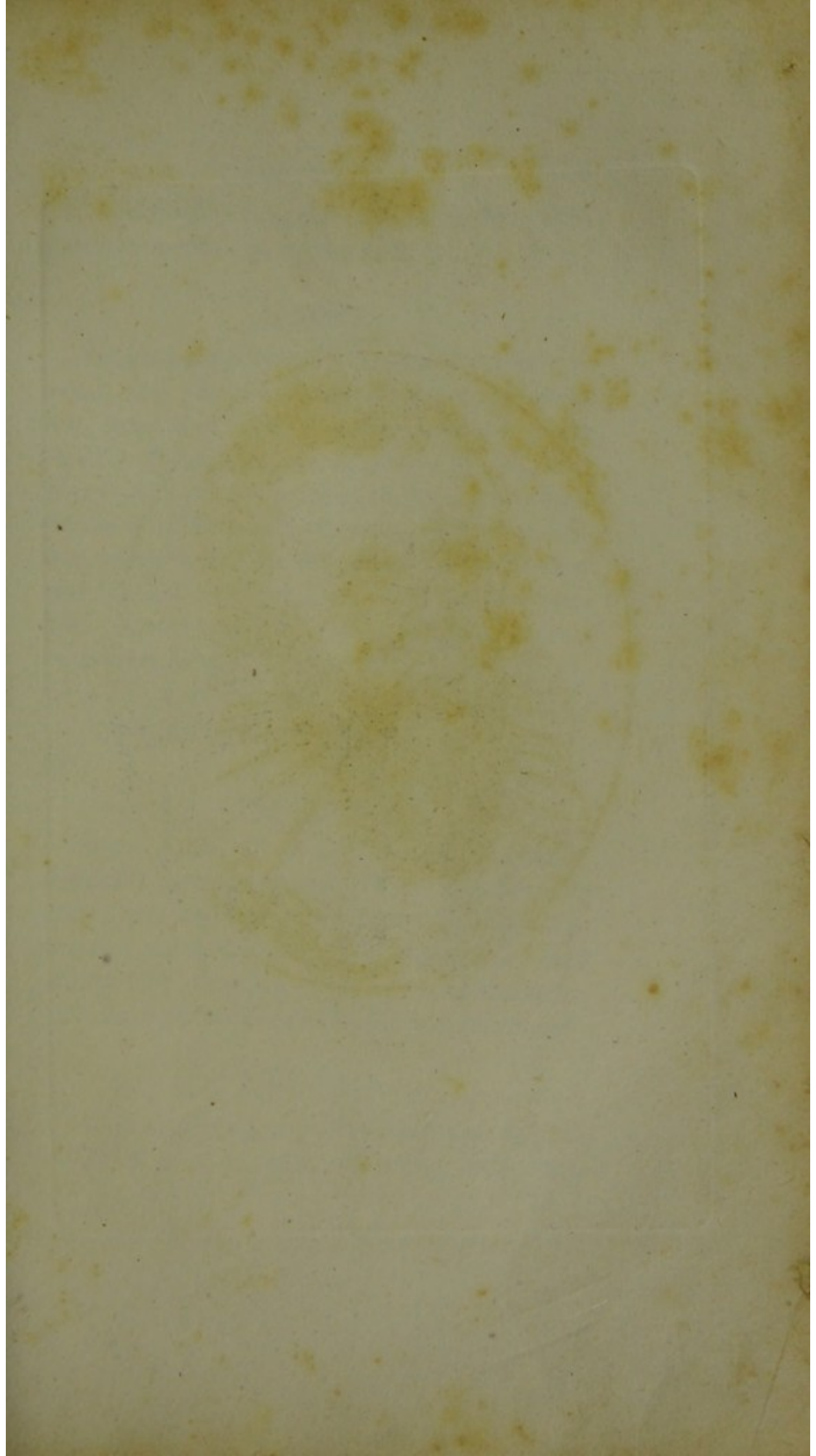




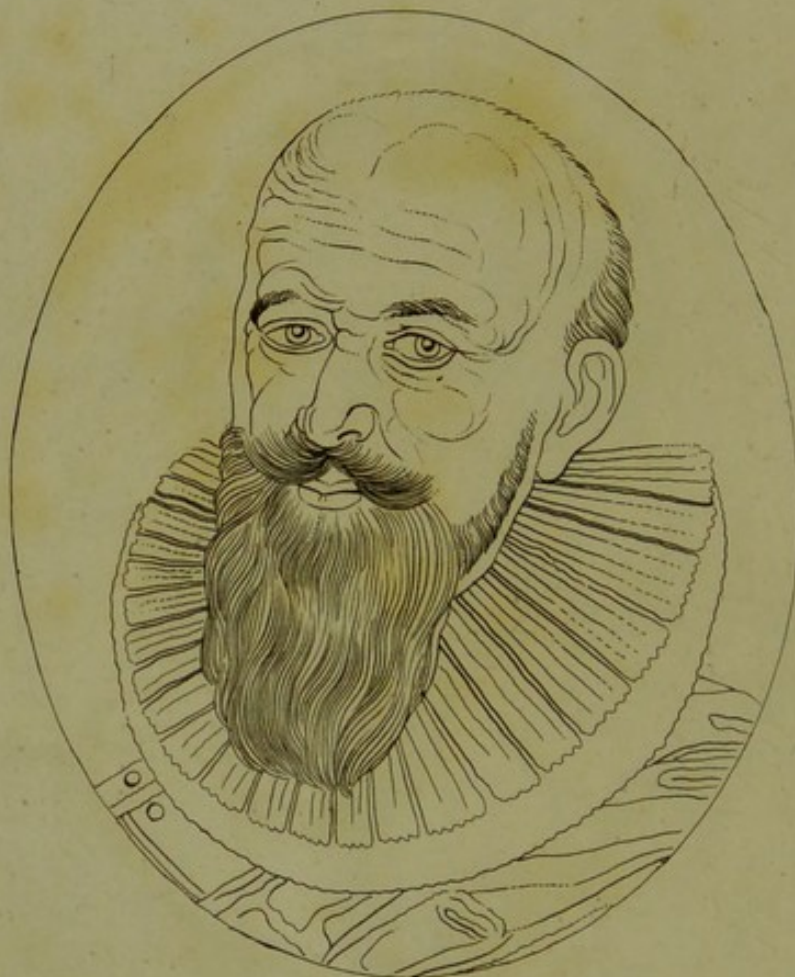
LXXXII.



Matherbe.



LXXXI.



propriety in the upper lip, and humility, without meanness, in the chin!

LXXXI.

A RUDE skeleton of the countenance of a great man. Every clear and open eye reads the clear and open head in the forehead alone. It has considered and reconsidered. The countenance is that of the politician, the man of business, the determined minister, the hero of the cabinet, to whom cabal and faction are unknown and insufferable. Such foreheads have acute and extensive memories, easily comprehend, hate the trifling and minute, and are most excellent in enterprises which require prudence and ability.

LXXXII.

HERE again is a high, comprehensive, powerful, firm, retentive, French forehead, that appears to want the open, free, noble essence of the former; has something rude and productive; is more choleric; and the firmness of which appears to border on harshness.

LXXXIII.

ANOTHER very superior forehead, which certainly is of a cold, retentive, laborious,

thoughtful, enquiring, collecting, editing, criticising, but not creative, character.

LXXXIV.

ALMOST an ideal of a forehead of immense memory, to which gentle love, infantine yielding sensibility, and flexibility, appear to be almost denied. Forehead, nose, beard, ear, all are inclined to the long form, which seems predestined to literature. Ignorance and forgetfulness are to them insufferable.

LXXXV.

THIS is a more animated, forked, and ardent, long forehead. The former had most melancholy phlegm; this has most choler. Here all is more waving, more undulated, with a more enterprising spirit, more activity, and fortitude; bold, strong, sudden, powerful; comprehensive, investigating, and most active. Such is the whole, and every part of the countenance.

LXXXVI.

THE large forehead may have most memory and talents; but the small appears to have most good sense. The first appears most confined, the latter most intelligent.

LXXXIV.

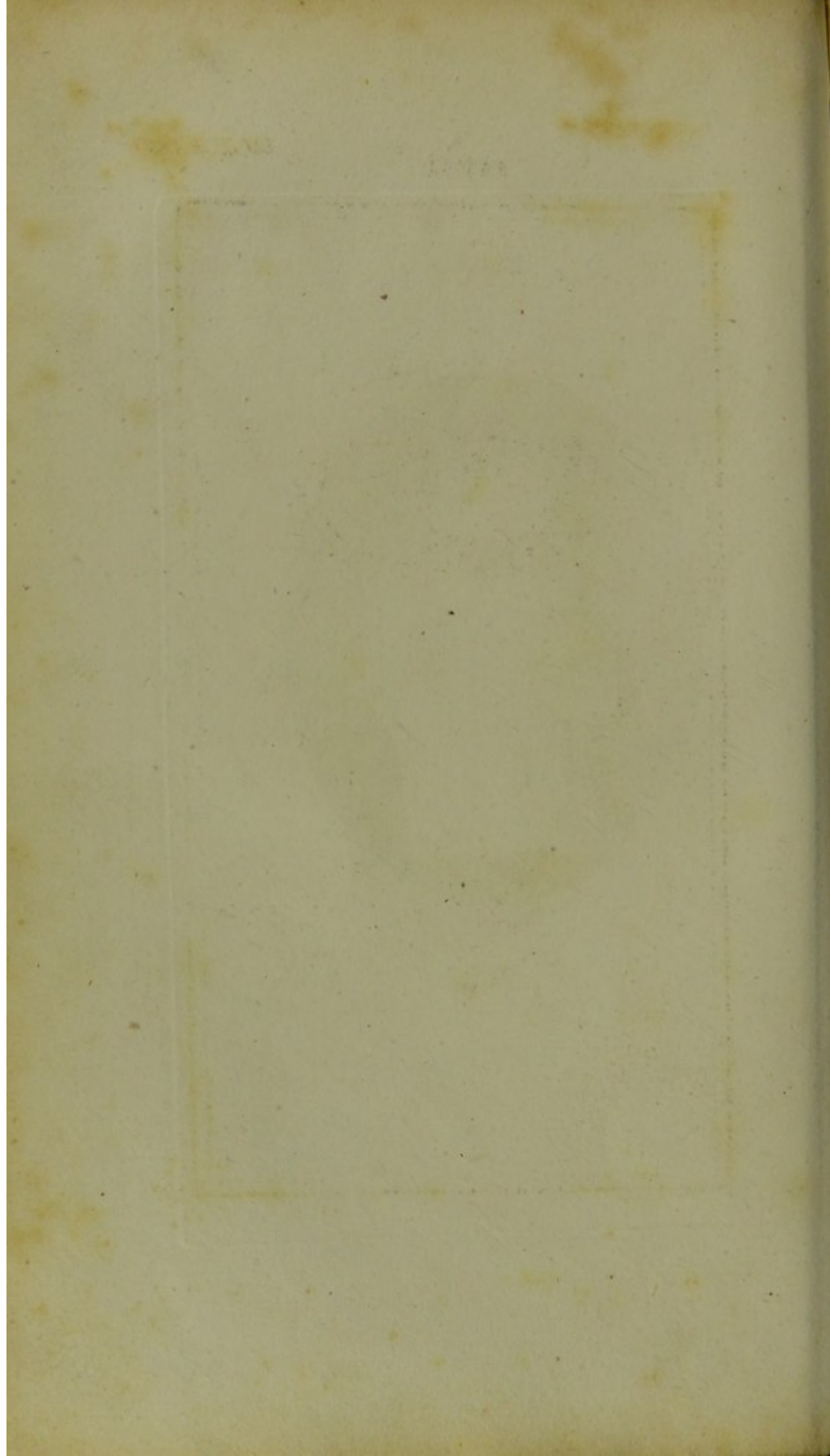


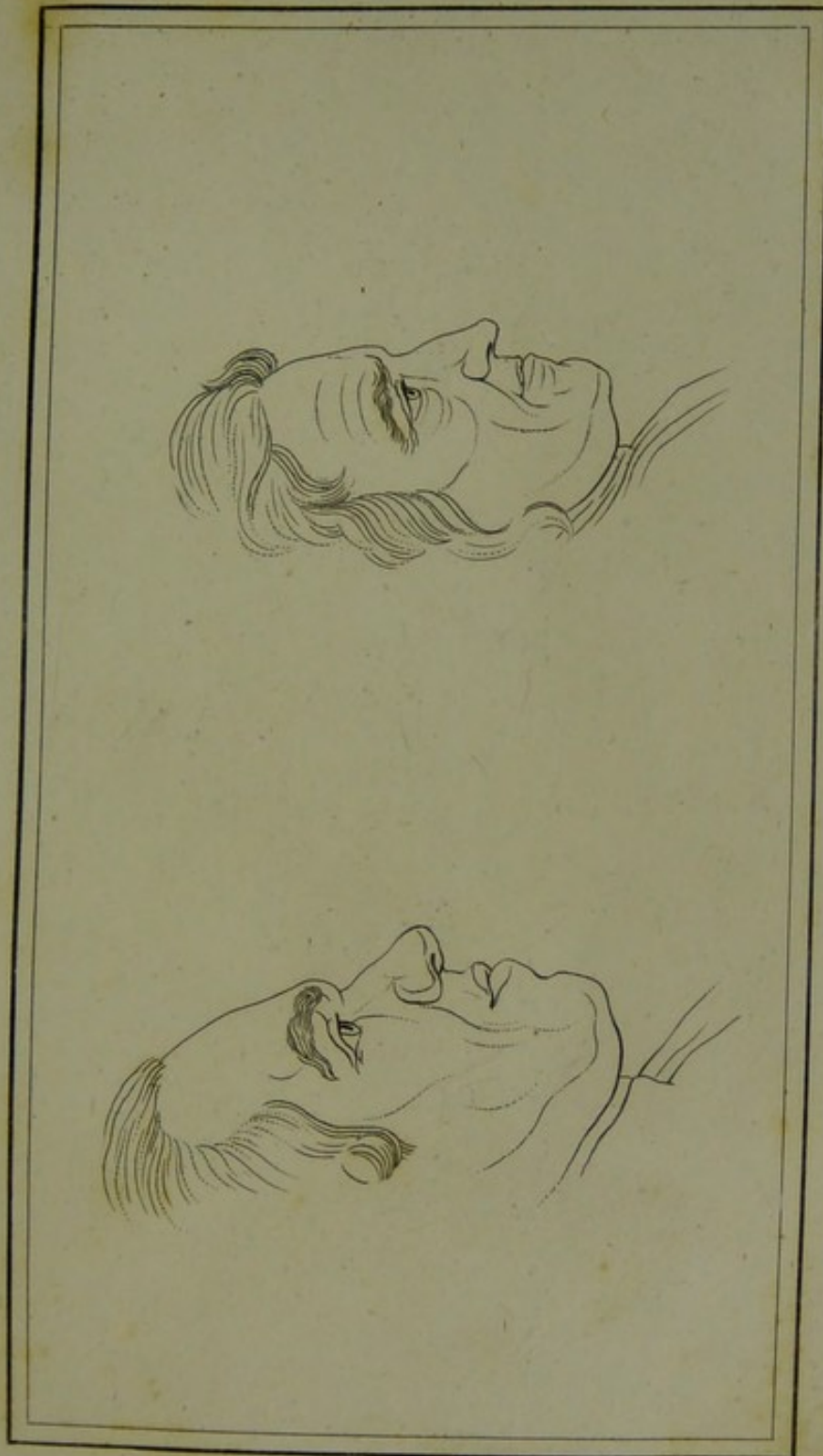


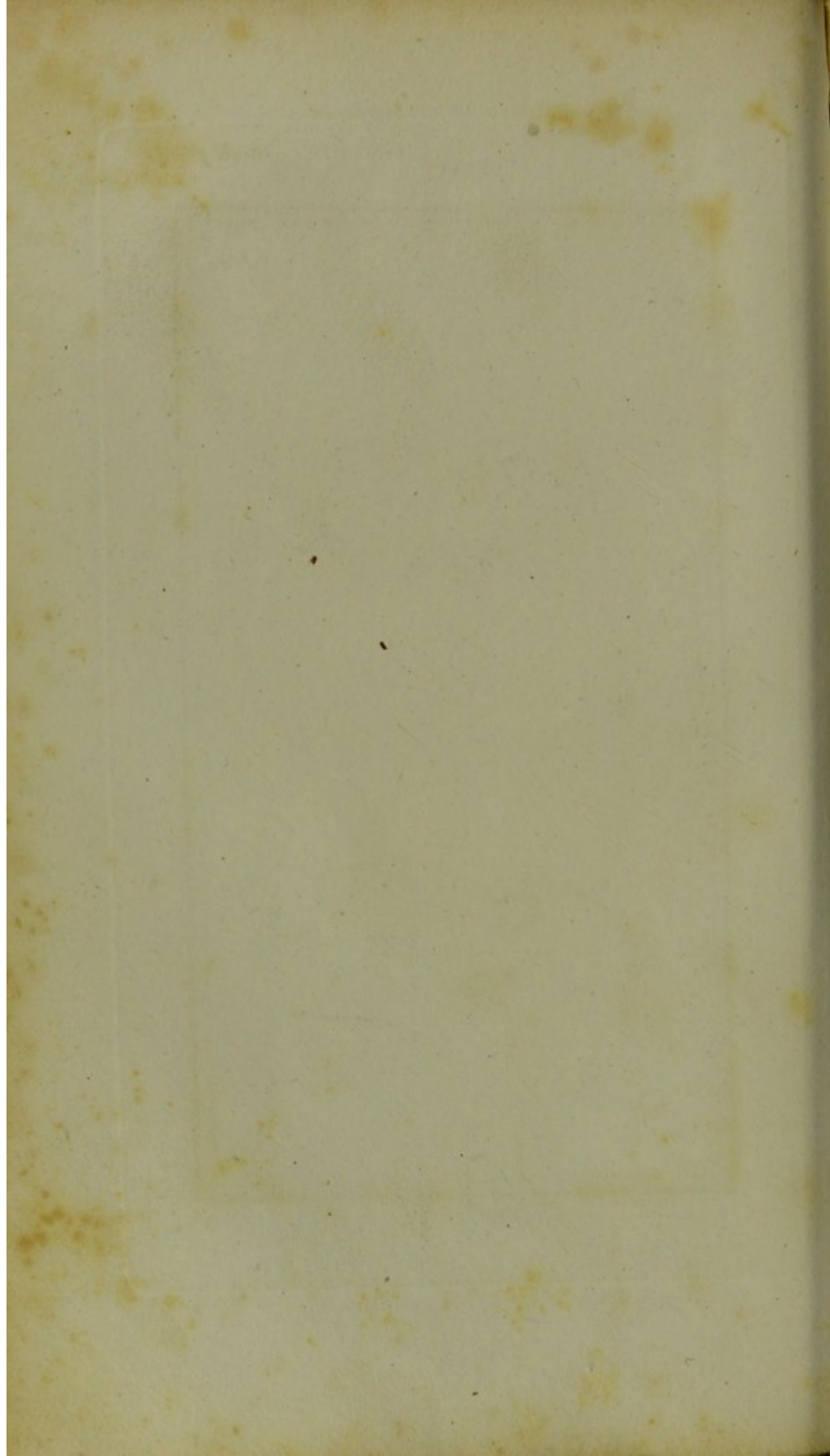
LXXXV.

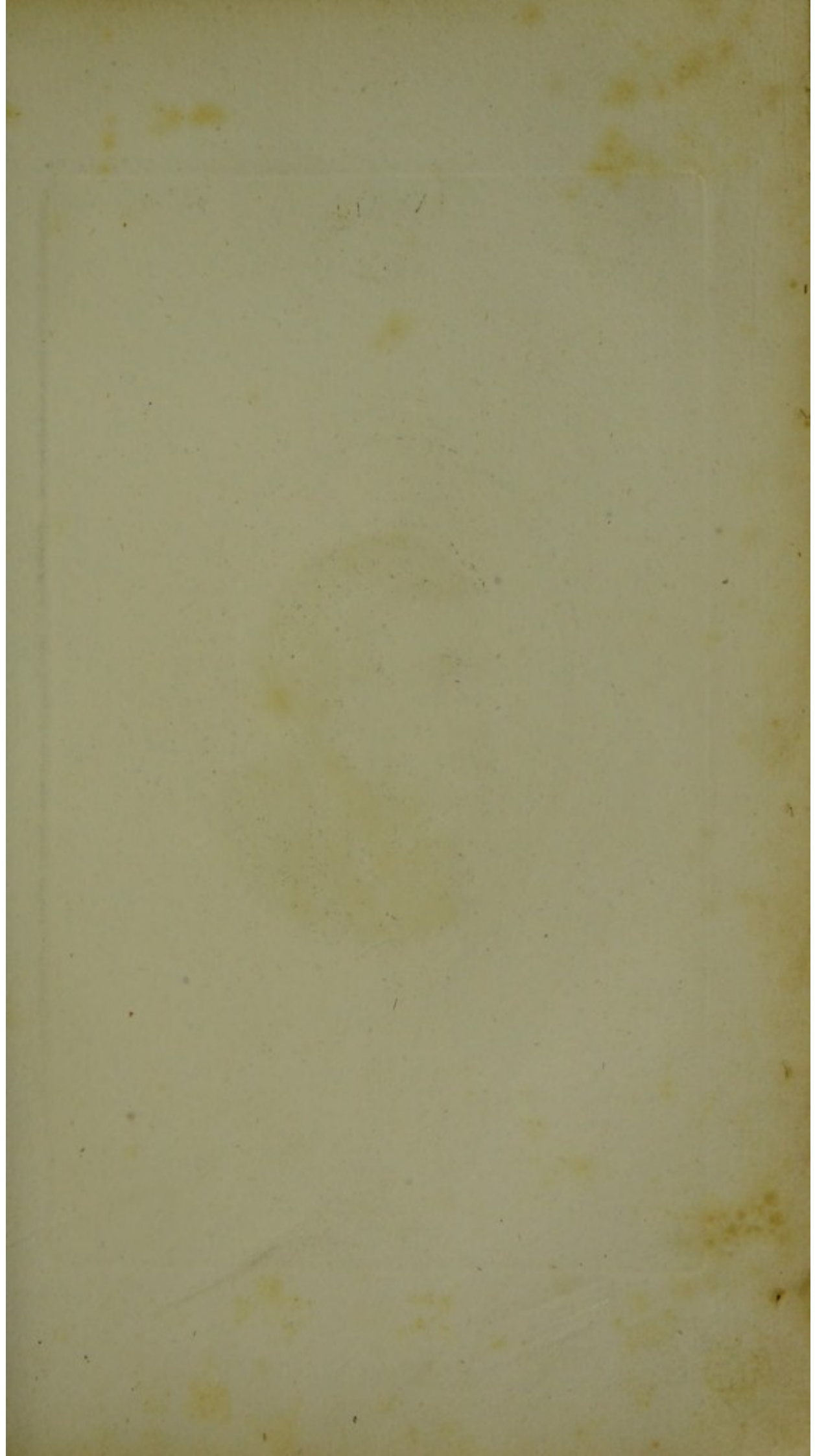


Walter Duple











Health & Vigor



LXXXVII.



The nose of the first is the most refined, accurate, and noble: the whole more directed to one object, more concentrated. The other is also faithful, good, and worthy; but its worth appears more diffuse.

LXXXVII.

WE must principally remark the harmony of the projecting forehead and nose. The man of abilities cannot be mistaken in this profile. Such foreheads are so like to the foreheads of genius as to be easily mistaken and confounded by inaccurate observers. I should say, with some fear of being misunderstood, that this is a great countenance caricatured, timidly delineated, not produced, not drawn in the free spirit of activity. It is probably indebted to the drawing-master for this air of suspicion and diffidence; for it is highly to be presumed that the original possesses courage, firm activity, originality and acuteness, but scarcely exquisite taste, or the torrent and elegance of oratory.

LXXXVIII.

IF such be the caricature what must the original be? Which of the features does not speak the phlegmatic, melancholy, determined, acute, profound observer and thinker?

Who shall easily mislead this forehead, eyebrow, eye, nose, and mouth? I had almost said this hair. Who shall persuade it that the false is true, the half the whole, the crooked strait, the obscure clear? I acknowledge the forehead is less creative than profound; the nose less persuasive than accurate and positive. This mouth will long keep silence, and when it speaks speak little, but it will then make others retract, acknowledge error, and be dumb.

LXXXIX.

FOREHEAD, eyes, nose, mouth, chin, all enable me to say, if ever I so could say of any countenance, that here is sound sense. This person does not speak till he has first maturely considered. He listens and ruminates; remembers what he has seen, heard, read, written, done, and determined. If this be not a man of abilities there are no such men. If he have not made, if he have not profited by, experiments, who shall be called a man of experience?

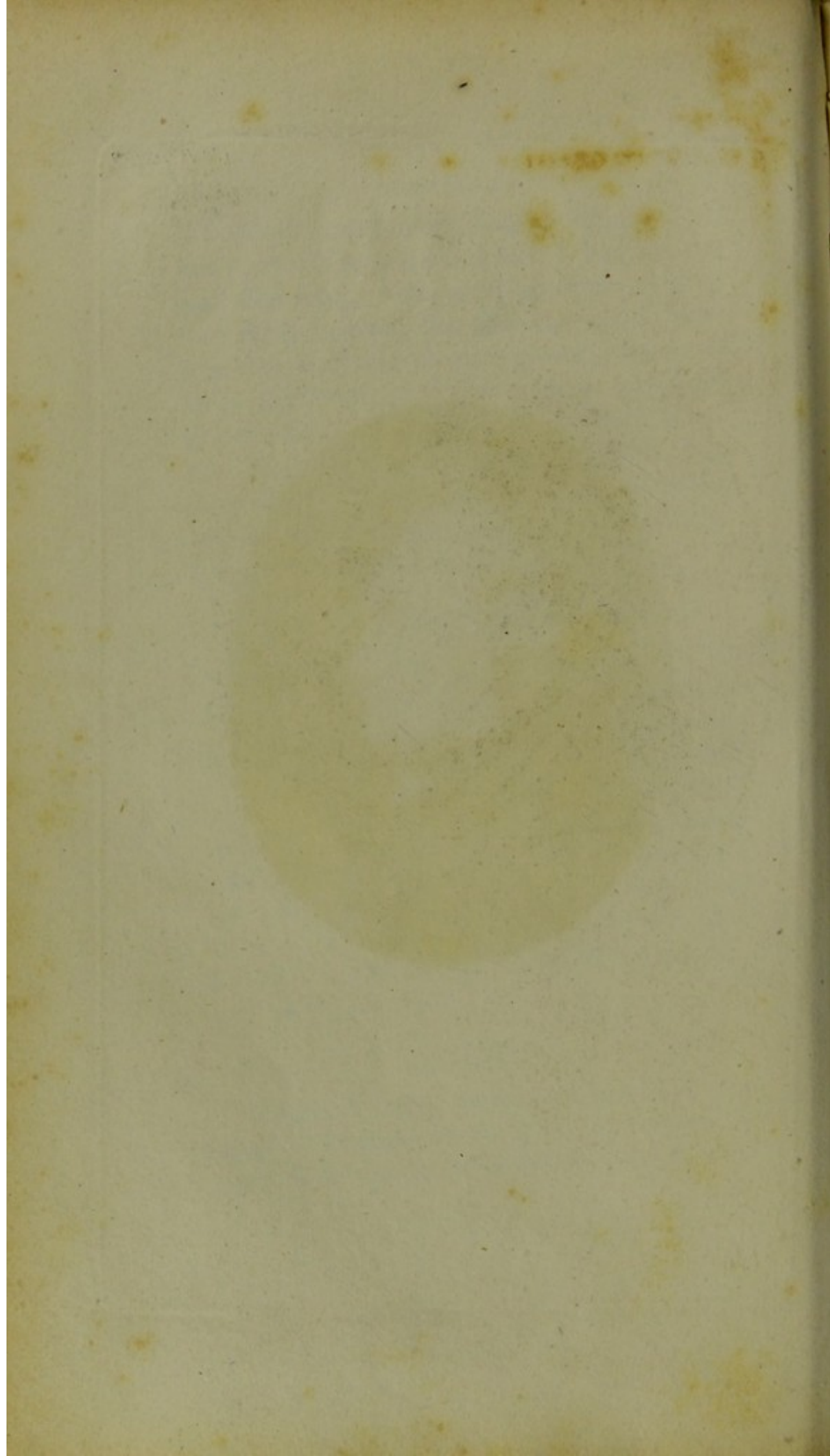
XC.

WITH the same certainty we say, if ever there was a man of abilities this is one; if ever there was a forehead of mature, con-

LXXXIX

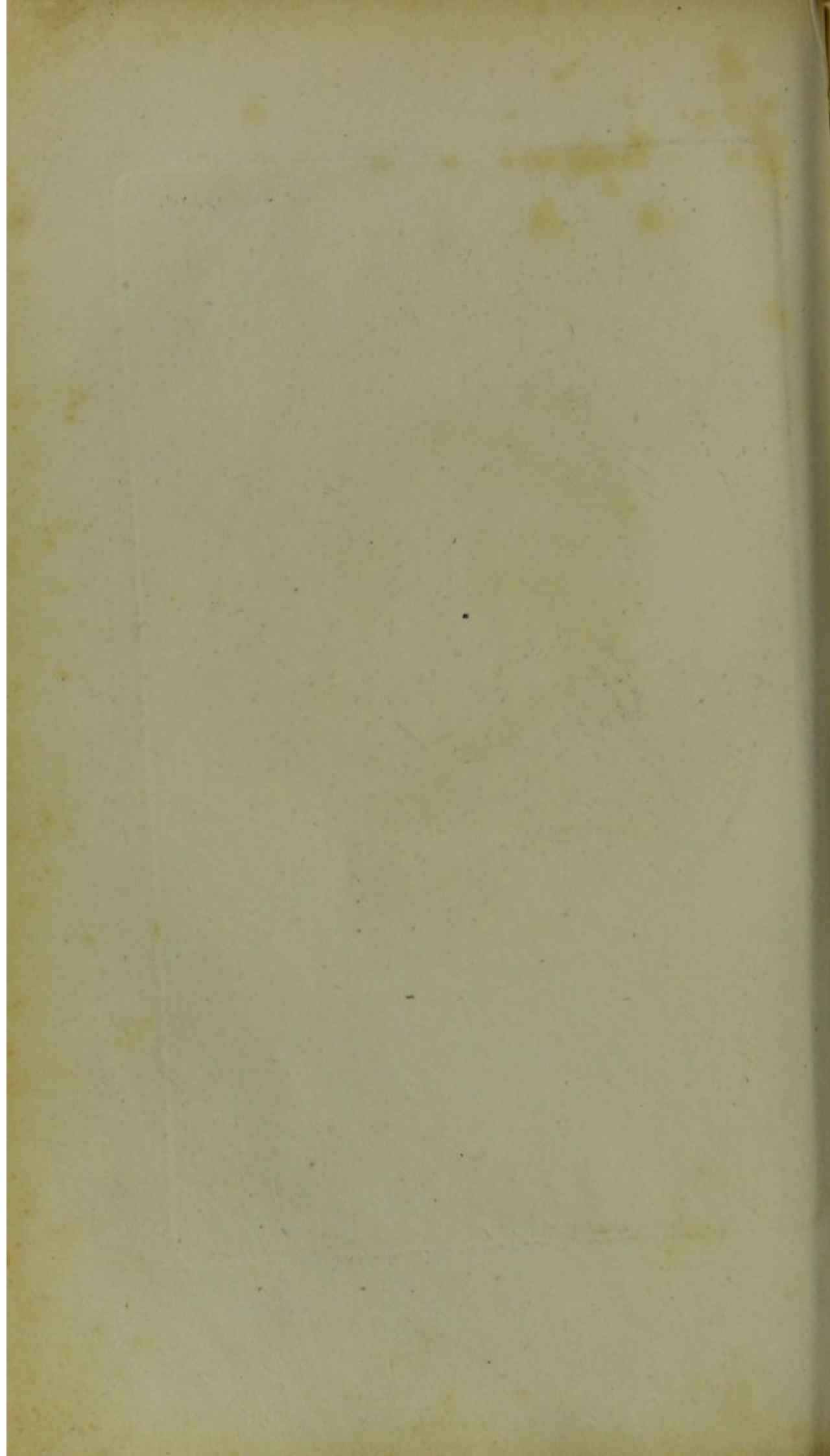


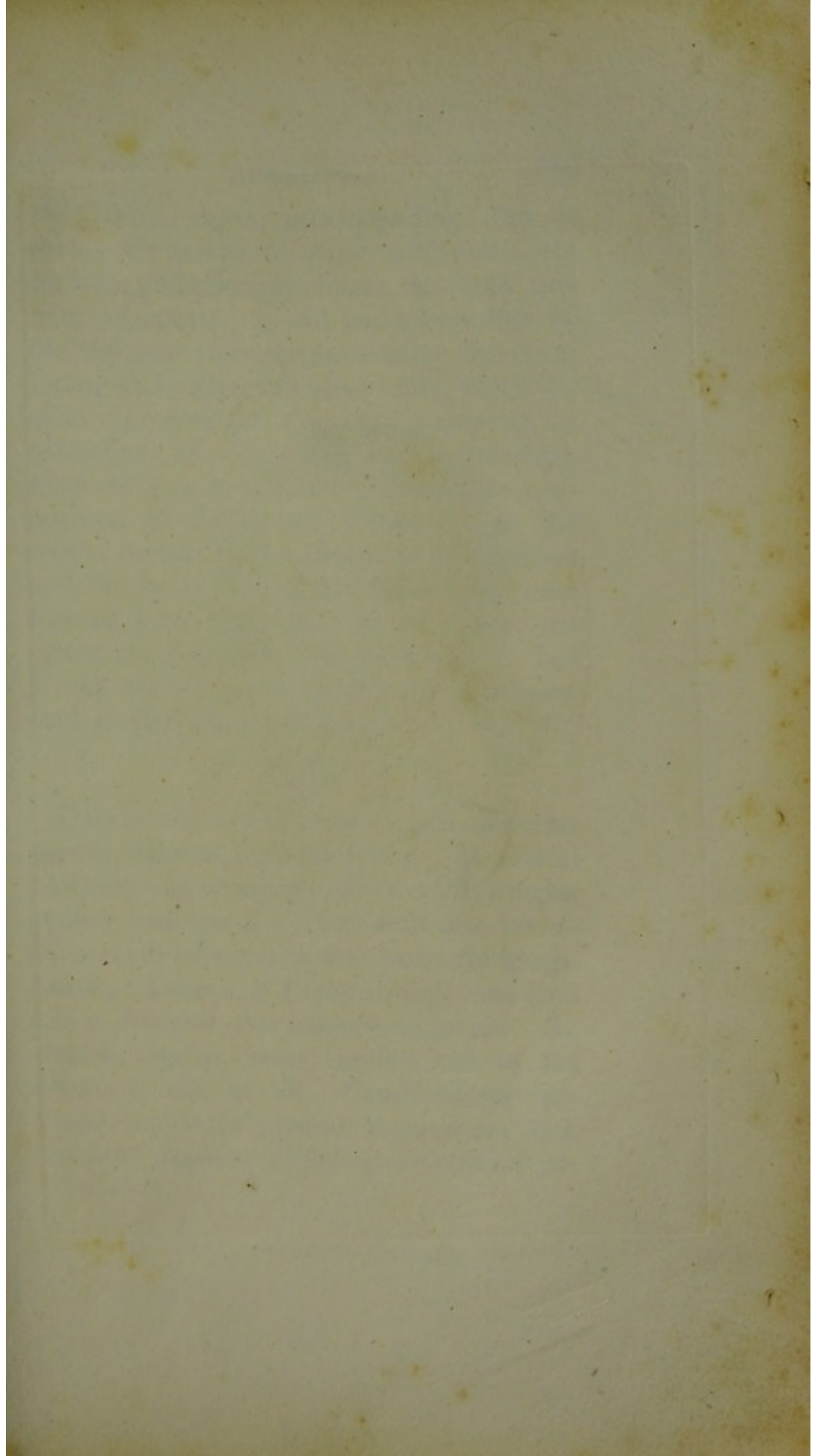
South Sculp.



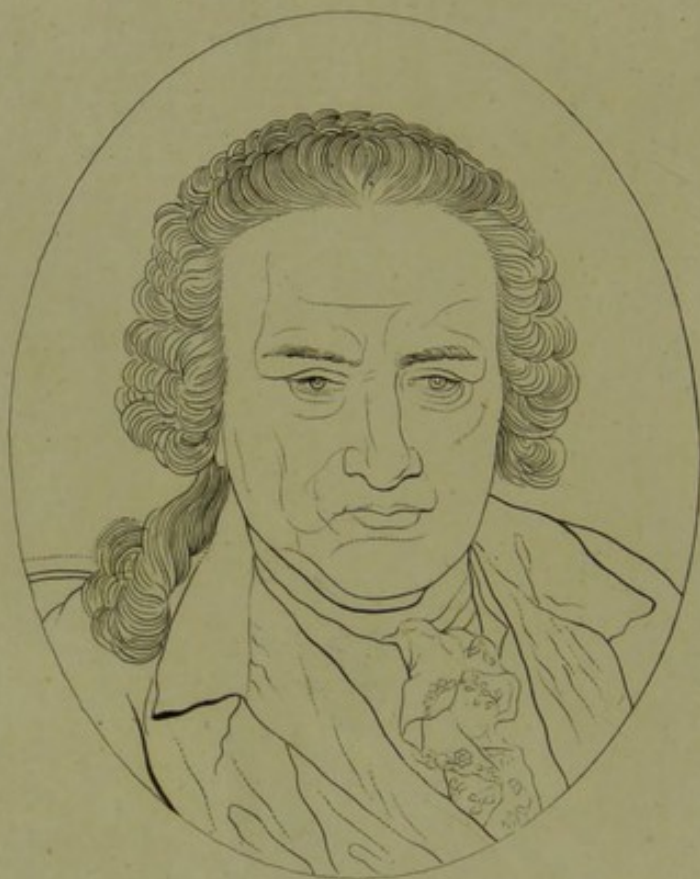
XC







XCI.



templative, rapid, understanding, this is such. He can listen, collect his powers, enter into, and instantly detect the weak side of an argument. I will not affirm that he has the same patience in writing and developing his sudden and great ideas, which the calm eloquence of this mouth observes in utterance; that this sublime countenance, abounding in power and feeling, can condescend to make itself intelligible to the weak; or that the sensibility of this original and just actor and thinker is not sometimes hurried into contempt for the little, the crude, the imperfect, and the unstable; but I will ask who will be too apt to suspect such a countenance of error?

XCI.

ONE of the first of minds; of a character wholly different from the former. A careful analyser, who arraigns, defines, coolly weighs, acutely distinguishes; but with less immediate rapid perception, less powerful imagination. Labour, if I may so say, may lead him to discover, but scarcely to invent. Invention, genius, seize rapidly and in the whole, or not at all. Combinations unsought suddenly present themselves, and which are superior to the most profound en-

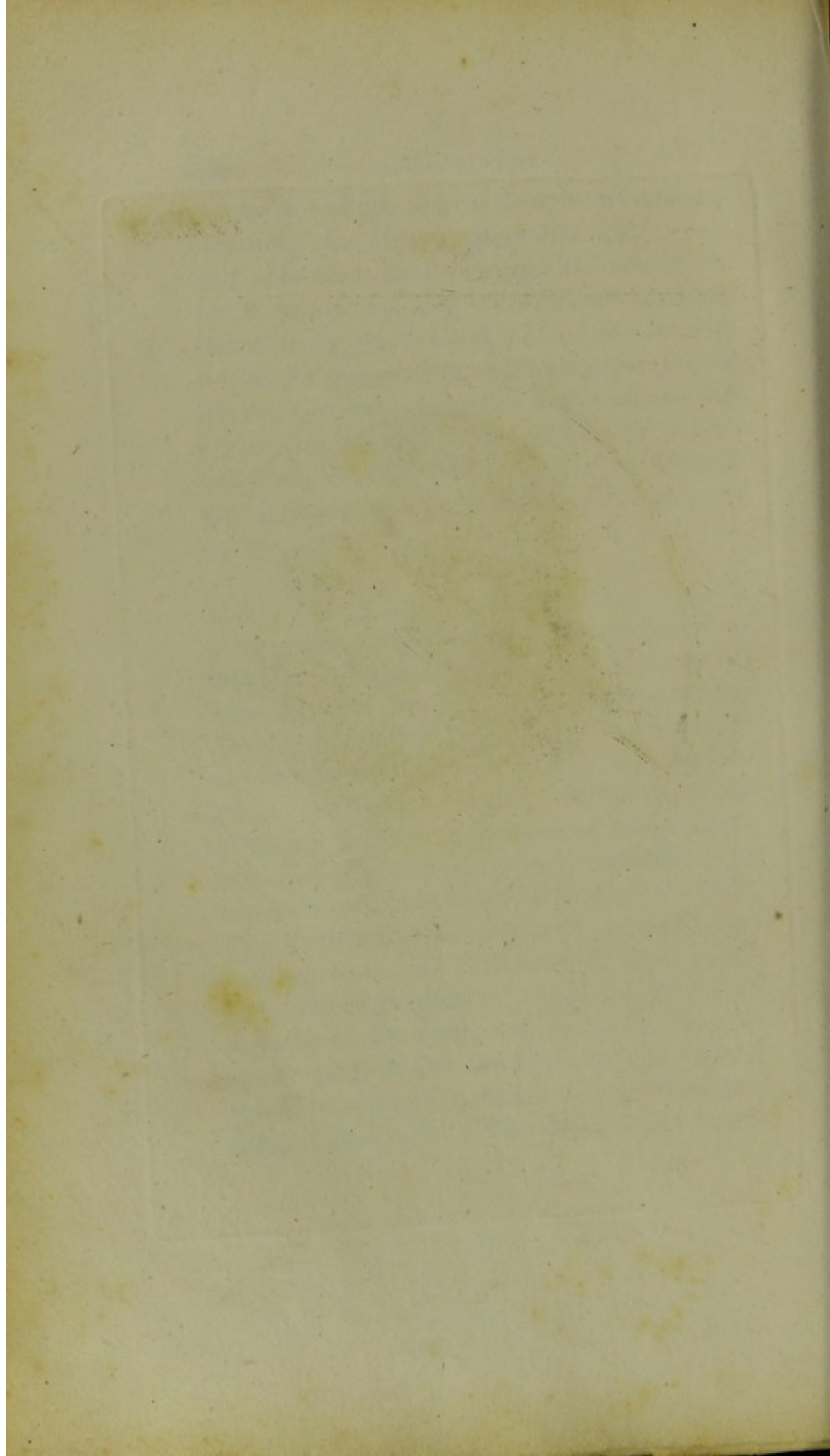
quiries of tedious research. Discoverers and inventors are alike respectable and necessary. He that despises either the one or the other wants wisdom. Laborious thought, unremitting observation, not to be diverted, continued progression, without deviation to the right or left, appear to me visible in the whole countenance, especially in the retentive forehead, the eyebrows, and eyes; though the latter are not drawn sufficiently characteristic.

XCII.

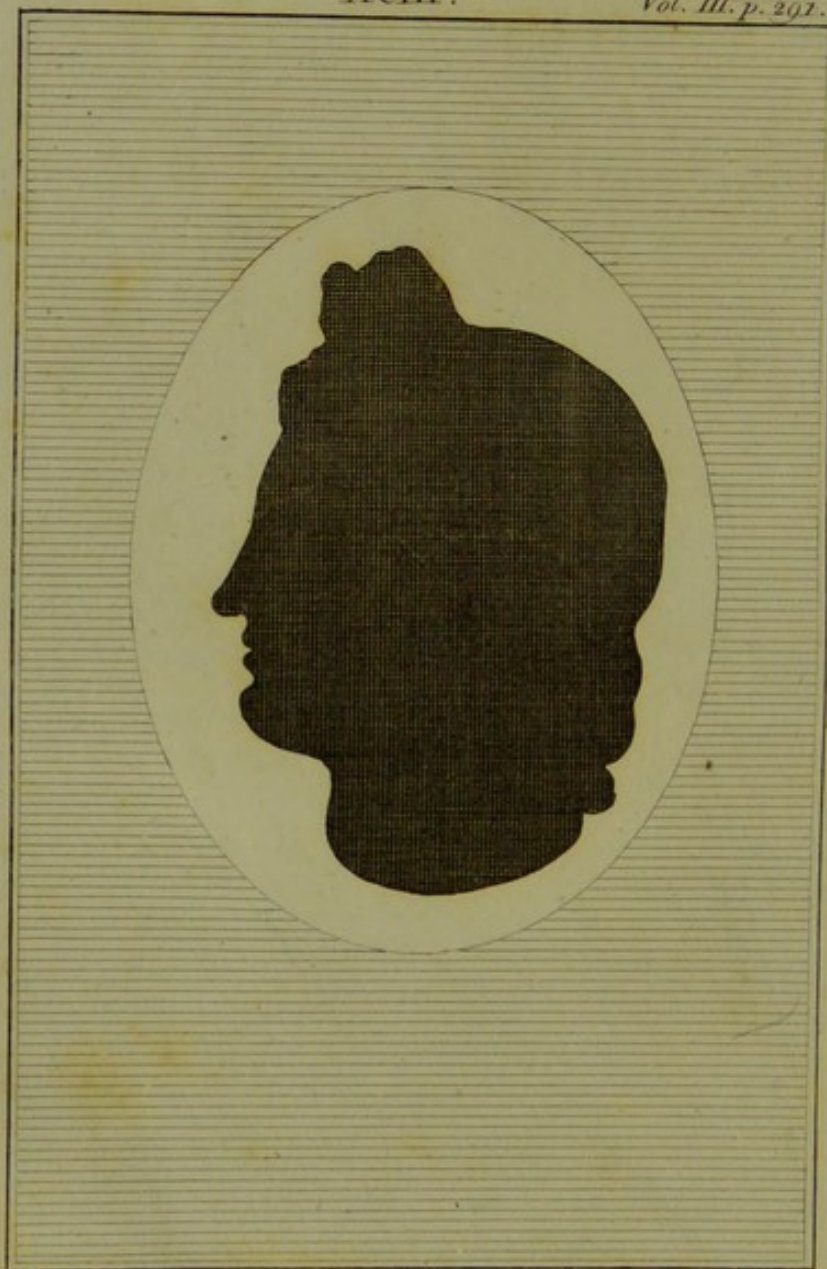
A CELEBRATED mathematician, and a man of understanding in other respects, as must be evident, from the forehead, to all who have or have not any pretensions to physiognomonical knowledge. This profile appears to me to stand in the midway between the two foregoing. It has not the fortitude, rapid comprehension, or penetration of XC. nor the extremely simplified, the concentrated, the fixed attention of XCI. This forehead is pleased with perspicacity, without too vivid a colouring, and precision void of pedantry. Such countenances see at once the whole and its parts. Did the upper part of the forehead retreat more it would be more poetical, fanciful, and less firm, defined, and solid. The capacity of learn-

XCII.









ing and teaching appear equally participated by this countenance. This is a face which in common language is called fortunate. Tranquillity, fancy, wisdom, wit, equanimity, patience, and firmness scarcely can here be overlooked.

XCIII.

HOWEVER famous and extolled the forehead of the Vatican Apollo may be, and however it may deserve its fame, I cannot discover its greatness and perfection. It may be answered, it is the forehead of a God, and so be it. But nothing is, in my opinion, divine which has no similitude to the human. We will not judge it by this very imperfect shade, which is spiritless, and without character, as is the nose almost. We cannot here discover whether it be the forehead of man, woman, or deity; or rather we know it neither is nor can be either. Yet the whole imposes upon us, and is an additional proof that true greatness cannot be entirely banished the most imperfect copy. The under part of the profile has most truth and greatness; or, in other words, power and simplicity. The beautiful proportion of the whole is so majestic that we imagine we contemplate something more than human.

XCIV.

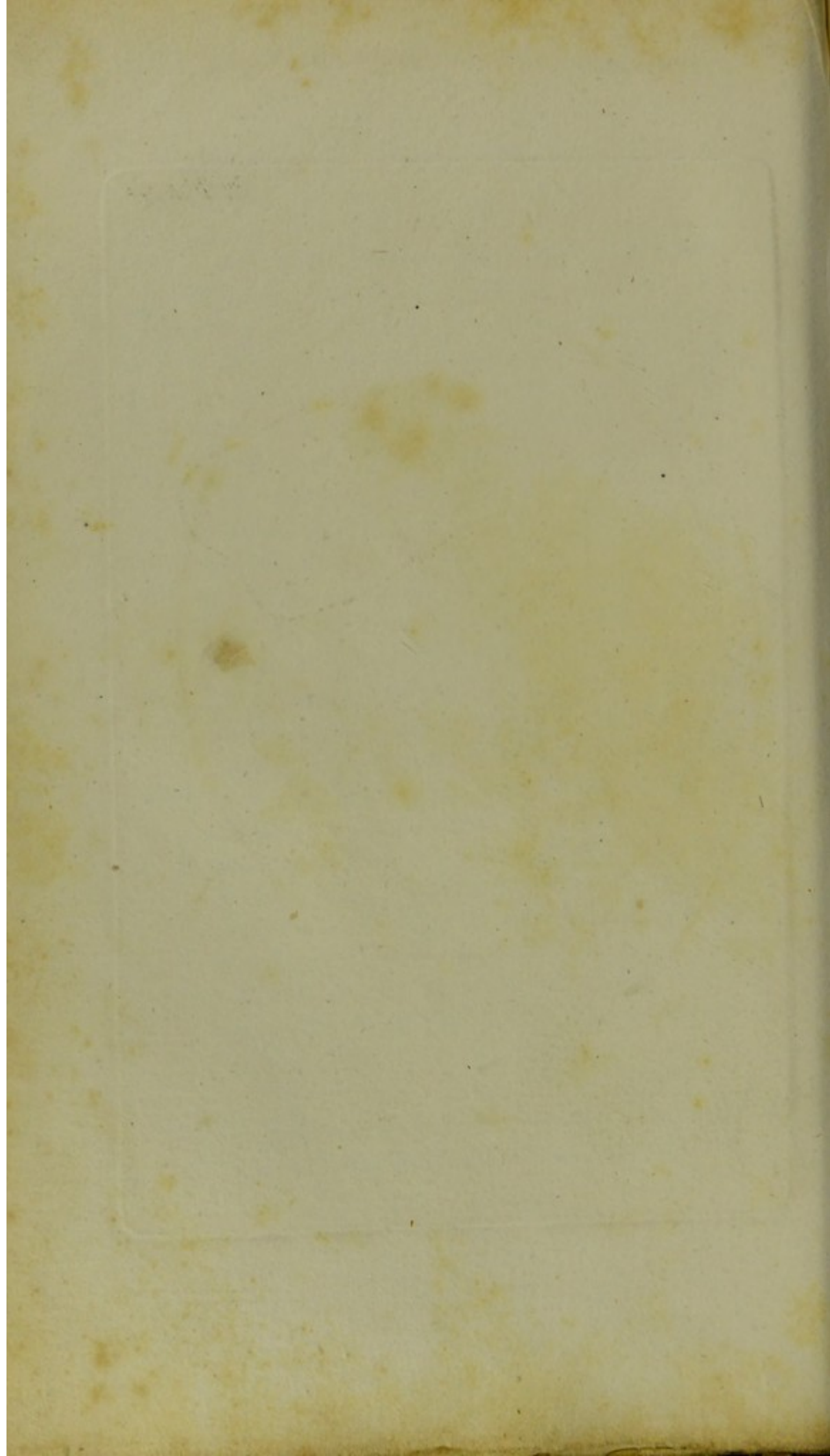
ANOTHER less imperfect copy of the same original, which has, throughout, more of man, of Apollo, of Deity; I shall not speak farther on the countenance, but on the forehead and nose. The latter, excepting the somewhat too small nostril, has more expression, worth, and perfection than the former in shade. But the descent of the forehead to the nose, how highly soever it may be esteemed, is to me, and my physiognomical sensation, insupportable. I maintain that nothing resembling it can be found in all nature. We know no forehead, no nose, much less can we imagine such, in ideal patterns of perfection, in which the outline is, for the thousandth part of an inch, rectilinear. Such a forehead may domineer, pursue goddesses, persecute enemies—may, in comparison with a thousand feeble ones, be called royal, yet it is not true, it is not human, it thinks not, cannot think; and the forehead which does not think can as little be called true or beautiful as an eye which does not cannot see.

XCV.

THIS is visibly an Italian countenance. The nose is entirely national; and I dare

XCIV.



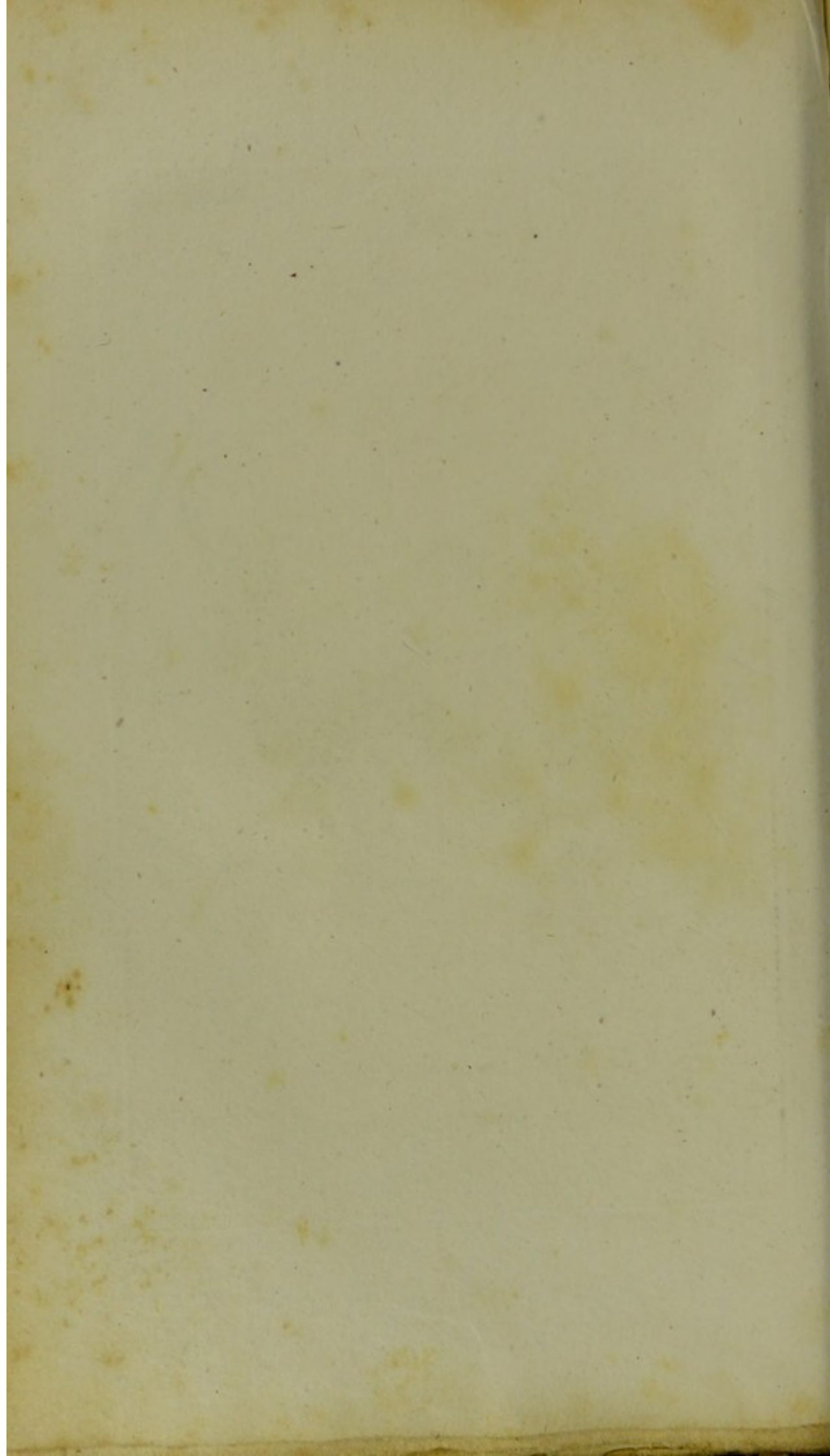


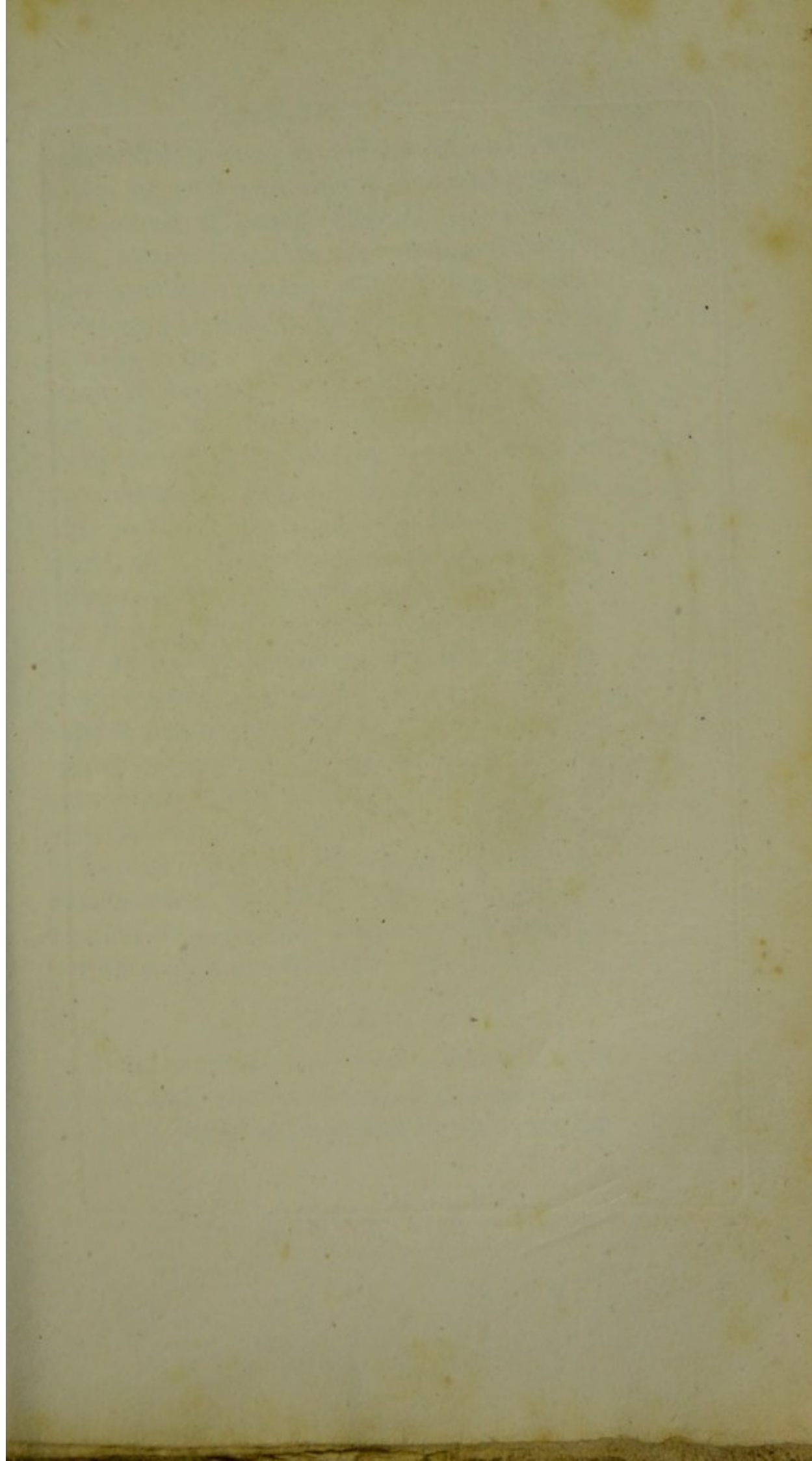
XCV.



Franc. Curtius Papiensis

Anno 1533.





XCVI.



believe that not one such forehead, and, probably, no such eye, would be found among a hundred thousand English or French men. Such foreheads are not productive, they are the reverse of the Apollinean. They are unpoetical, though seldom stupid or unmeaning. When not too flat above, when, if seen in front, they do not appear forked and wrinkled, nor, though motionless, seem to sink in the middle, by the effect of these wrinkles, they are foreheads of industry, foreheads that collect. Be it understood, all foreheads that are industrious, and collect, are not thus formed; but such as are thus formed are unwearied in enquiry, and patient in discovery, without great intensive power; intensive power of collecting, of carefully examining, sensible objects, under all aspects, of observing their minutest parts, and of accurately describing, that indeed they have. The same calm, collective patience is expressed, in the mouth, chin, and hair. The eye is energetic, but its expression is much weakened by the surrounding wrinkles.

XCVI.

THE forehead and countenance correspond, and express one mind, one character of intrepidity, fortitude and power; not the

timid man of talents and genius. The forehead we have last considered and this are of the same class; but that is phlegmatic, this choleric, which will ten times oftener resist than recede. Its undertakings are all with a full conviction of its power. The former covetously retains, the latter boldly seizes. It will not attend to trifles. The small incorrectness of drawing in the eye and mouth excepted, we certainly perceive the inflexible artist, acquainted with his own strength, and, perhaps, whose eye at once embraces the whole form, and whose hand follows with eagle swiftness. He is too proud to be vain, and too pertinacious to be as great as he otherwise might become.

XCVII.

A VERY worthy, benevolent, harmless, but far from great countenance, with more rectitude than depth; yet the forehead is neither stupid, perplexed, nor common. The nose, indeed, at least the upper part of it, approaches the uncusomary, the ideal. In the descent from the deccitless forehead to the worthy nose, if I may so say, there is something vapid, insipid, and not to be found in nature. The worth of the nose, eyes, and mouth is all harmony, though the eye has something weak, and the mouth

XCVII

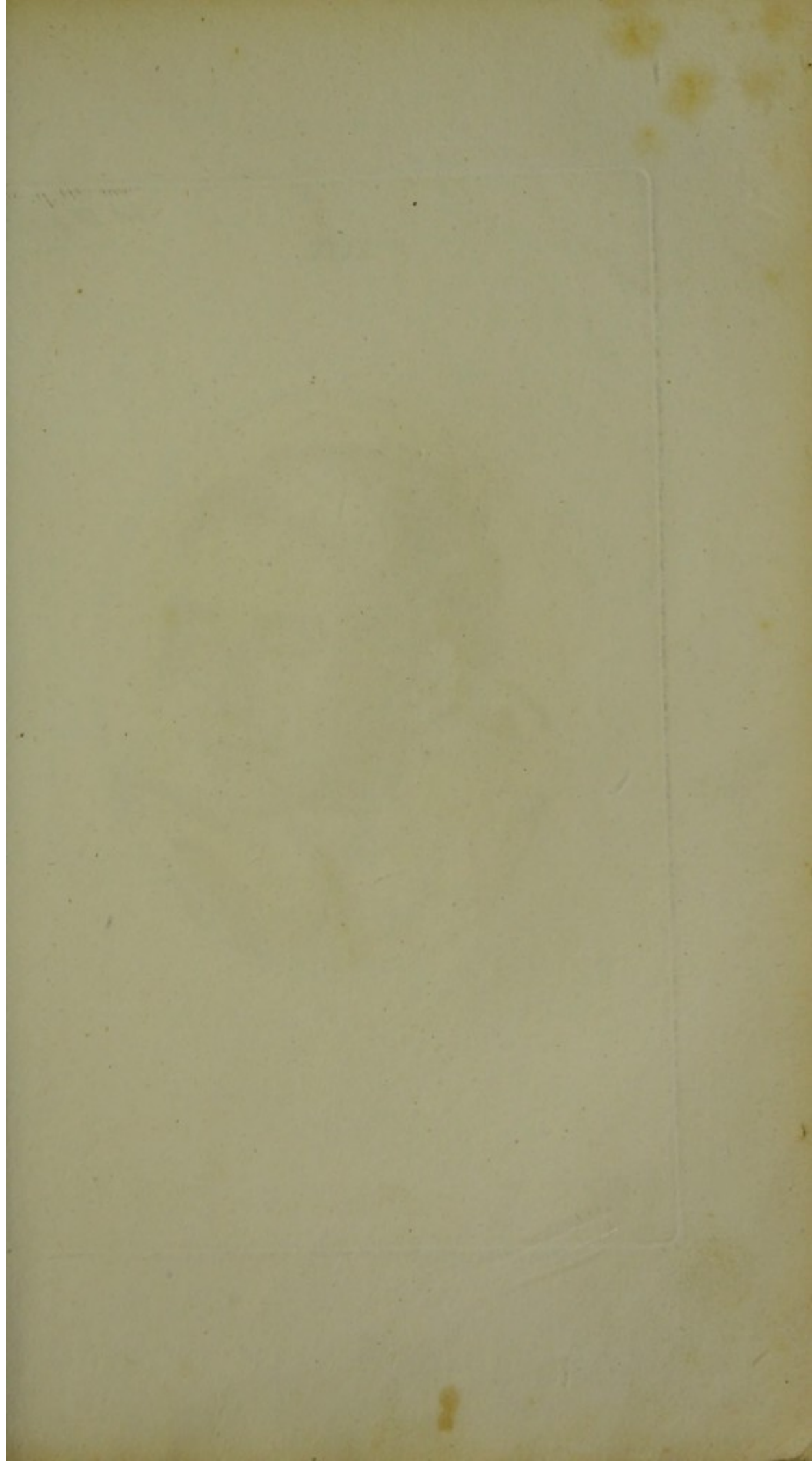


Heath Sculp.

1871

1871

1871



XCIX.



Heath Sculp.

100-9-111

XCVIII



Keith. sculp.

wants intelligence. The hair is affected; and does not appertain to such conformation, or such a countenance.

XCVIII.

THE phlegmatic-sanguine forehead of a child, with corresponding nose, mouth, and chin. The hair is too sanguine-choleric for the forehead. In the descent to the nose there is weakness, too much of the rectilinear, denoting little superiority of mind. Not a single feature, separately considered, is excellent; yet has the countenance something which, if it does not attract, does not raise expectation, at least prevents censure.

XCIX.

A VERY thinking, or, more accurately, the very intuitive forehead of wise observation. Discreet; loving order, perspicuity, gentleness, and precision. The imagination appears in the countenance to be fixed on eternity: it delights in calm, deep, meditation, upon a few simple and great objects. Were the forehead not so well constructed, the under parts would easily pass the bounds of reason and truth.

C.

THE whole of this profile may, probably, impose upon the spectator. The firm eye, the manly nose, the mouth, which is tolerably congruous to these, the chin, beard, and hair, give an appearance of power, manly and noble beauty; but, in my opinion, the forehead contains something oppressive, almost vulgar. Were we only to suppose it something shorter, and more retreating, how much superior would the profile be! There is much less understanding in the forehead than in the nose, although this among noses of understanding would by no means occupy the first rank.

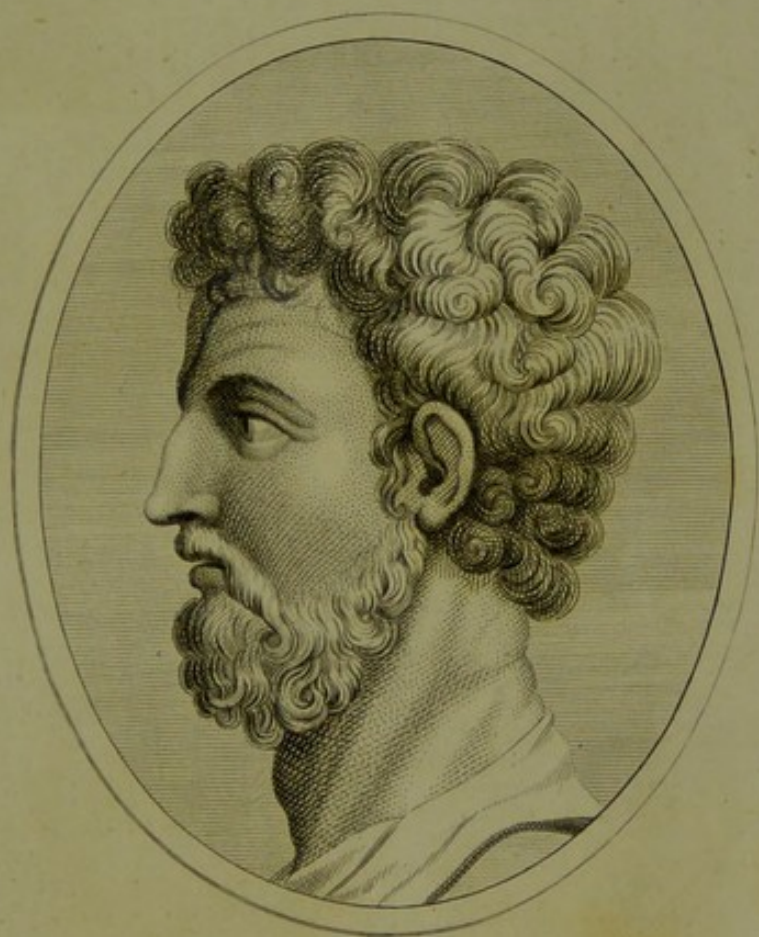
ON THE EYES.

CI.

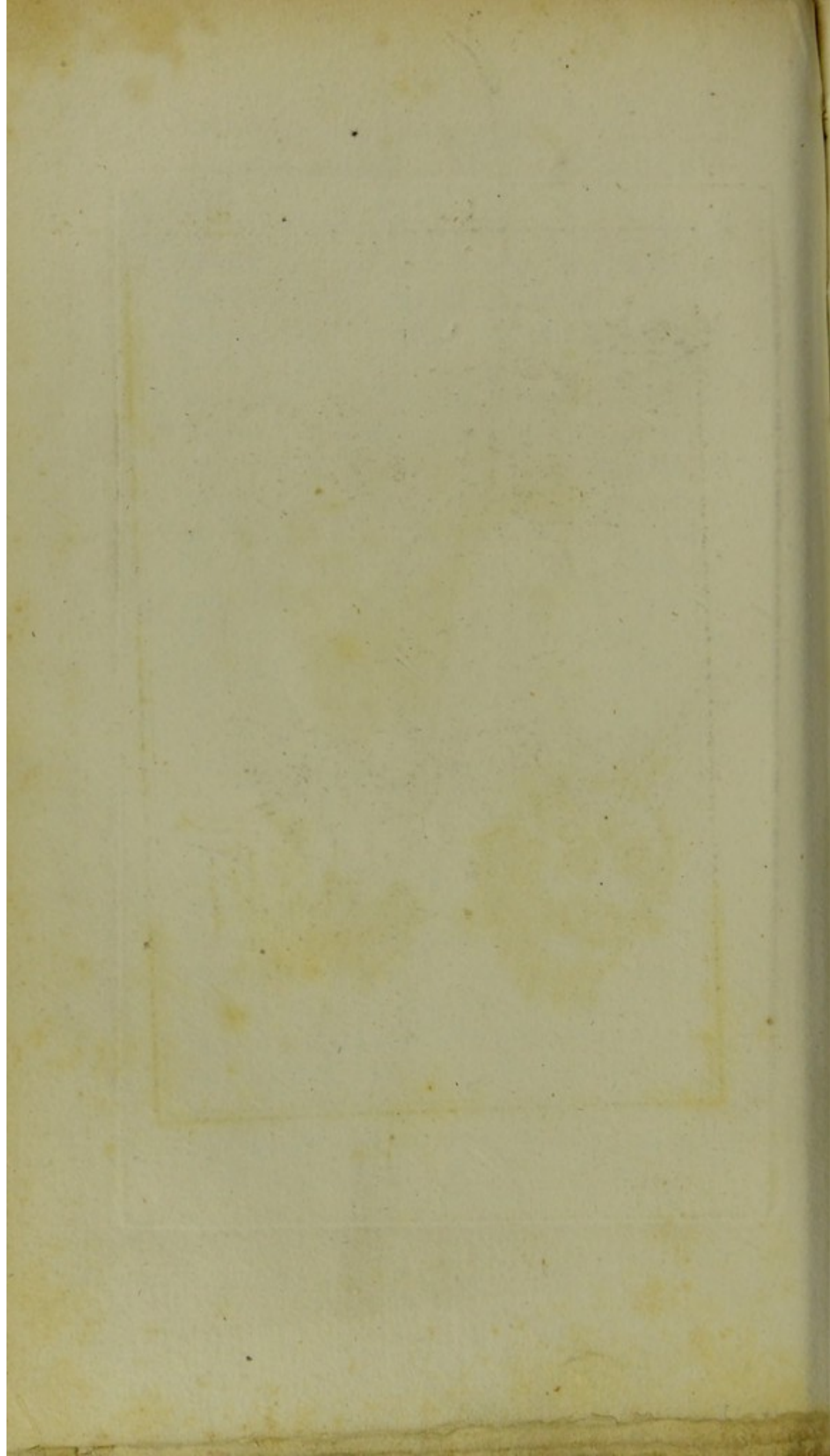
WE only need consider the astonishing difference between the eyes of men and brutes to determine, from the mere outline of the eyes, the difference of character. I am certain that, would any person undertake the labour of delineating the gradation, from the eye of a fish, or crab, to the eye of man, an animal system of physiognomy might be obtained, by such outlines. How much may

C.

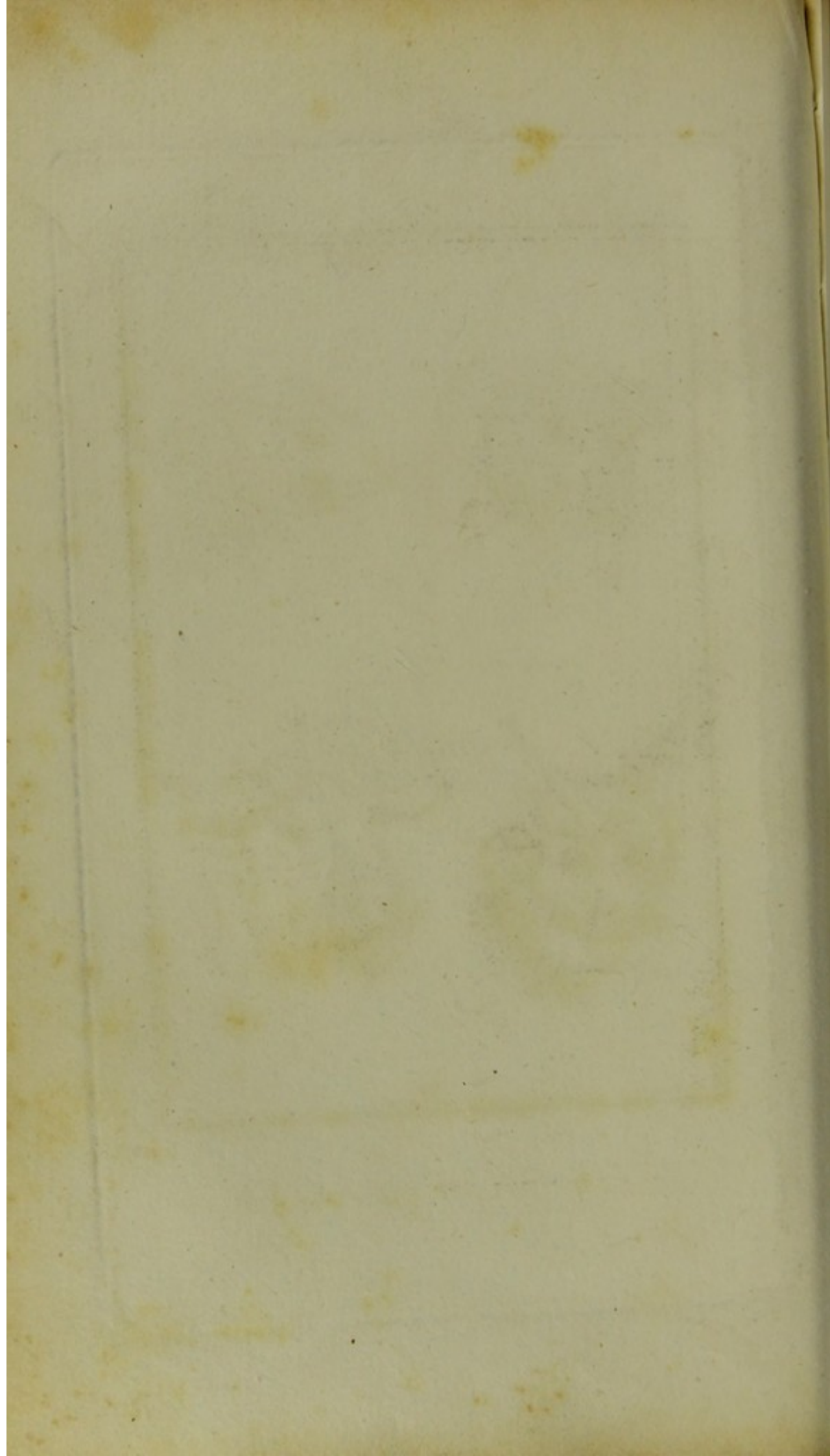
Vol. III. p. 296.



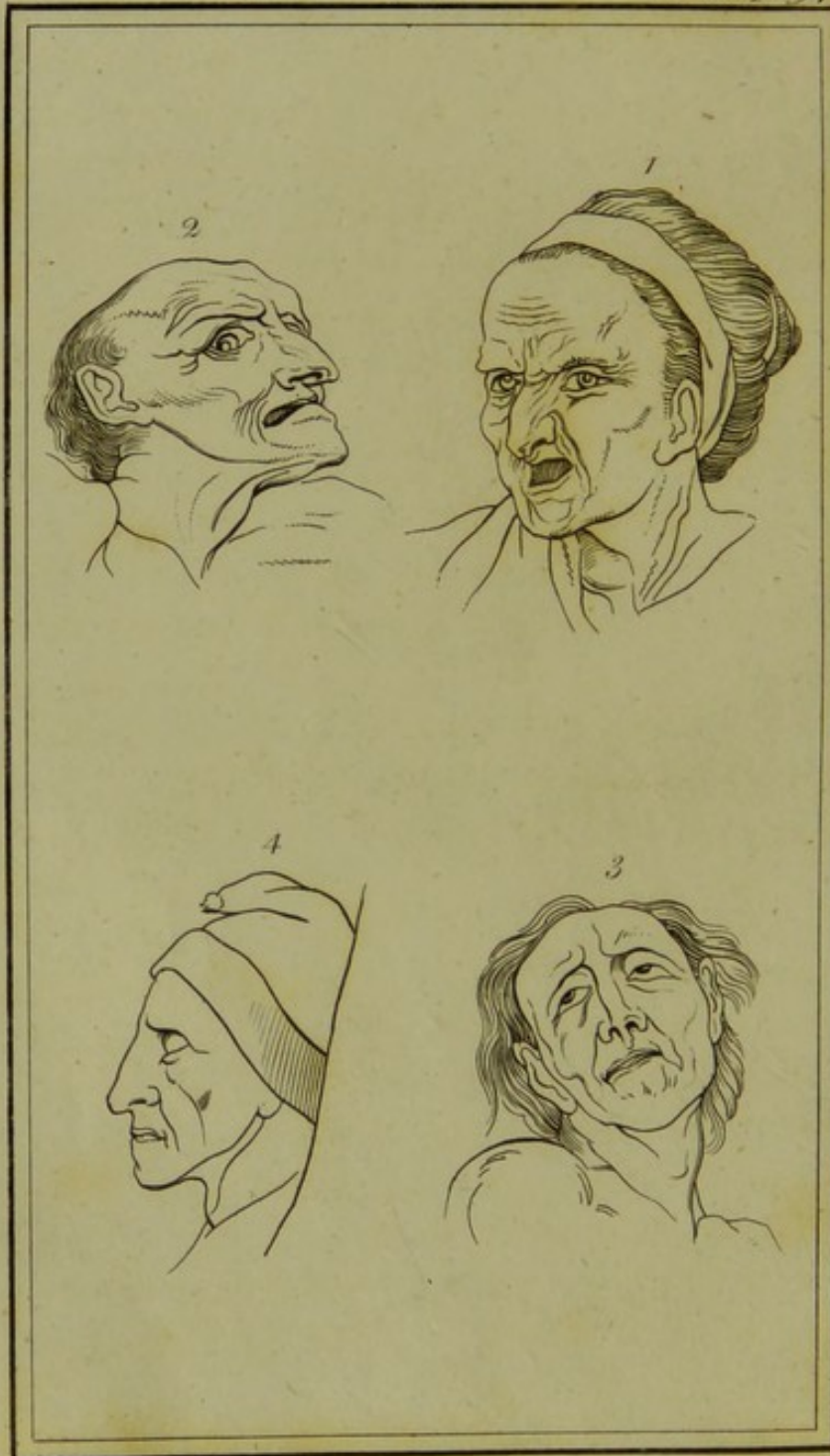
South sculp.









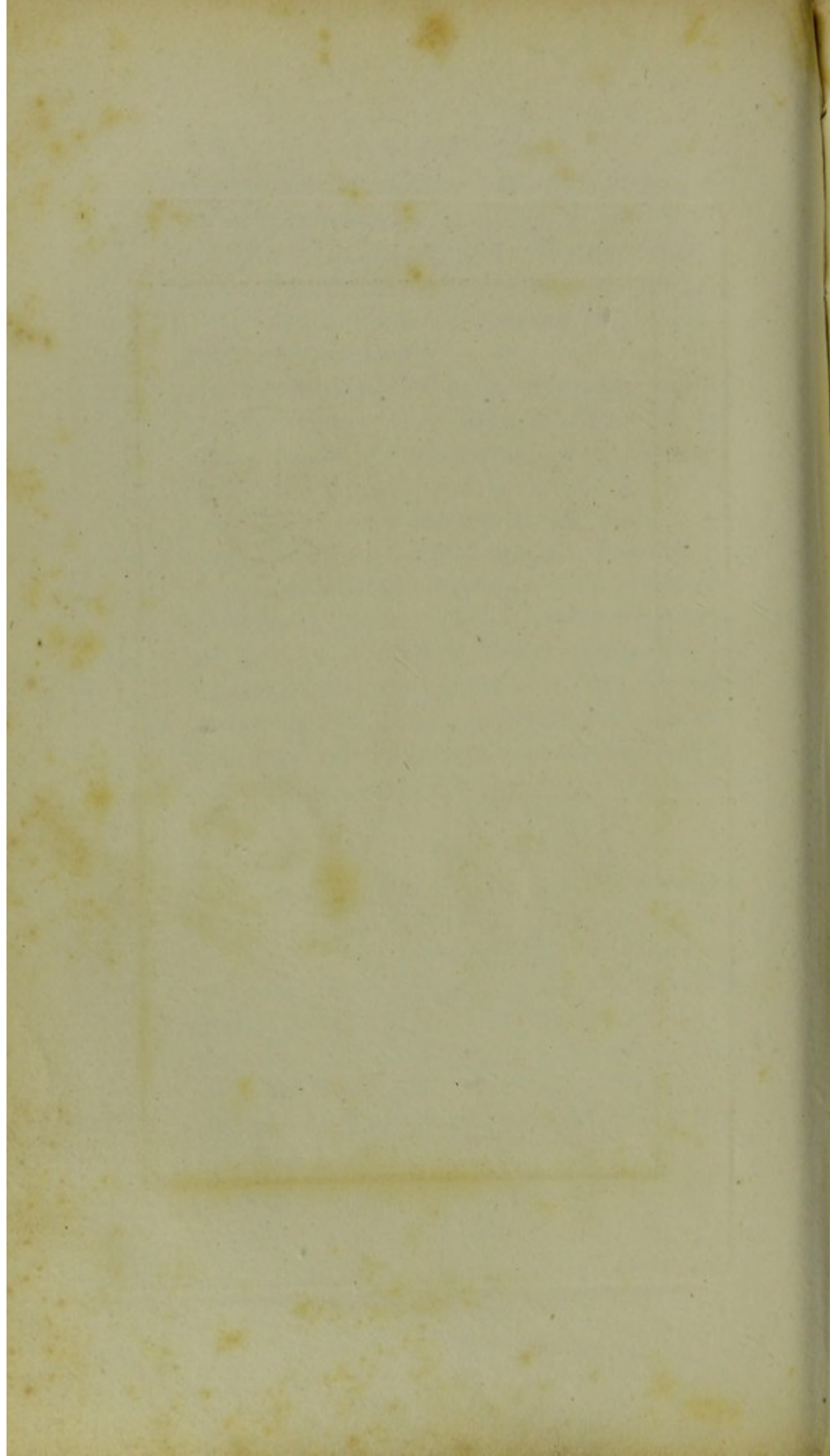


be deduced from the long, the circular, or the oblique eye, especially from the position and sinking of the corners! The eye of the dog may be considered as a mean between that of man and the wildest animals. Fish and birds have round eyes, without angles at the corners of the eyelids. The sharper the angle, and the more it sinks, the more it is crafty. The more horizontal the eye and its angle are, the more is it human. The less arched the upper outline is, without being horizontal, the more is it phlegmatic and stupid. As is the proportion of the angle of the eye to the mouth, as well in relation to its sides as its opening, so is the humanity or brutality of the creature. How much more rectangular is the angle in the profile of the tiger than in that of the ox!

CII.

LET it be understood that, in the features we are going to consider, our judgments will not be confined to the eyes alone, but to them most, and that many things will be said which relate to the following fragments. We shall begin with the countenances of fools, idiots, and madmen.

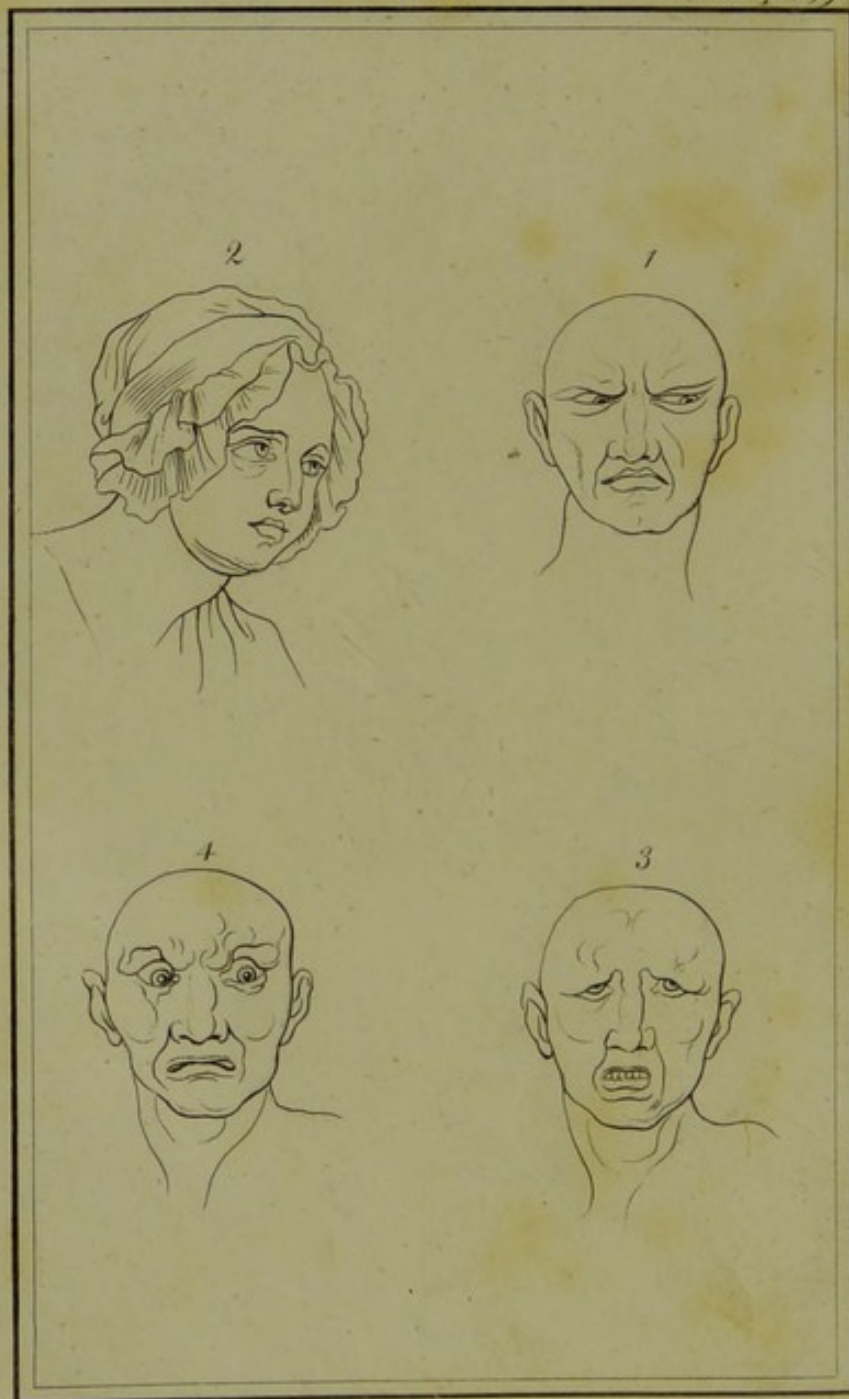
If the forehead of 1 be accurately drawn, the half-born fool can scarcely avoid be-











of 2 is upright, but not acute; has an honest, a plain, but not a profound look. The kindness of the countenance and eyes degenerates into imbecility.

CIV.

1 Eyes of abhorrence, fear, and contempt, without power and courage. The side glance shows contempt: a wise man cannot look thus. The down-drawn corners of the mouth have the same expression. The wrinkles of the curled nose, which seem to proceed from the eyebrows, are significant of rage and abhorrence.

2 Eyes benevolently stupid. Wherever so much white is seen as in the left eye, if in company with such a mouth, there is seldom much wisdom.

3 Eyes of terror; pitiable, mean, fear.

4 Eyes of dread, combined with cruelty and abhorrence; appertaining to the weak and wrathful character.

CV.

HENRY IV. of France, under the supposed influence of different passions. The greater the countenance the less can it, even in caricature, lose its greatness. The nose will, at least, remain unchangeable in its form. The eyes are very significant in all

these four heads, and have almost the character of greatness; especially, if I may say so, in the undersplit thickness of the eyelids. They look with curiosity, and listen with astonishment. The mouth begins to consider and to condemn.

2 Eyes which, from something monstrous suddenly seen, are rather affected by fear than rage. The mouth nearly weak and unmeaning.

3 Unprecise, vacant, astonishment.—The eye is not entirely common, but rather the eye of perspicacity, firmness, ardour.—The under outline of the upper eyelid ought to be stronger.

4 Again, vacant, undeterminate, astonishment; with fear and mistrust.—Cowardice in the lower part. The eyes almost powerless, foolish. The nose of 3 is the most timid.

CVI.

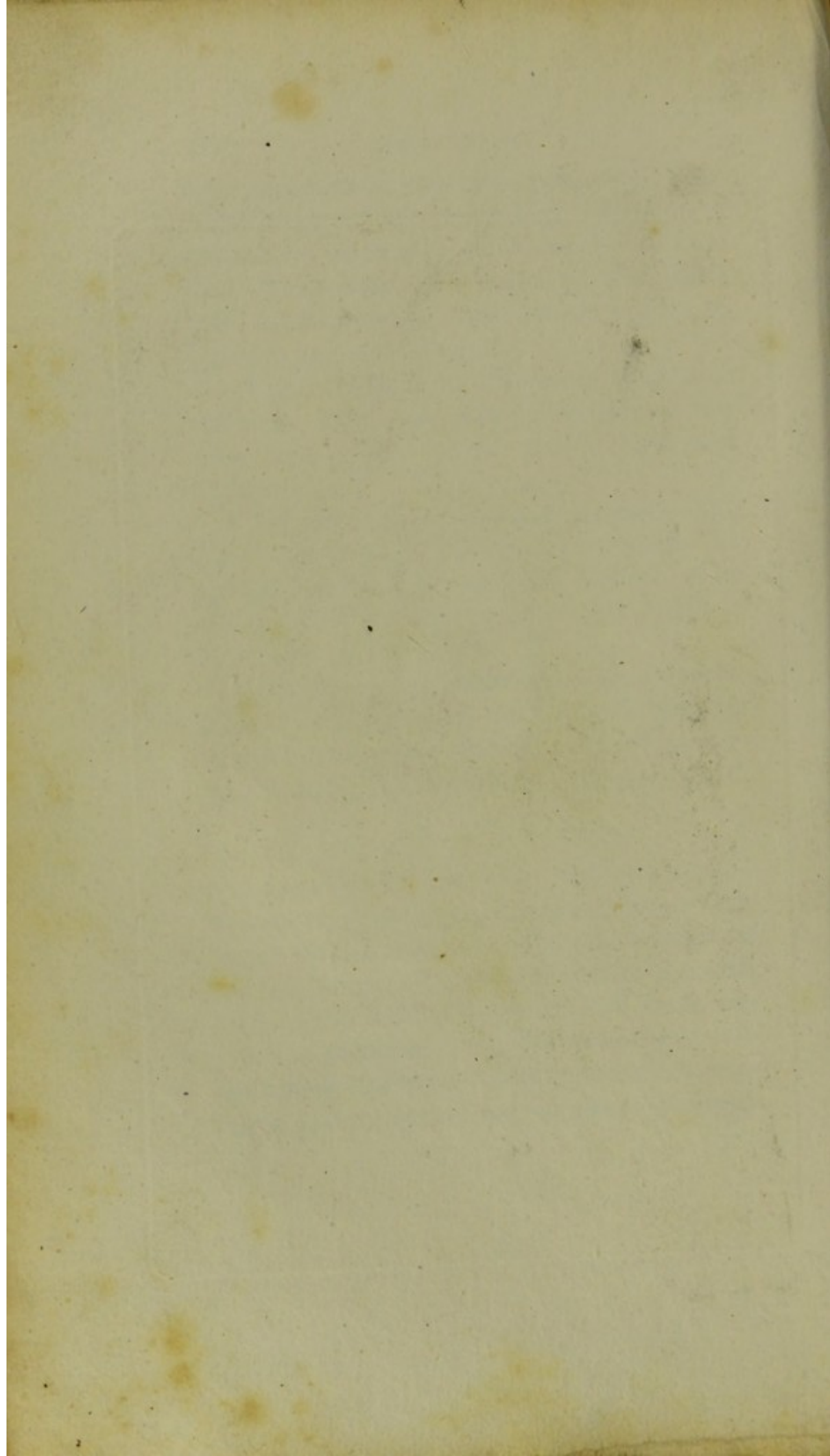
SANGUINE-choleric eye and eyebrow.—Penetrating, courageous, ardour, rather than jovial thoughtlessness: yet not courage of the first or second, but of the third or fourth rank. The left eyebrow is still more expressive than the eye. The deepening delineated by the arched line between the eyebrow and upper eyelid is also significant.

CVI.

Vol. III. p. 300.



Peter Schenk



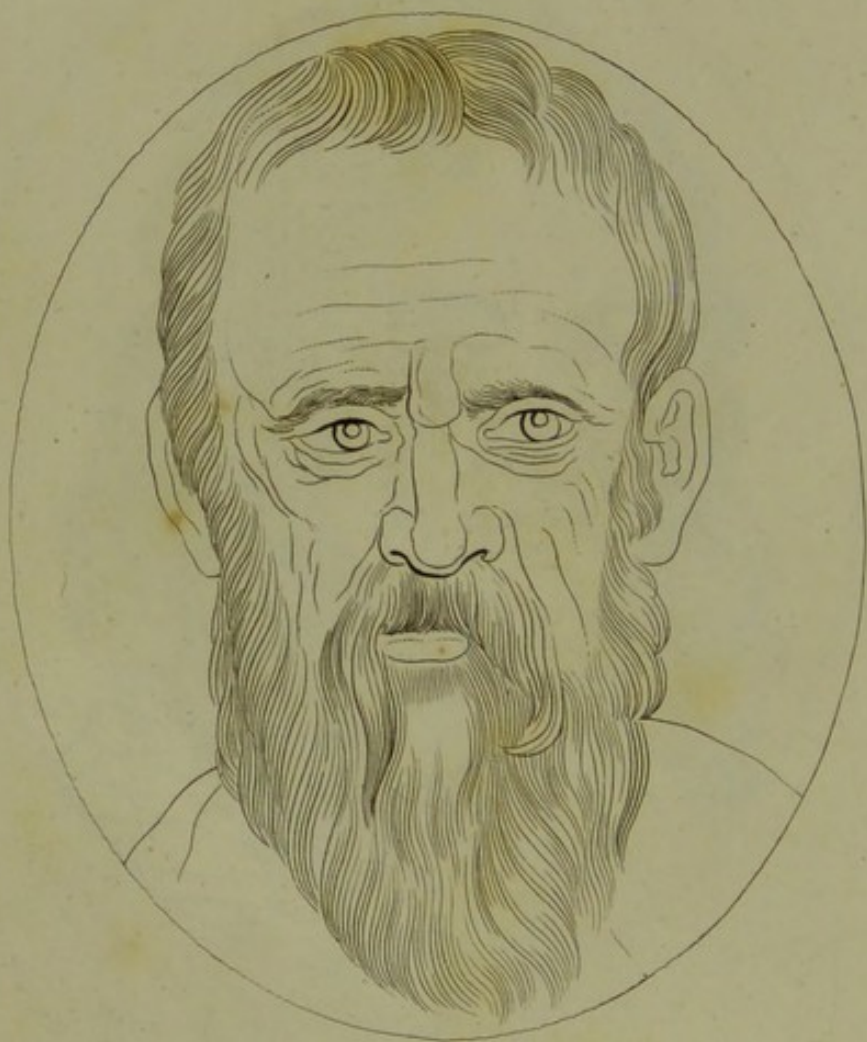


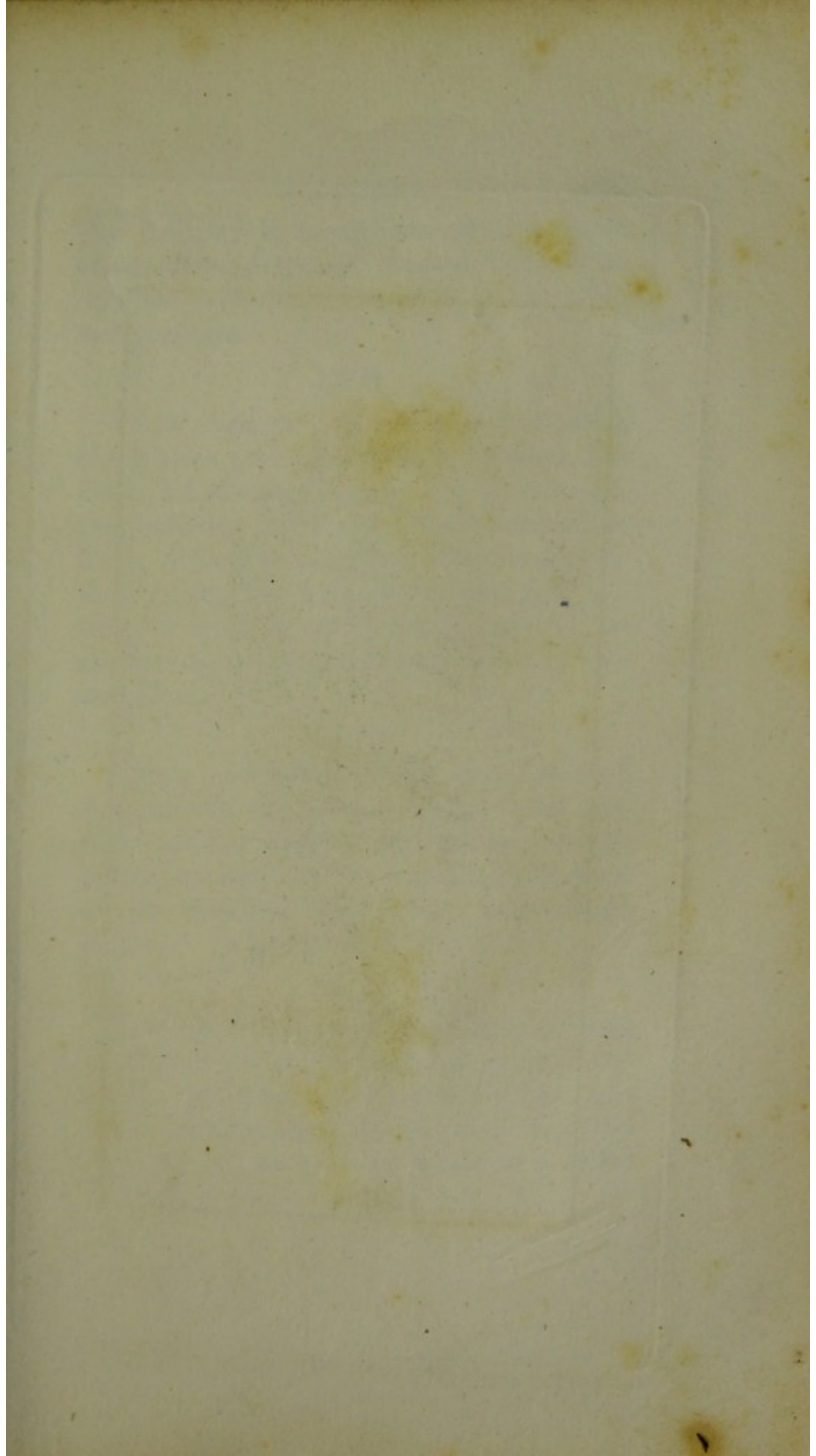
CIX.



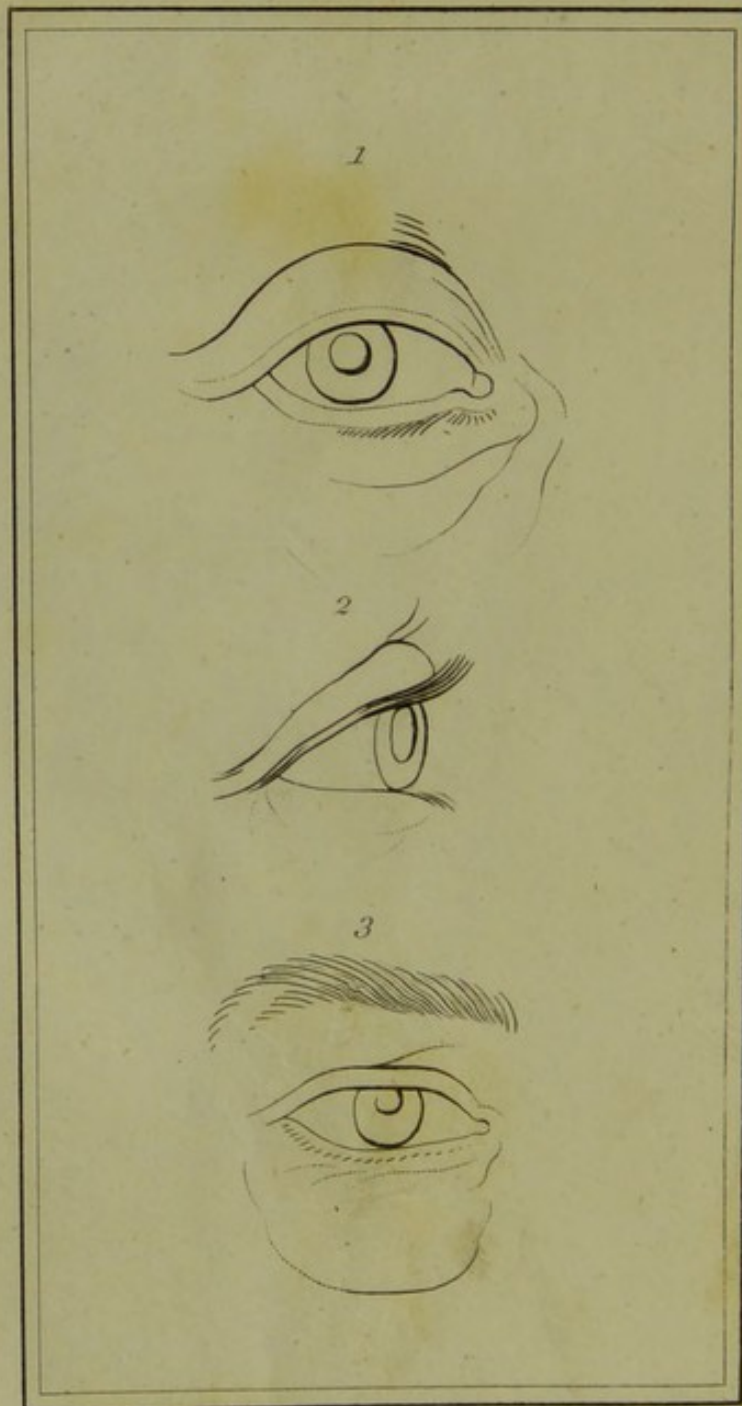


CVIII.





CVII.



The forehead is somewhat open; the nose above mediocrity; the mouth inclined to cheerful good sense; the whole rather noble and generous.

CVII.

VERY characteristic eyes of investigating observation; not governed by opinion, but easily led to suspicion; formed for unremitting industry, and the severest punctuality; loving order, tranquillity, exactitude; almost hating the bold eccentricities of genius, or what is not perfectly correct; yet are they not destitute of fancy or wit in conversation.

CVIII.

EYES, eyebrows, and add, also, forehead, nose, mouth, and hair, strong, powerful, pertinacious, immovable, penetrating, precise, active; courageous in completing; inimical to all timidity, irresolution, and uncertainty.

CIX.

THE eye of an artist more limited than the former—wholly choleric-sanguine-phlegmatic. No work either entirely void of merit, or sublime, can be the product of this eye. It will be alive for whatever is called

the industry of art, averse to every thing incorrect, and incapable of whatever requires genius.

CX.

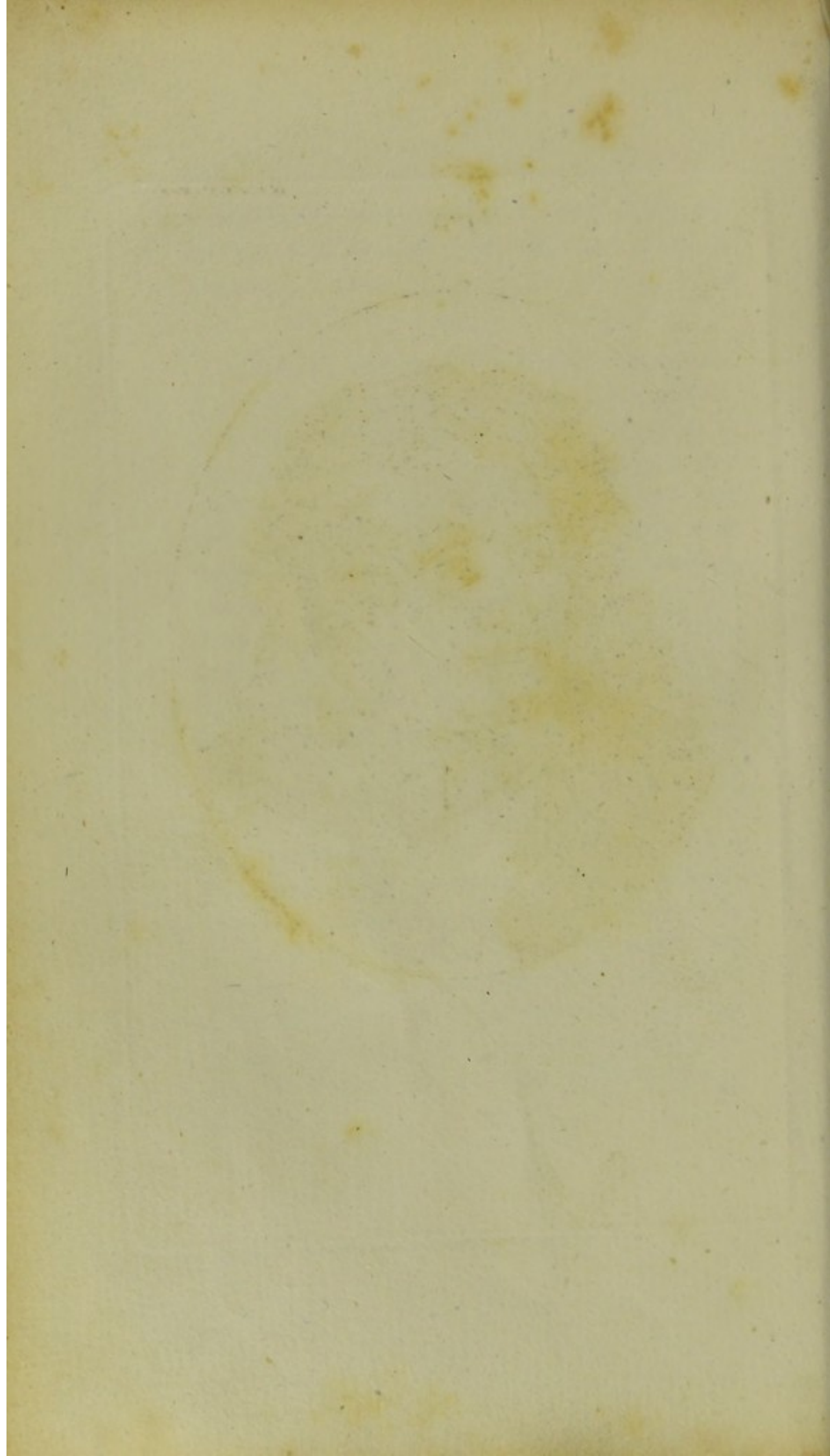
A SMALL eye under a highly capacious forehead, but which can neither accurately develope, nor poetically colour. Such eyes commonly give a monkey appearance, are crafty, and penetrating, but have not the look of greatness. They love œconomy, and detest no vice more than that of extravagance. Countenances like this neither attract nor repel. We are pleased with their occasional company. They, usually, are religiously inclined, discern with some perspicacity, but are deficient in mind and enthusiasm.

CXI.

A SKELETON of the countenance of La Fontaine, through which, if I may so say, amorous pleasure is infused by the eyes. It is truly anacreontic. The eyes revel and delight in the pleasures of sense: they produce such noses of luxuriant wit: fluttering around the forms of beauty, they are wrapped in visions of volatile refined enjoyment.

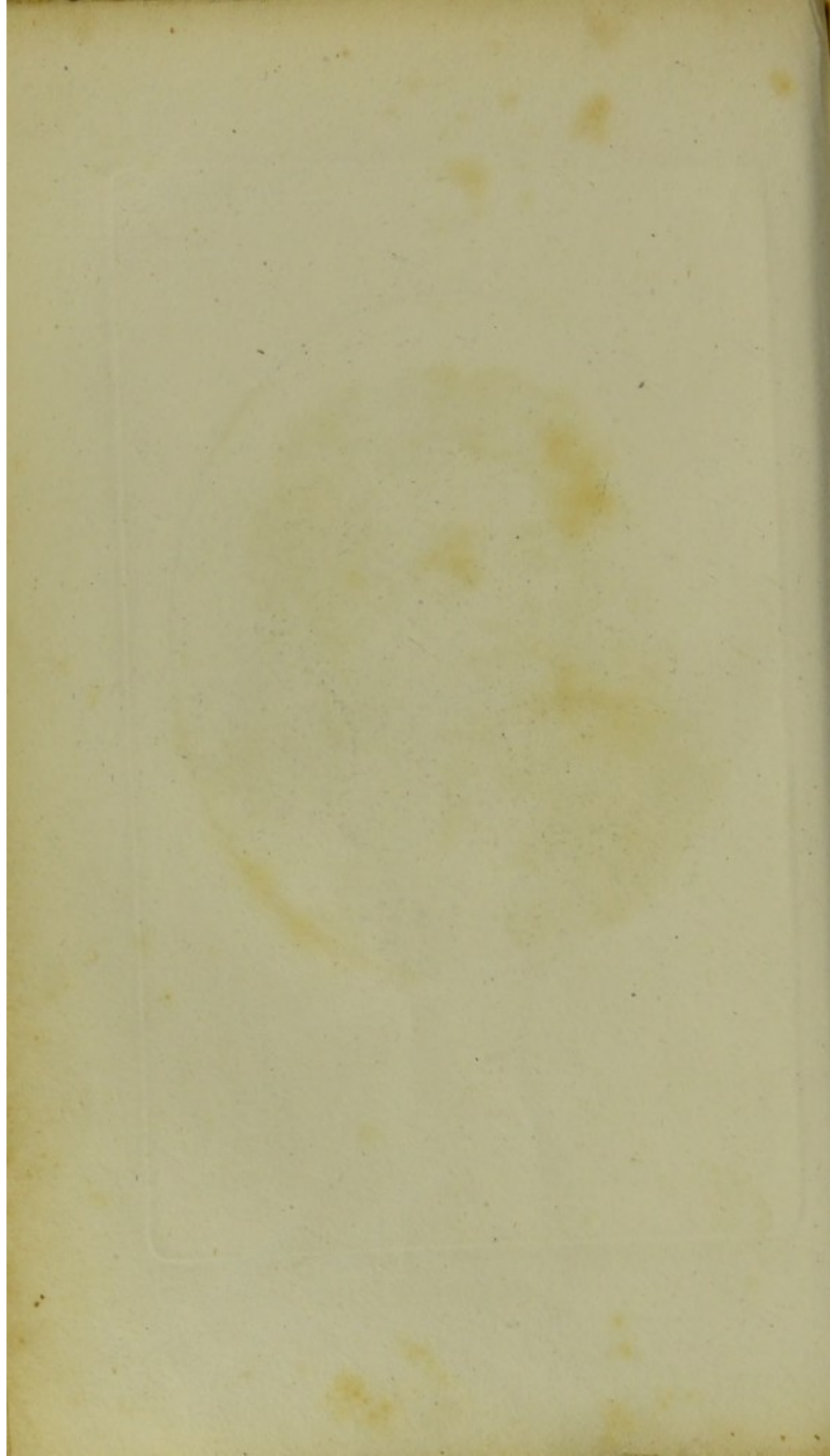
CX.

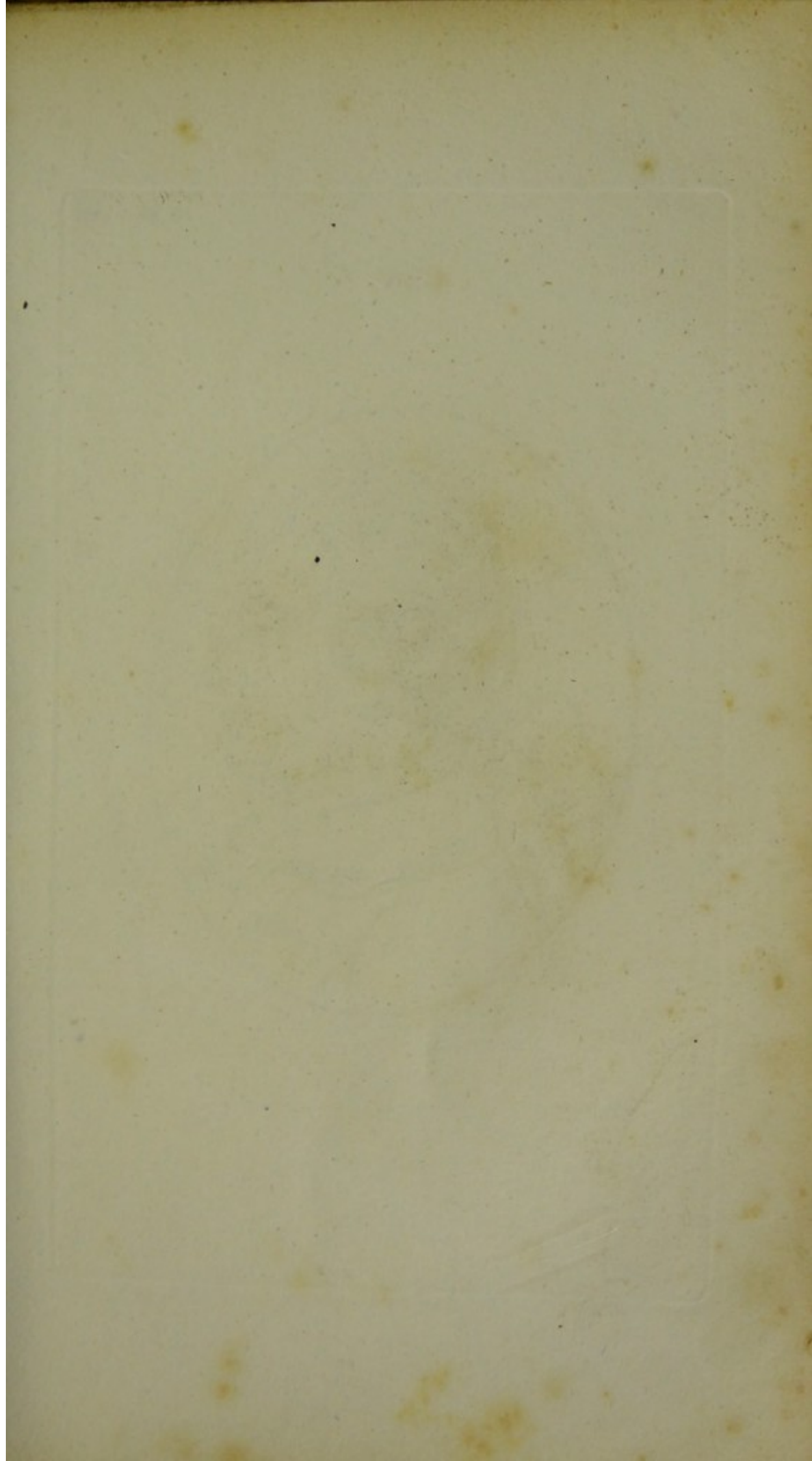




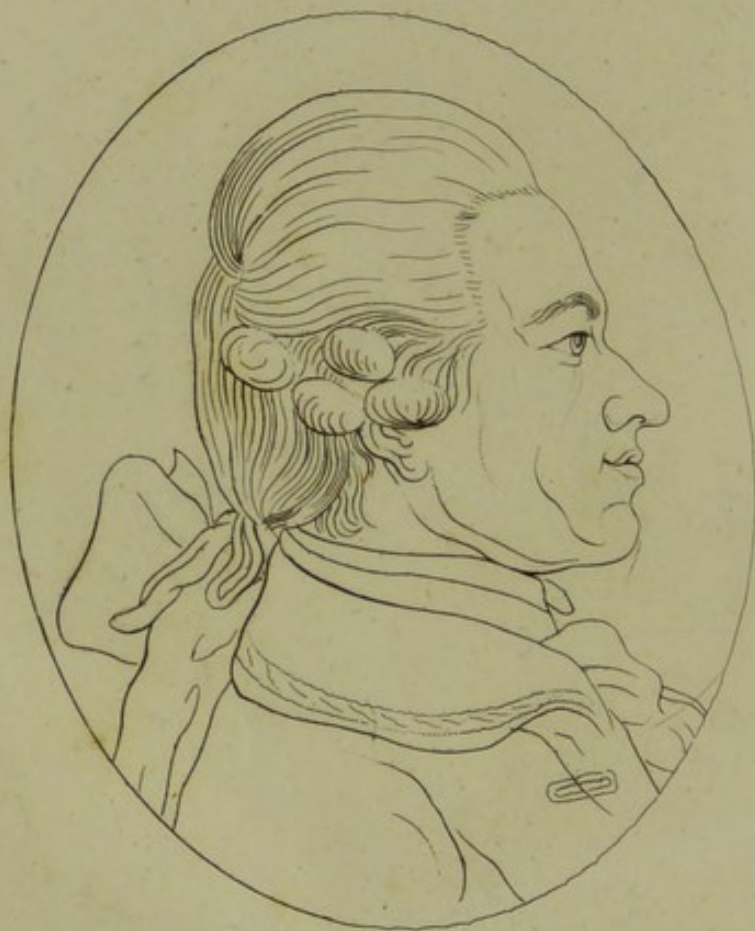
CXI.







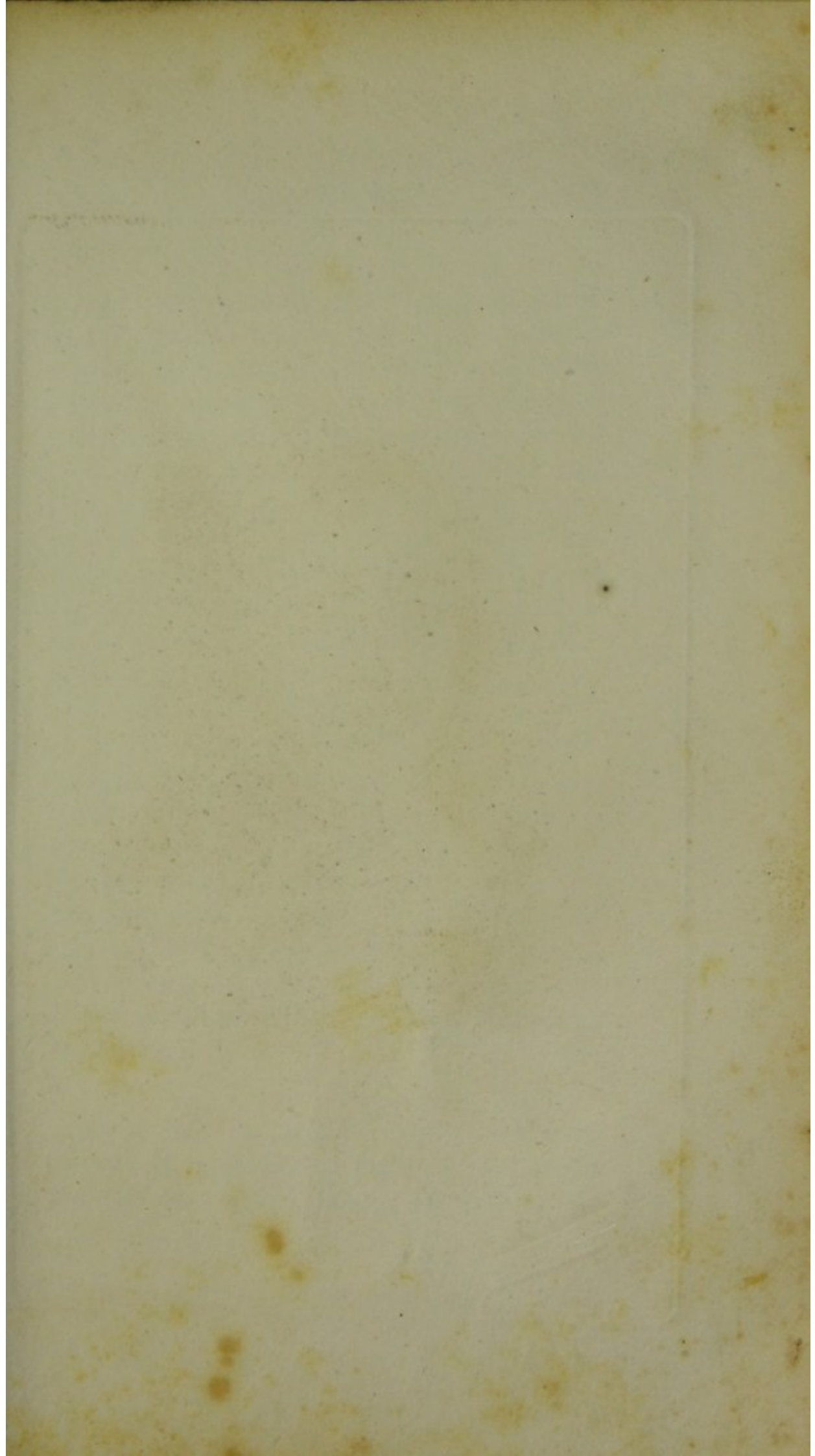
CXIV.





CXIII.





CXII.



CXII.

I FORGET the name of the original, know not the least of his character, nor, to say the truth, can I, from experience, speak with sufficient accuracy on these extraordinary eyes; yet will I venture to affirm, from my own physiognomical sensation, this can be no common person, no man of mediocrity; nor can he be cheerful, jovial, or volatile. Deeply circumspect, prudent, and easily led to be anxious; earnest in enquiry, religiously conscientious, such must he entirely be.

CXIII.

THE true eye of the artist, which nothing escapes; loves truth, precision, boldness, and power; but cannot elevate itself to the great; and with difficulty to pure taste and perfect elegance. The eyes alone denote the power and the will; the mouth may ridicule, defy, contemn. The nose, like the eye, abounds in good sense and precision.—Firm productive character is evidenced throughout.

CXIV.

THE profile of one of our greatest, most inventive, inexhaustible artists, whom, in the path he has chosen, no age, no nation, can

equal. I never yet have had the pleasure to see the original, and will freely, also, confess that, had this and the following resemblance of him been laid before me, without the name, I should not here have expected such inexhaustible and incomparable genius. I am convinced that the countenance of genius cannot be transferred to copper, even though the hand of genius itself be employed in the performance. Chodowiecki, the author of numberless drawings and engravings which are unique in their kind, must have something spiritual, something superior in his countenance, which no pencil, no tool, can imitate. Yet does this profile, indifferent as it is, certainly denote, in the eye, in the eyebrow, especially when combined with the mouth, an artist predestined by nature to observe, and rapidly to seize, innumerable characteristic forms, attitudes and traits. The forehead, nose, and chin, do not promise so much as the eye; yet they do not contradict the eye; though, probably, that is to say in this outline, they appear to limit the penetrating glance of the artist.

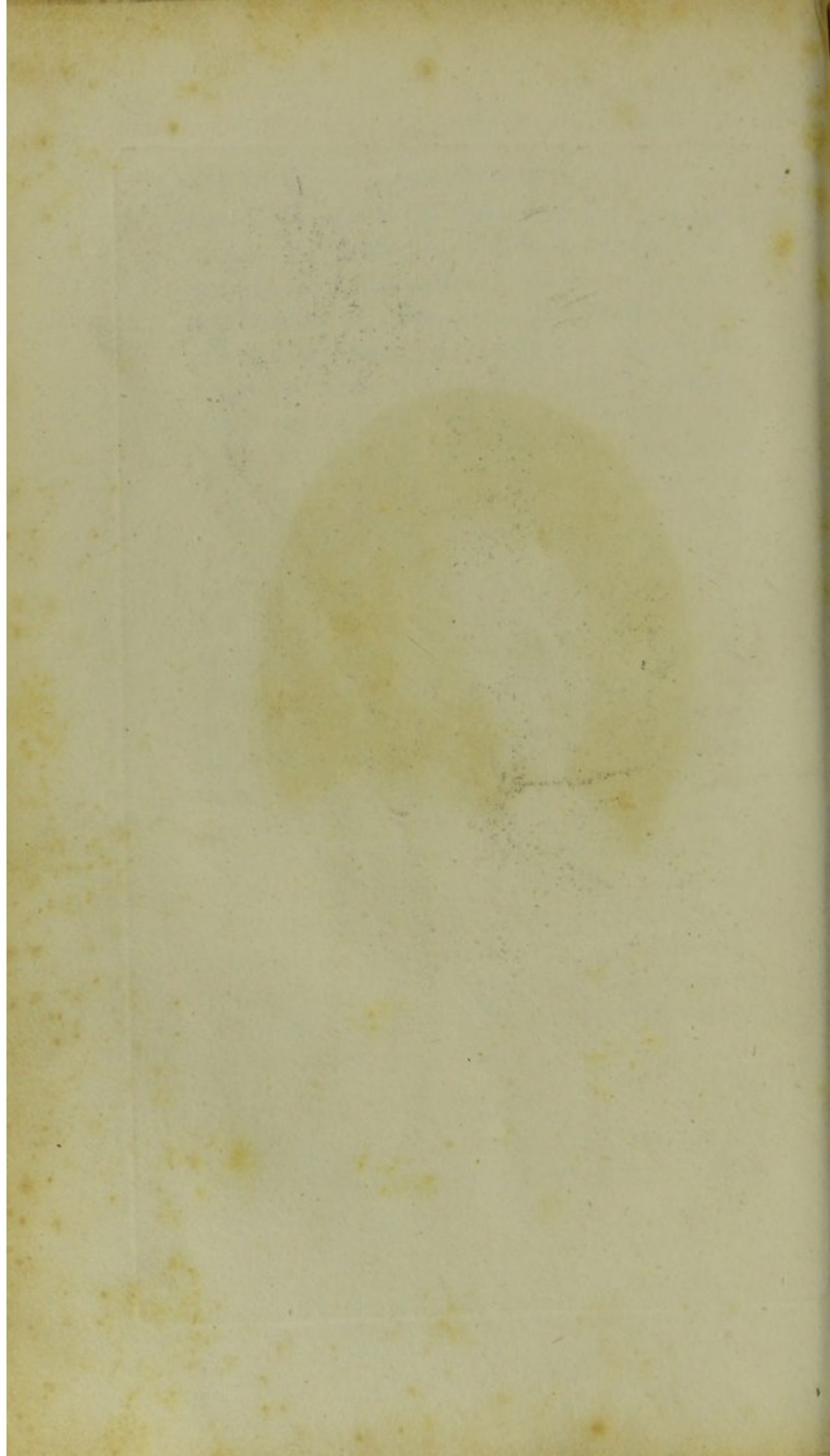
CXV.

ANOTHER of the same, which, though not enough, speaks more than the former. How

CXV.

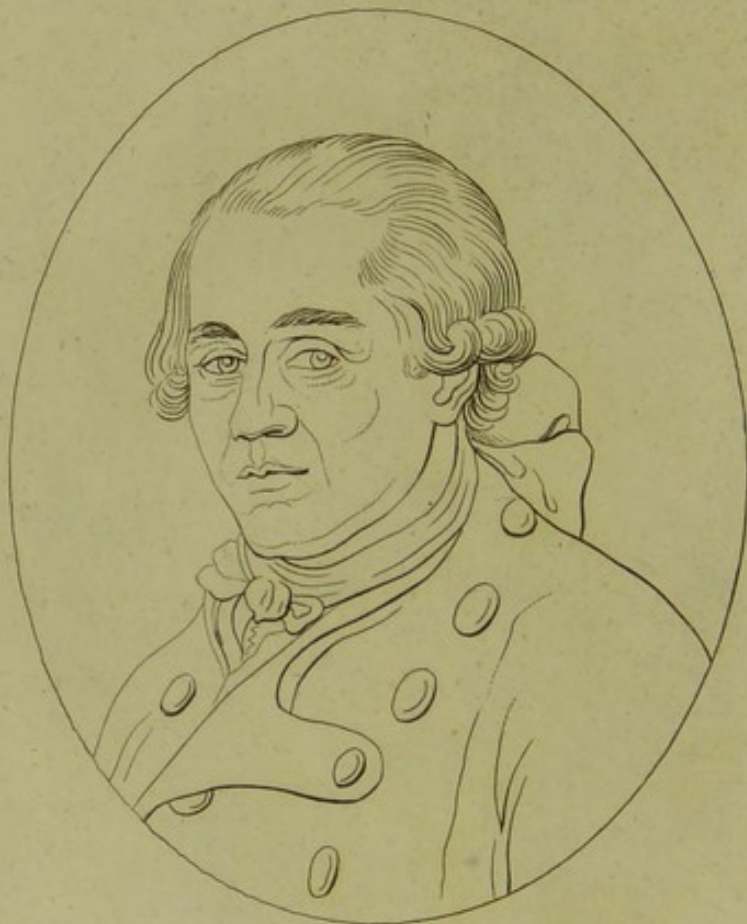


Heath sculp.





CXVI.



reflective is the look of this investigating eye, how expressive of patient industry ! The little which we see of the eyebrow decides in favour of the genius of the artist. The mouth and chin seem to me most to harmonize with the eye, and most to characterise the man formed to observe and to imagine.

CXVI.

ON a first view, without hesitation, I pronounce this to be the eye of genius, when accompanied by this eyebrow, forehead, and mouth. It sees what is not visible to one in ten thousand ; that which is most unremarked, yet most worthy of remark : it is what I call the glance of genius. The forehead and nose, indeed, are not excellently characteristic. The mouth is superior to the forehead as they are here drawn ; is full of fancy, wit, and impetuous diction. The chin I find very conformable to the eye.

CXVII*.

BE not offended or misled by this rather misdrawn mouth, or the too feeble nose, so as to overlook that greatness of character

* The word Wreen is engraved on the original plate, which seems to be meant for Sir Christopher Wren. T.

visible in this countenance; particularly in the eye; that is too evidently English, too visibly genius of the first magnitude, to be mistaken. This eye includes a century, and the concentrated powers of the human race. It observes more than ten thousand of the observant, produces more than ten thousand of the productive. Calm and great, full of the tranquil consciousness of comprehensive wisdom and accurate powers of performance, it presents its works to succeeding centuries, and disdains to notice the contemner.

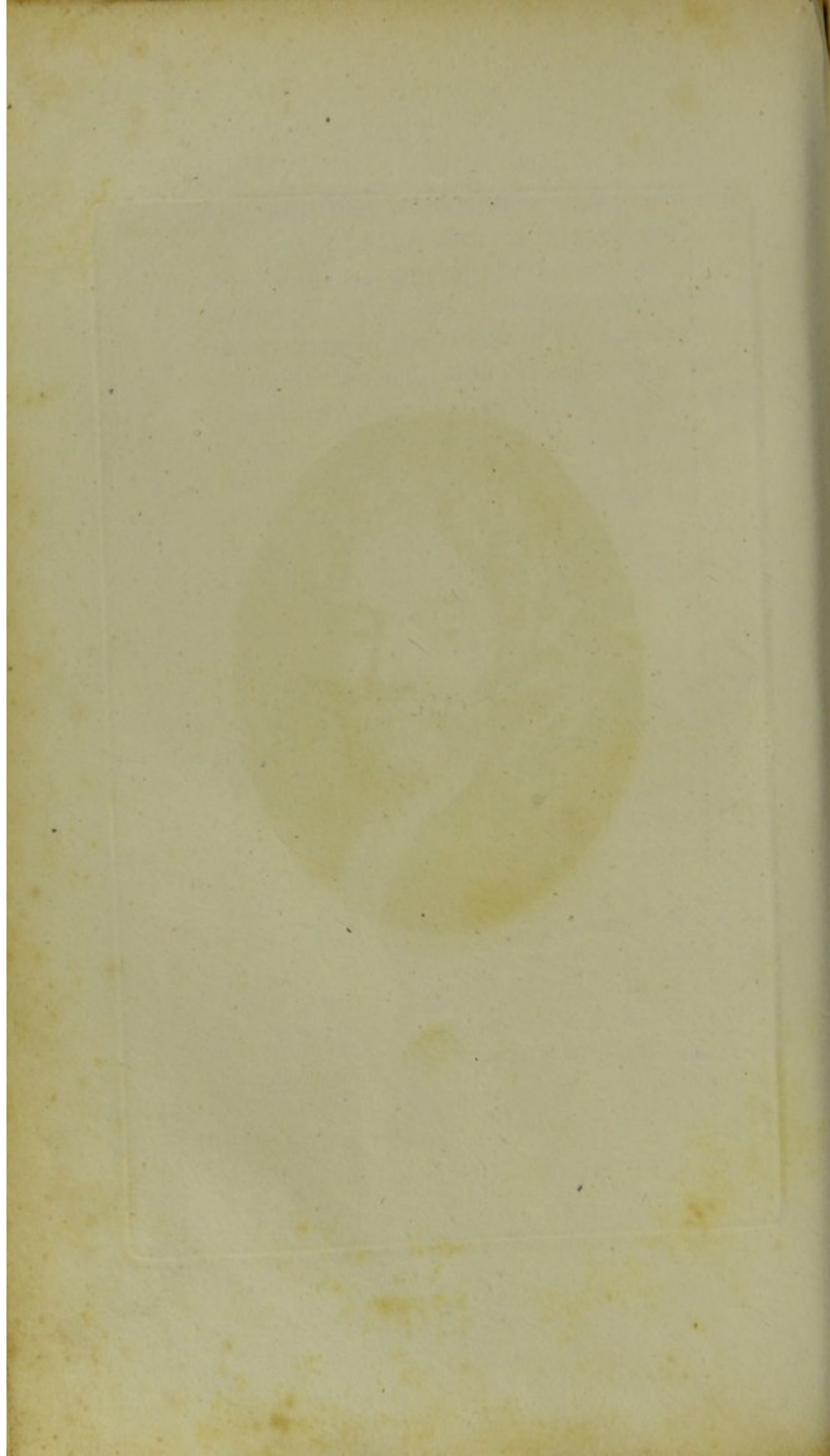
CXVIII.

THE same countenance more weakly drawn. The intent was to soften, the effect has been to enfeeble. The forehead is much less significant, much more confined, than the former. The more openly depicted eye has lost much of its genius, yet was it impossible entirely to efface the character of the great man. I particularly request attention to the bending of the nose downward, and the corresponding wrinkles. It is equally extraordinary and certain that indescribably much of the expression depends on these wrinkles. The corner of the mouth, on the right side, is the reverse of being mas-

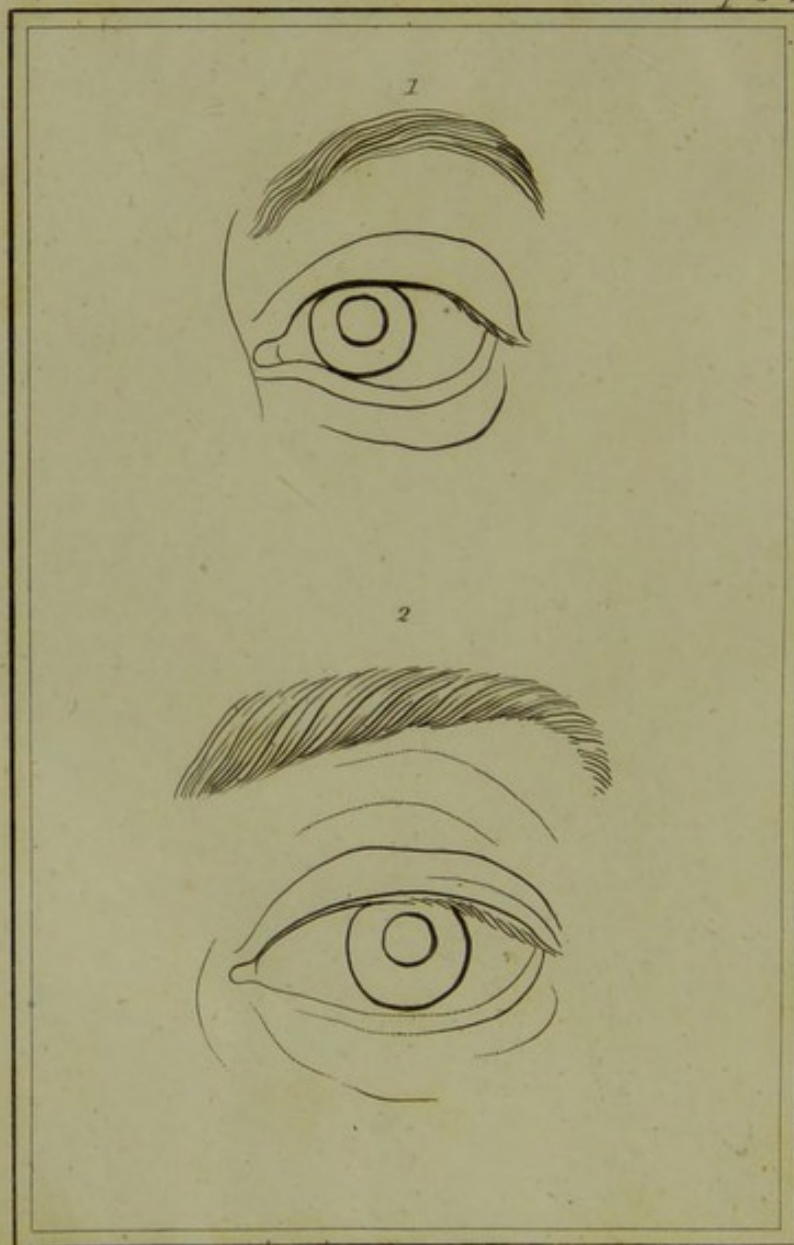
CXVIII.



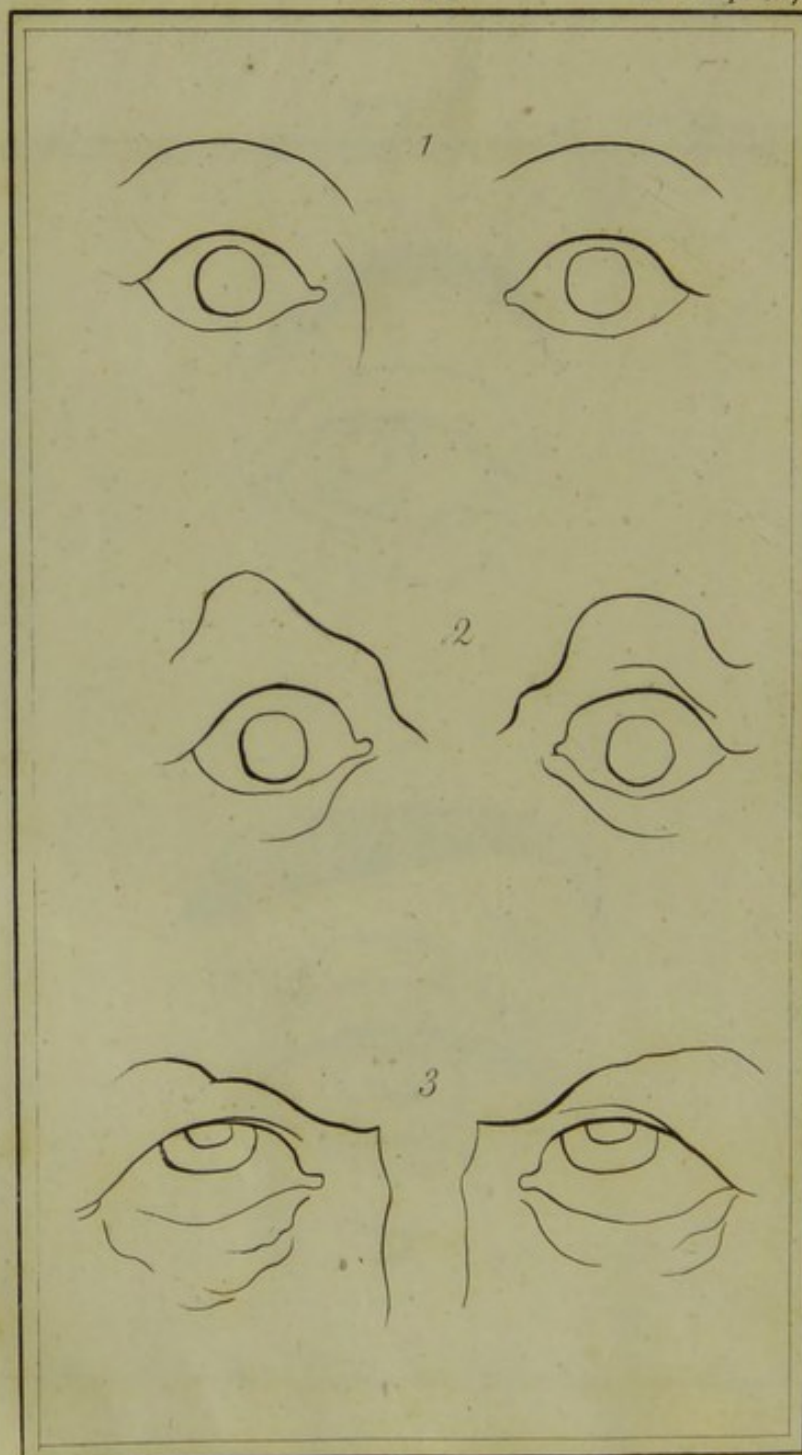
Heath Sculp.



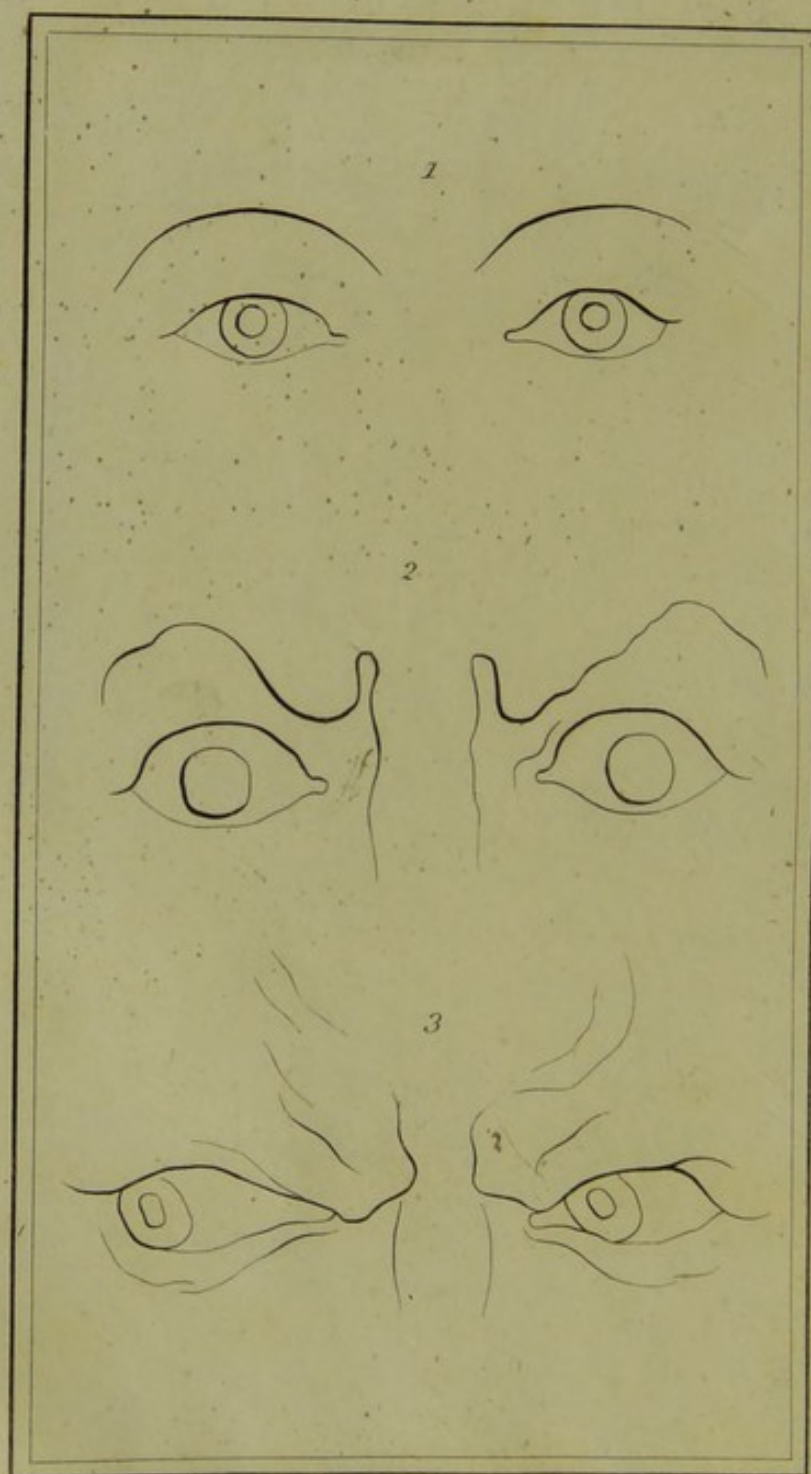












terly drawn; yet mind is so apparent, in spite of defect, that the original could not but be canonized by the physiognomist.

CXIX.

OUTLINES OF EYES AFTER LE BRUN.

1 INSIPID, vacant, unnatural. The upper line may either belong to the eyelid or eyebrow.

2 Terror and wrath, devoid of power. The arching of the eyebrow and the breadth of this bony nose are alike impossible where the corner or angle of the eye is so obtuse.

3 Terror, abhorrence, and rage; but ^{the} general, not determined, not accurate.

CXX.

1 EYES which never can attain the power of thought. The first outline of ignorant astonishment. Eyes which nothing take and nothing give.

2 Convulsive rage: the affectation of power without the reality.

3 Stupid devotion mixed with pain.

CXXI.

1 THE eye of the choleric temperament, full of courage and active resolution.

2 Less courageous, but wiser; less firm, but more considerate. The angle of the eye

is too short for an eye so long; the under bending of the upper eyelid not suitable to, not in congruity with the eyebrow.

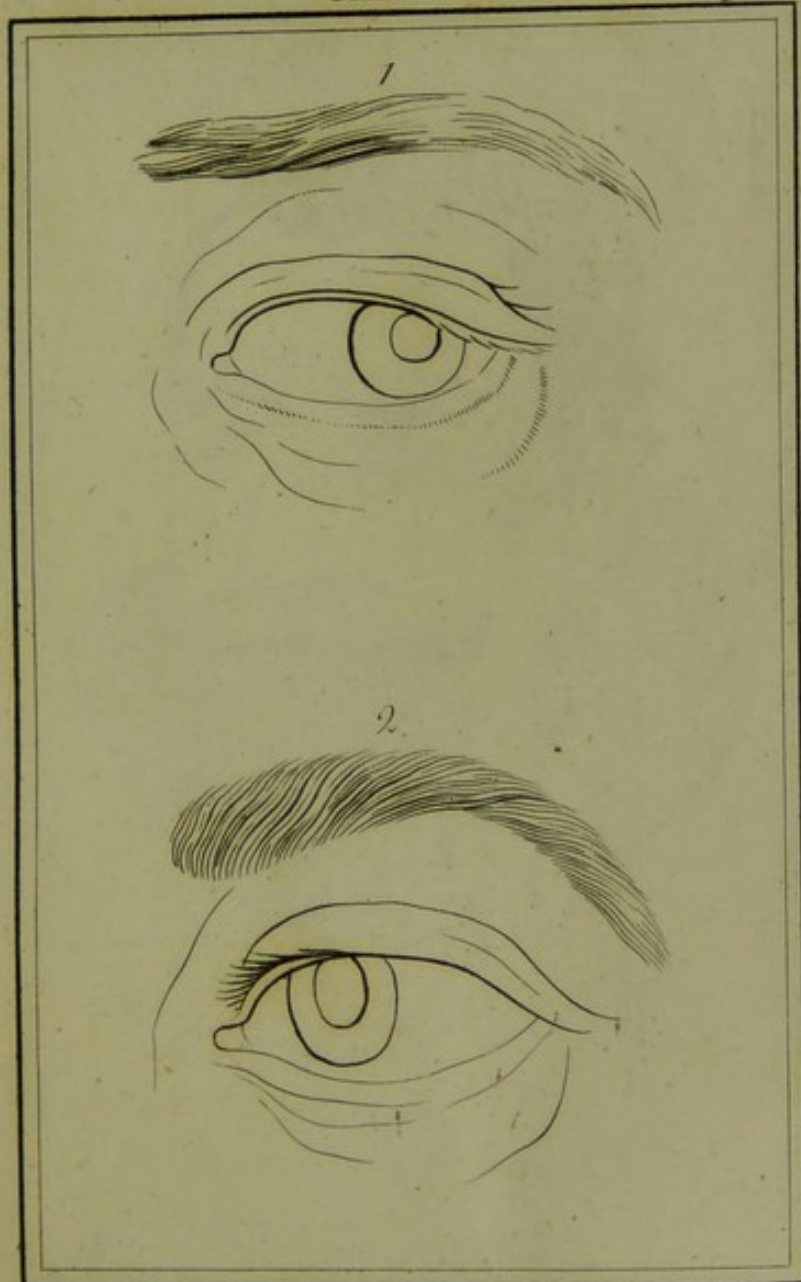
CXXII.

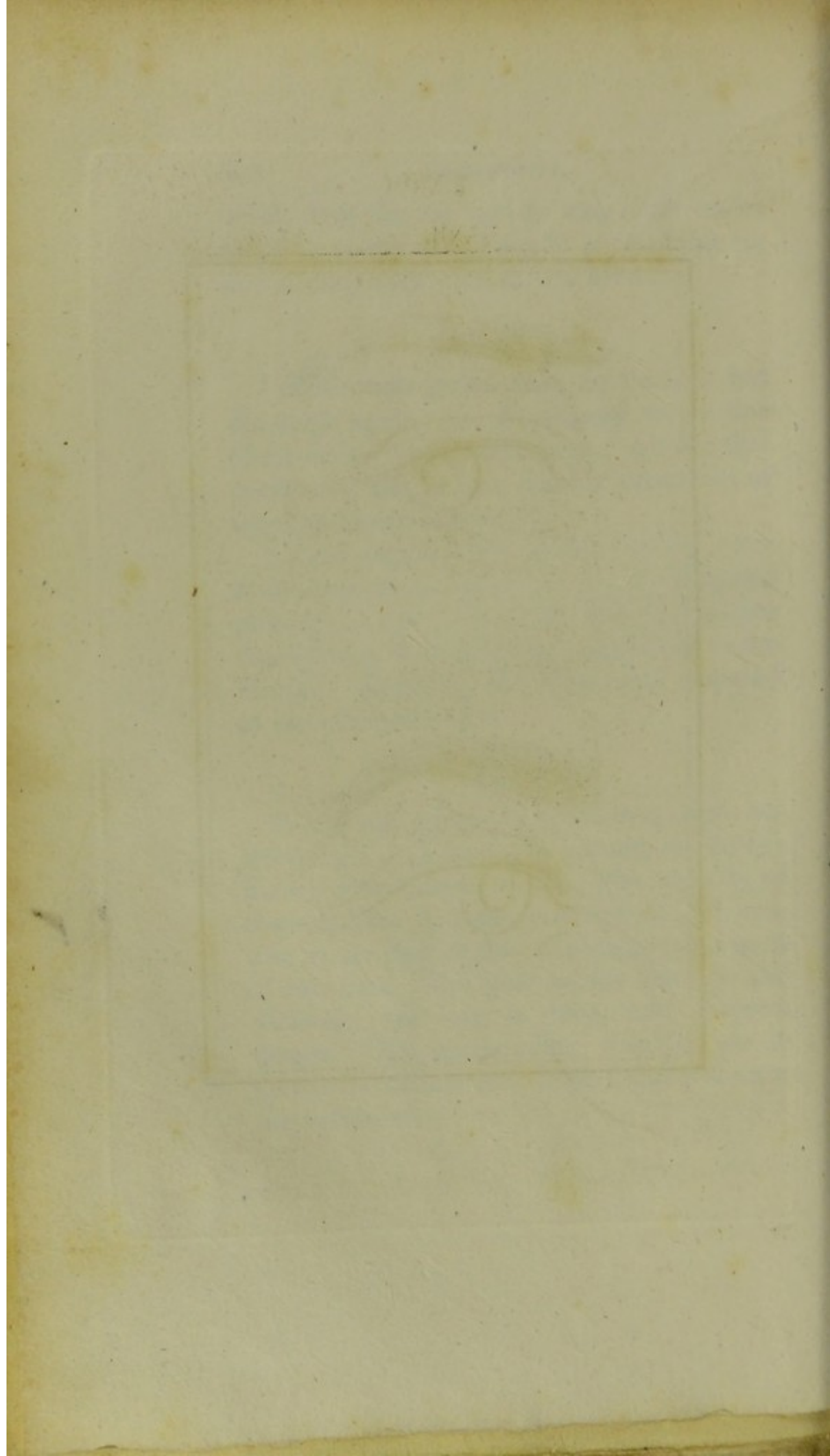
1 With more genius than the former; but the angle again too obtuse, and the outline of the under eyelid inaccurate. An eye that penetrates the heart; entirely observant of men, and born heroic.

2 Less genius. The under outline, once more, inaccurate, unmeaning. A sanguine-phlegmatic eye; somewhat languid; rather considering the whole than attending to the minute; despising the little, and disposed to the comprehensive.

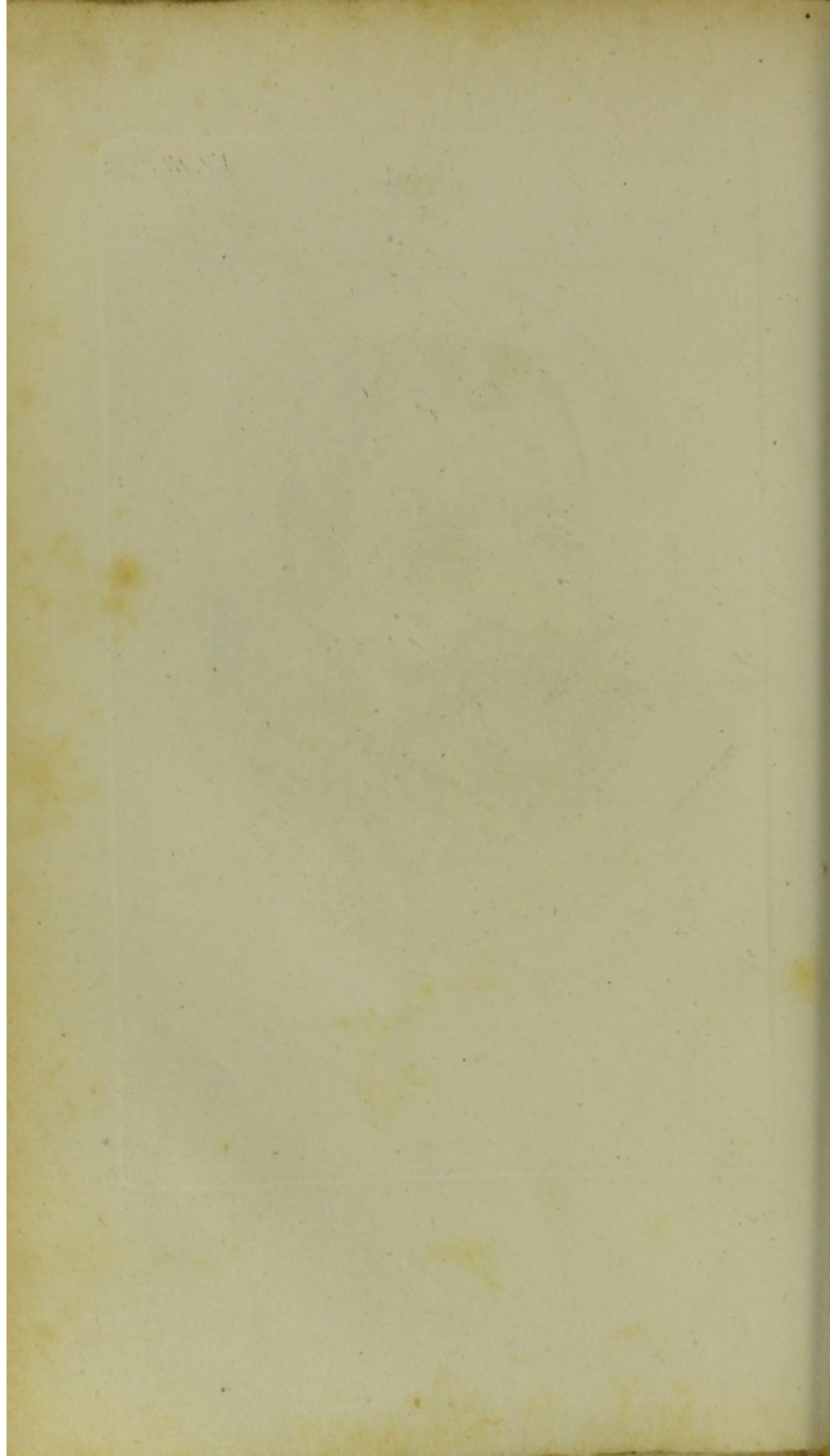
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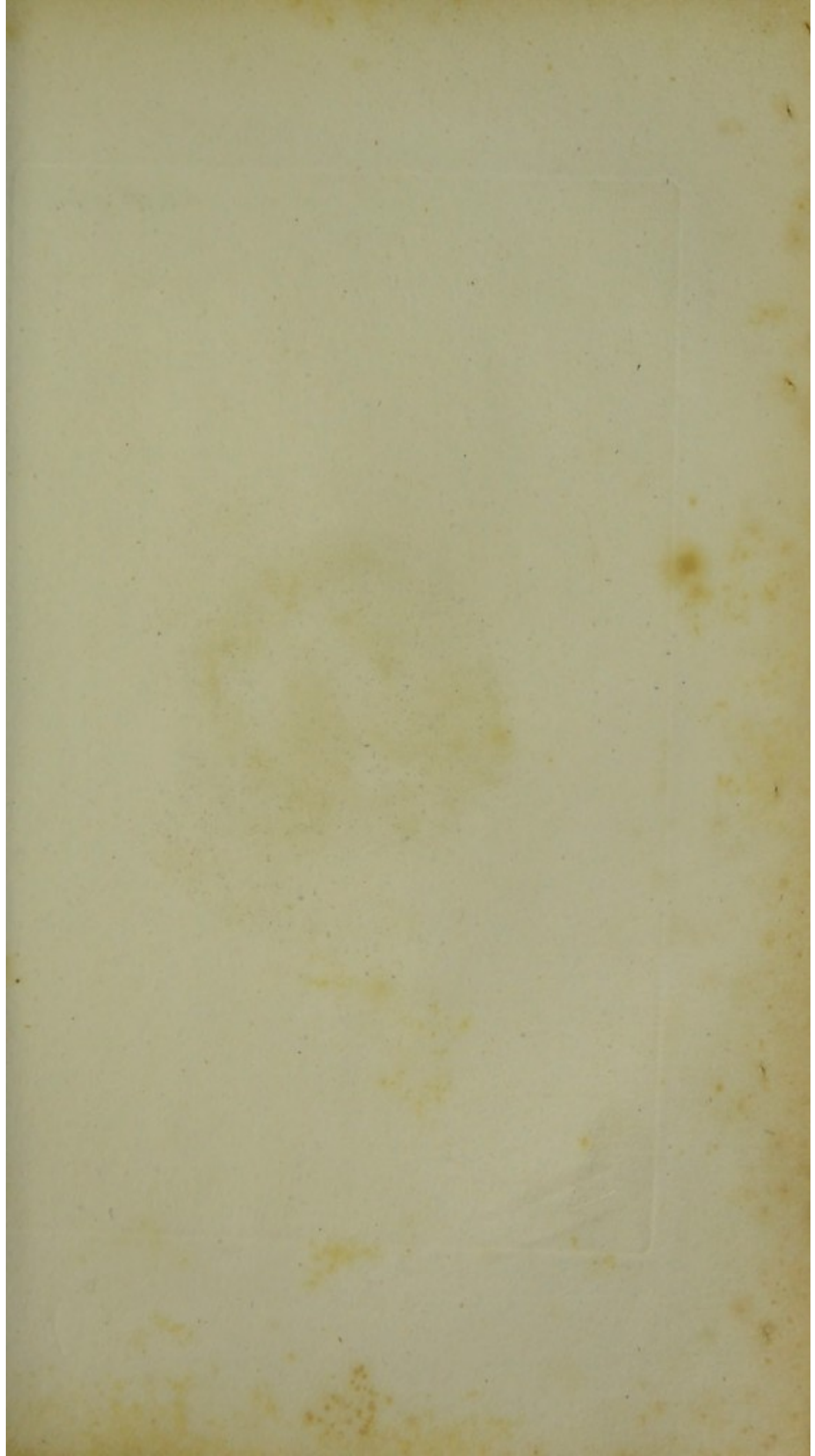
EYES and eyebrows of discreet, firm, active choler. A man who cannot be tardy; hating irresolution; uniting the sagacity of the elephant and the courage of the lion. The under part of the countenance has most of the lion. The nose unites courage and wisdom: the eye is deep, and inspects deeply. The surrounding wrinkles are in favour of wisdom and worth; and still more the eyebrows.





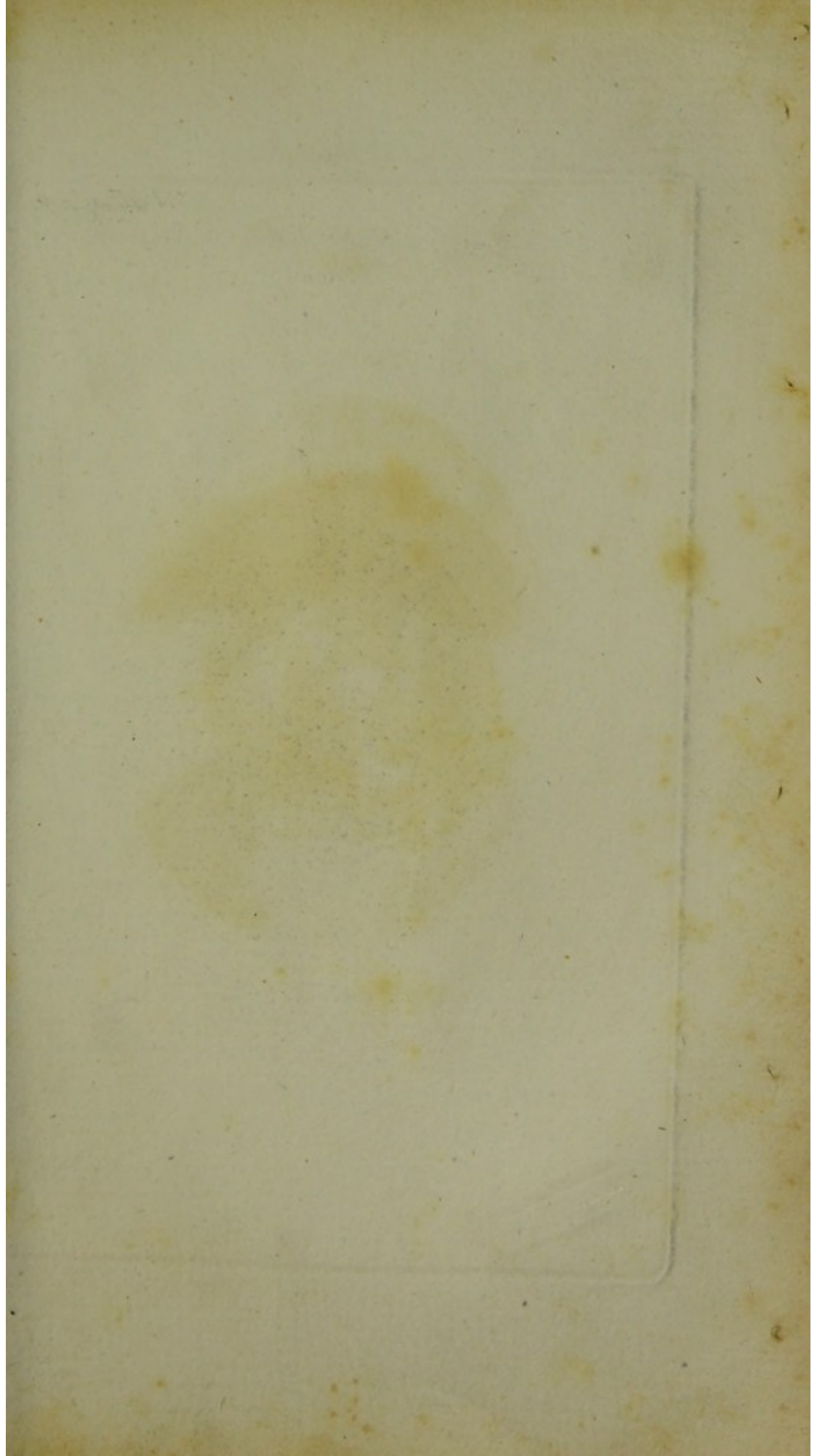








Paul. Sculp.



CXXIV.



Death. sculp.

ADDITIONS ON THE NOSE, MOUTH, AND
CHIN.

CXXIV.

ALL turned up or snub noses do not denote folly, but when they are turned up in this degree, when the nostrils are so small, the upper part of the ear thus shortened, the corner of the mouth thus drawn down, the upper eyelid scarcely visible, and eyes thus small, together with a chin engrossing so considerable a part of the countenance, we may then, without injustice, conclude that, though of the benevolent kind, there is native dulness.

CXXV.

SUCH noses have pointed chins, and where the nose and chin are both pointed the lips are seldom large; but there are always marking traits from the nose to the mouth. How significant of cynical wit are such traits in the profile of Voltaire! The upper part of the nose is most witty, but this expression diminishes toward the point. The mouth is extremely full of wit and satirical fancy, with vanity, and the satisfaction of avarice.

CXXVI.

ELEGANT, thoughtful, comprehensive: one formed for the discovery of truth, either as politician, author, or experimental observer; that creates not, but delights in all which is, and especially in that which only can be, the offspring of fancy. Confusion will never be mistaken by him for genius. The forehead is not entirely accurate, but is weaker than in the original. Its general form is true, but some small significant shades are wanting. Exclusive of the loud declaration of the under part of the countenance, in favour of intelligence, taste, and capacity, the whole outline and character of the nose is especially and extremely decisive, in favour of all that has before been affirmed.

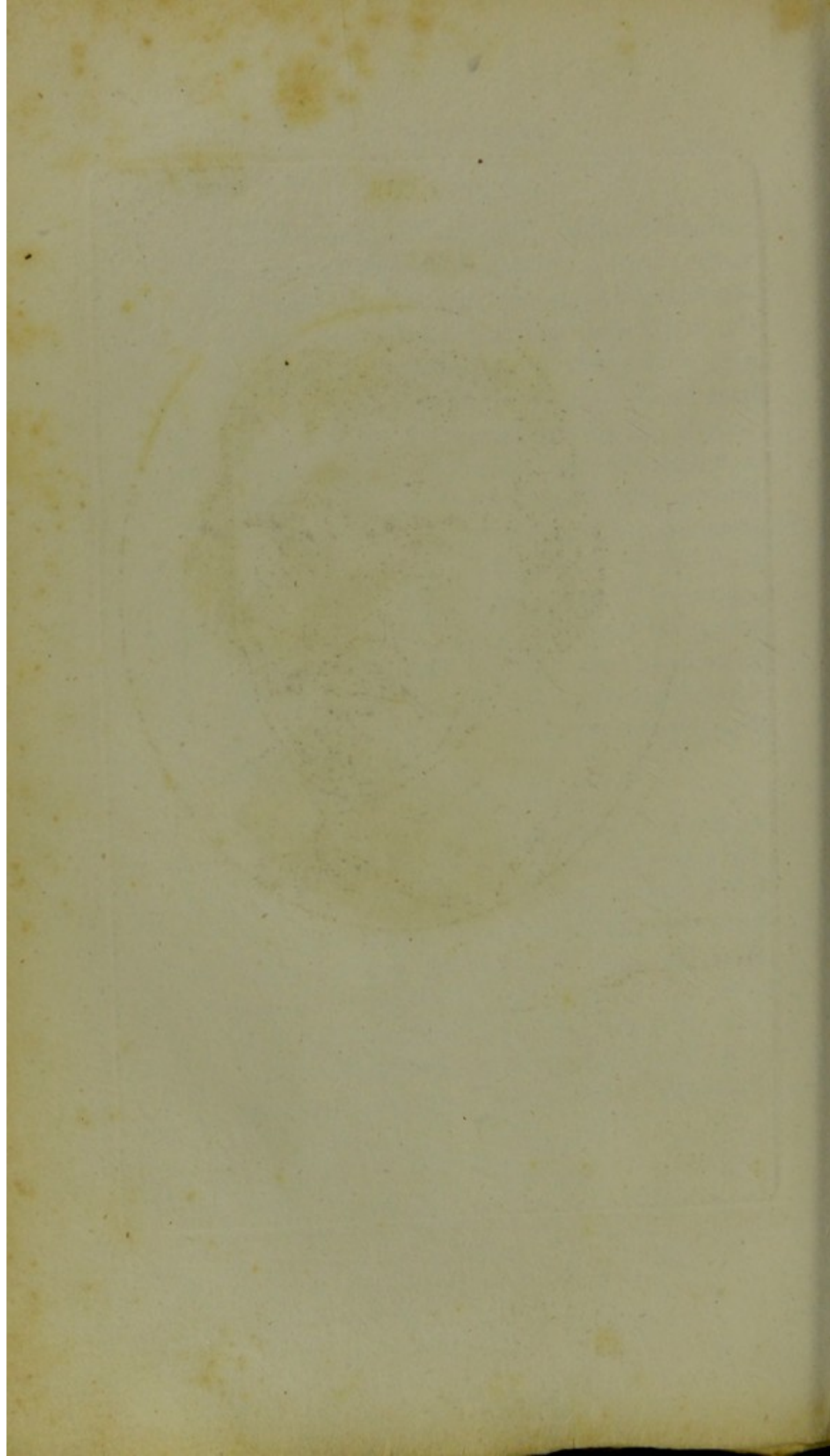
CXXVII.

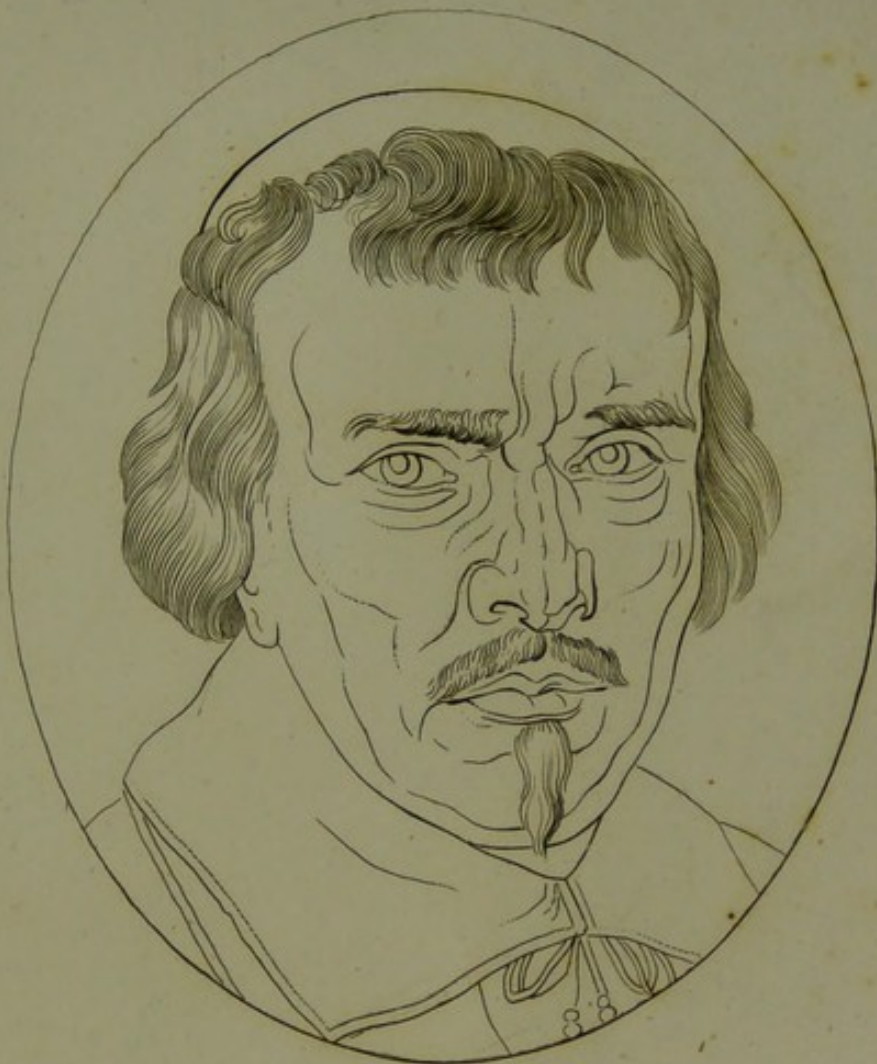
THIS countenance is equally characteristic in the eyebrows, nose, mouth, and whole form. The eyes are least so, probably because ill drawn. Such accurate, characteristic eyebrows should have more accurate, characteristic eyes. All, except the eyes, and those only not enough, speak the wise, firm, penetrating, politician. Much more compact, square, immovable, invincible,

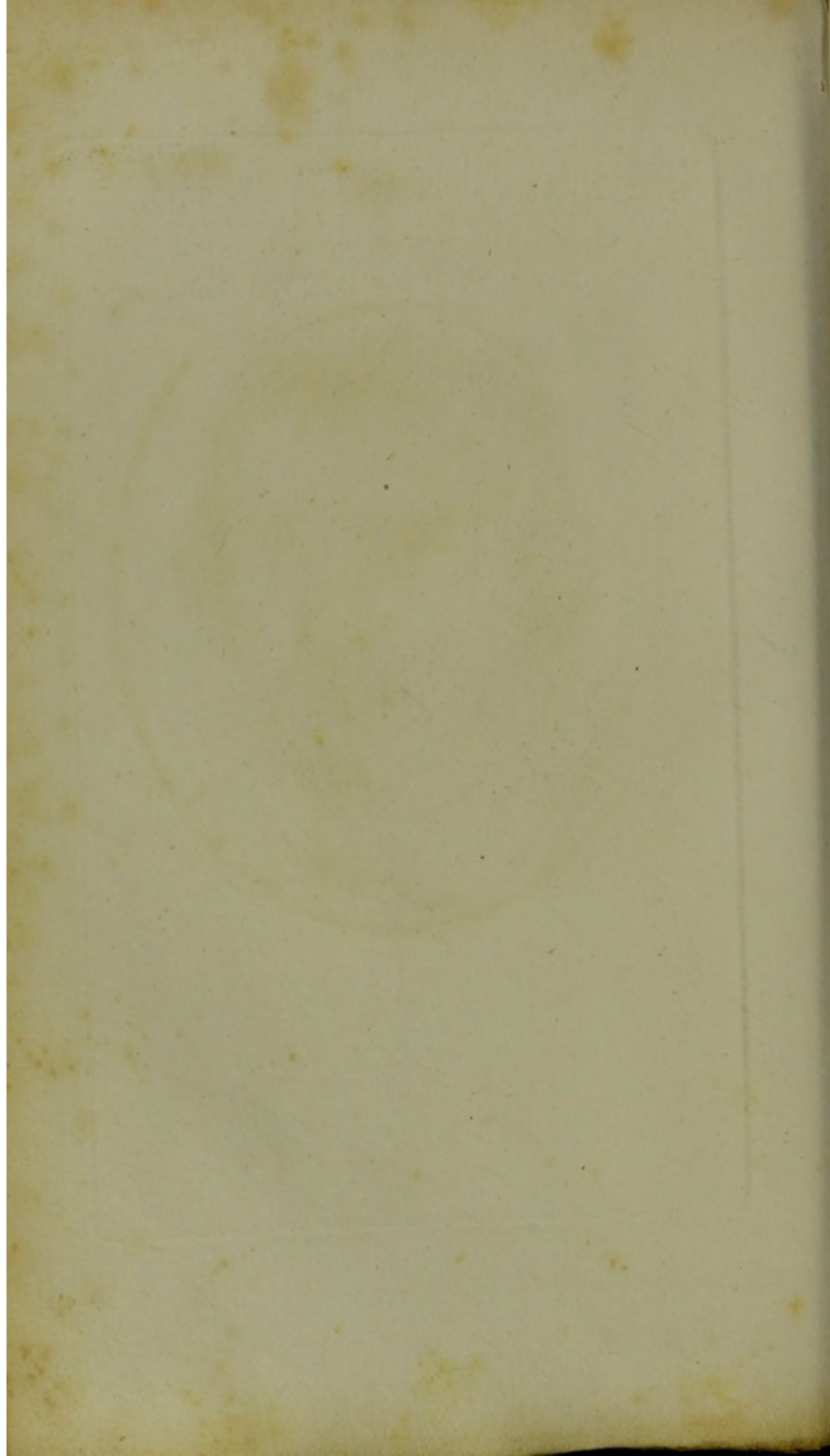
CXXVI

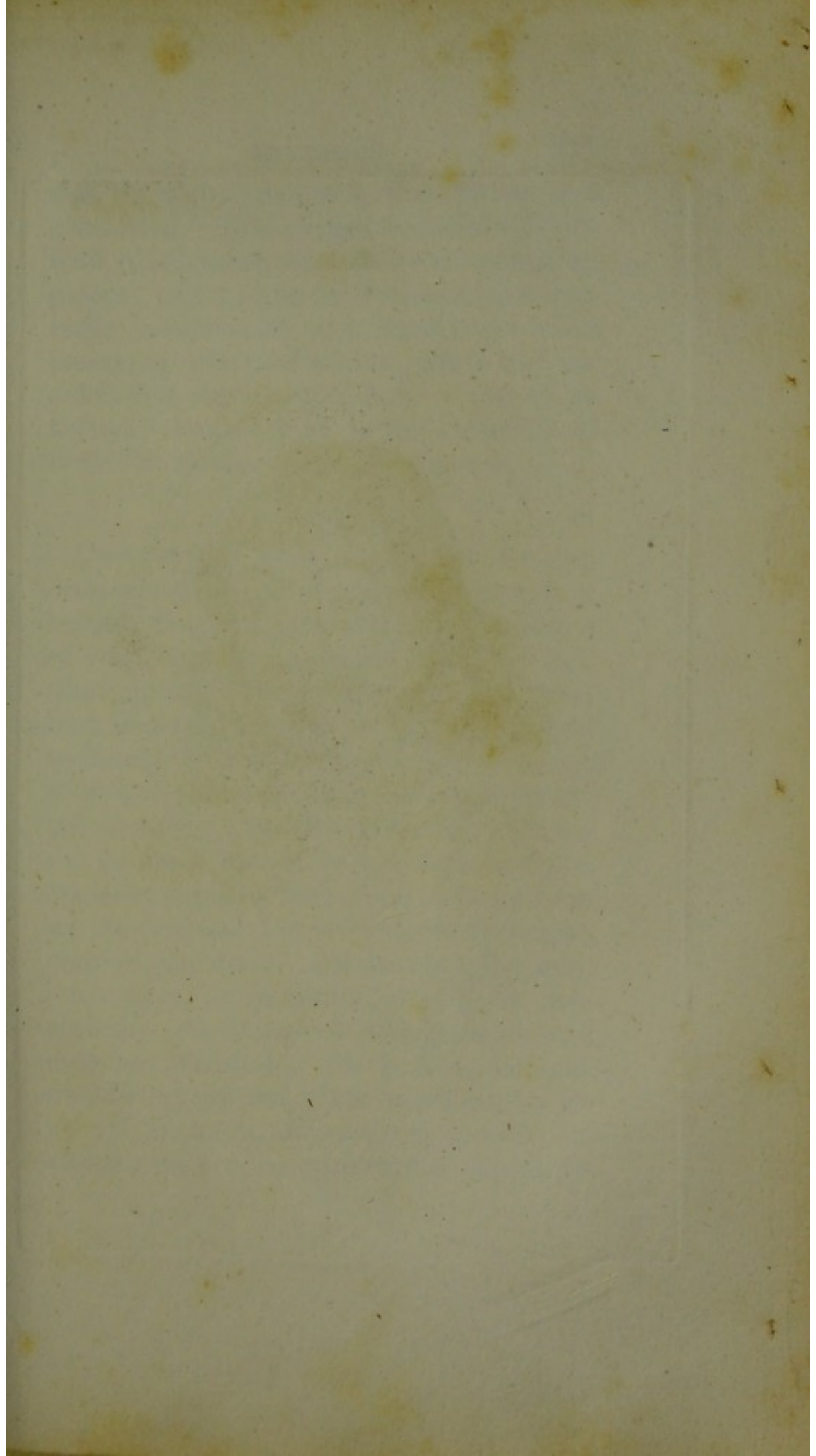


Heath Sculp









CXXVIII.



Descartes.

and, if I may so say, bony than that we last considered. This can less be called a great, than a perspicacious, attentive, examining person; one not to be deceived; that can easily comprehend, and rapidly combine; possessing practical wisdom, which the regular, but not sublime, form of the countenance shows. Such is the character of the whole forehead, nose, and mouth.

CXXVIII.

ONE of the most original, productive, comprehensive countenances I have ever beheld; though I grant it is but the skeleton of what it ought to be.—Yet what mind, what power, vigour, penetration! Never have I seen eyes with such broad eyelids, such curves, such openness, such environs; no nose so pregnant; no mouth so closed, or lips so waving; no chin so interrupted; never so much harmony; so much unity of boldness, capacity and mind. We do not see the forehead, but we imagine its height, position, and form. All betoken the most astonishing, inexhaustible, productive imagination; the stamp of daring genius and unshaken fortitude. All is firm, definite, undulating, gradual. The very hair, its degree of thickness, and mode of growth, are characteristic of easy invention; yet is the

countenance, as here represented, what may well be called wiry. What powerful activity, what a thousand tongued mind, must have animated the living original!

CXXIX.

A STONY countenance; a nose of plaster; no undulation, no gradation; a deception of greatness, without elasticity, of mildness, without love, and of uninteresting attention. Nature is never so like marble. Yet this countenance has something of the Raphael. The designer wished to produce the simple and the great, and, by endeavouring to avoid the minute and the wrinkly, he produced vacancy instead of simplicity: he attempted the powerful and effected an innate want of feeling. The whole impresses us with the image of the stupor of astonishment, mingled with fear and anxiety. Mouth and chin are the most natural, the most feminine, features in the whole countenance.

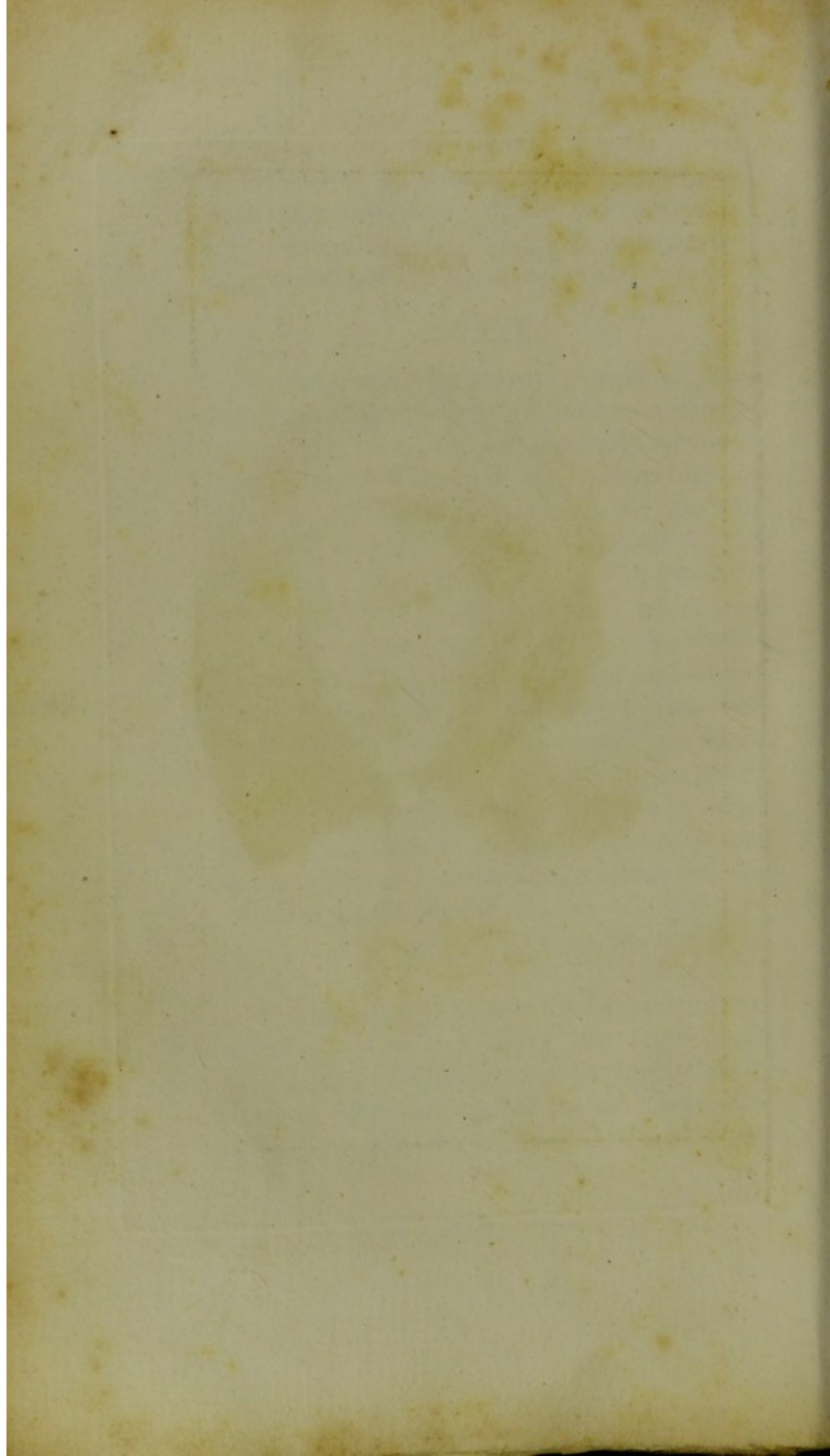
CXXX.

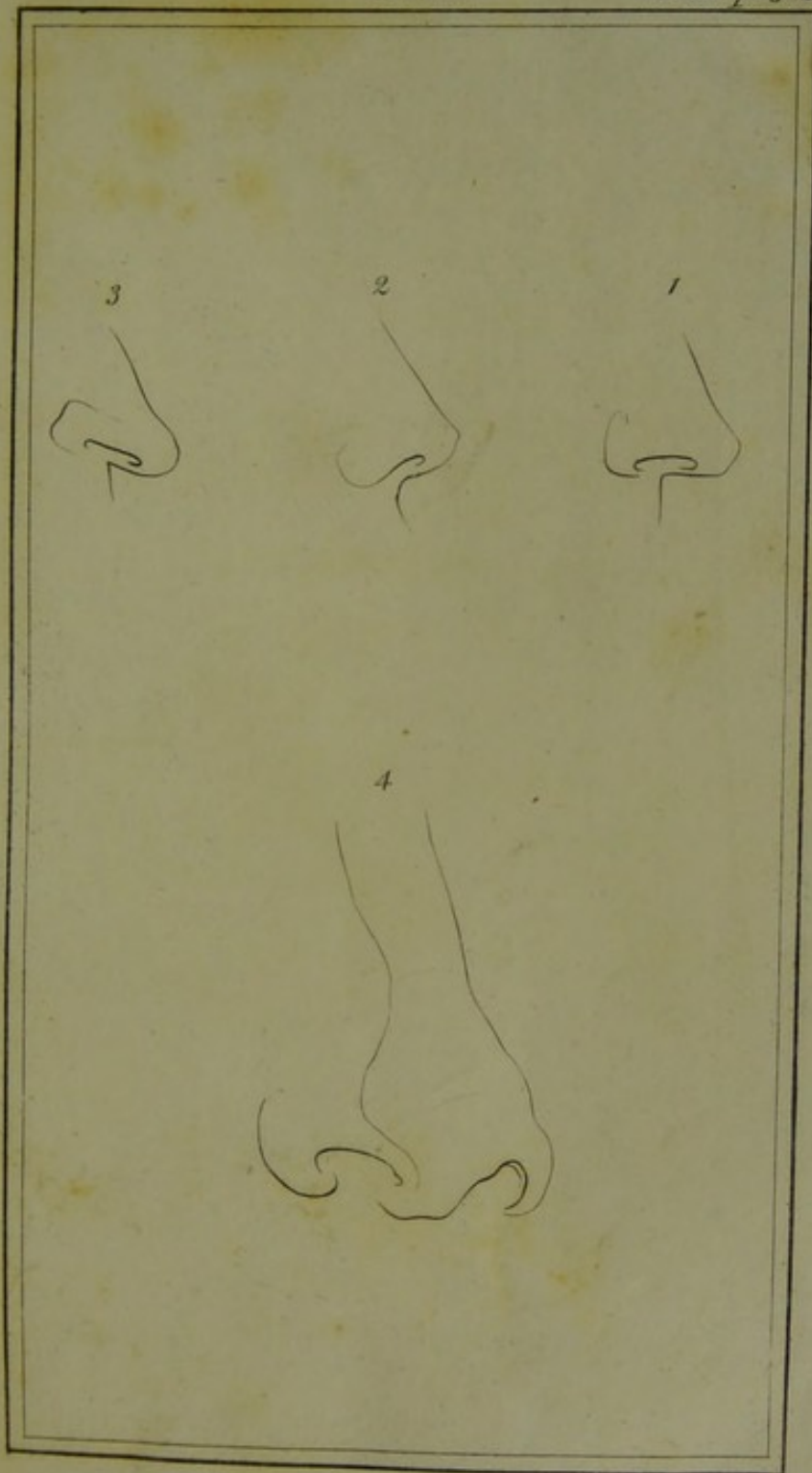
WE may if we please reduce noses to three principal classes: 1. those the under parts of which, or the nostril including the lowest outline, may be considered as horizontal. These are the most beautiful, noble, and

CXXIX.

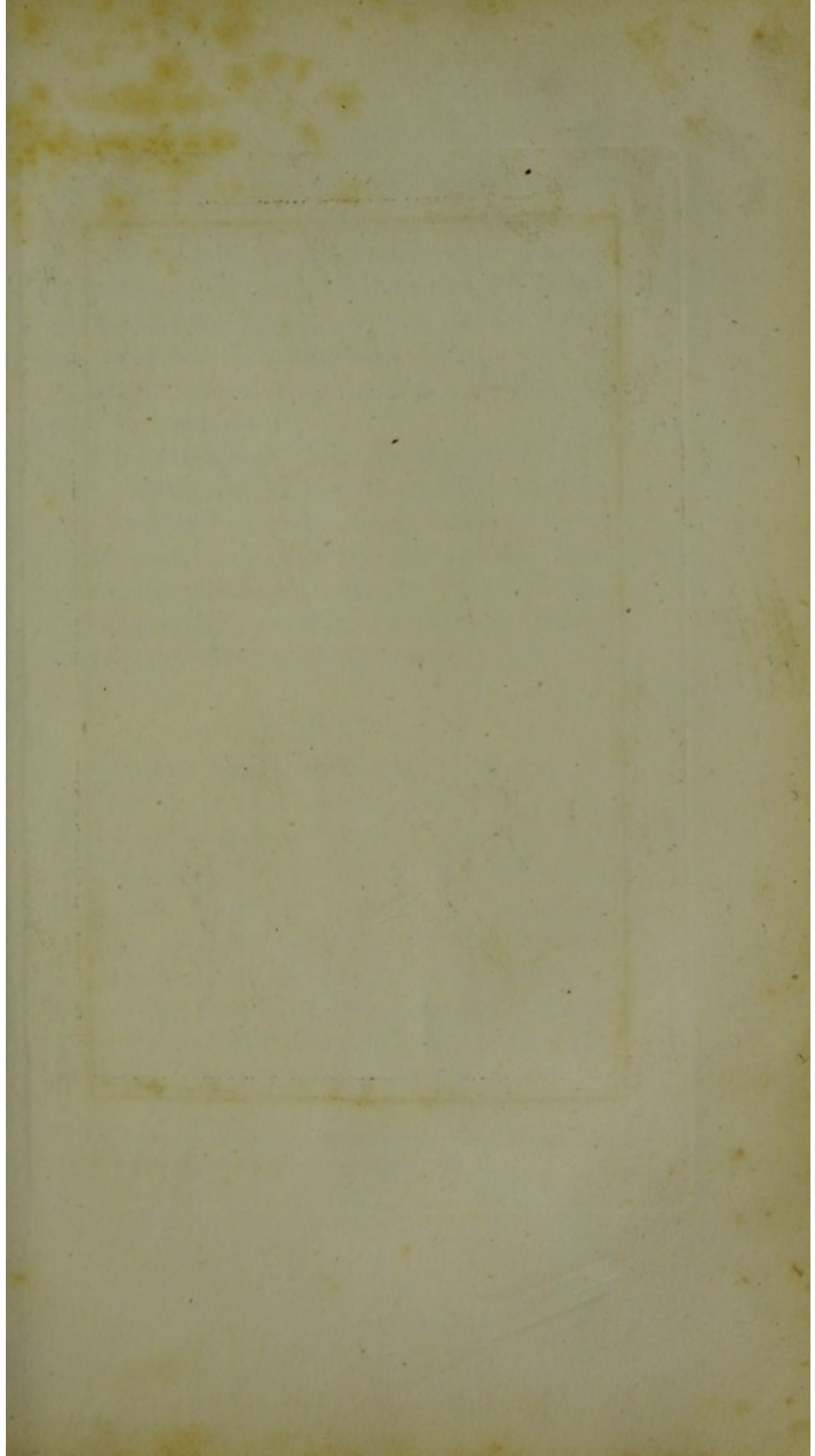


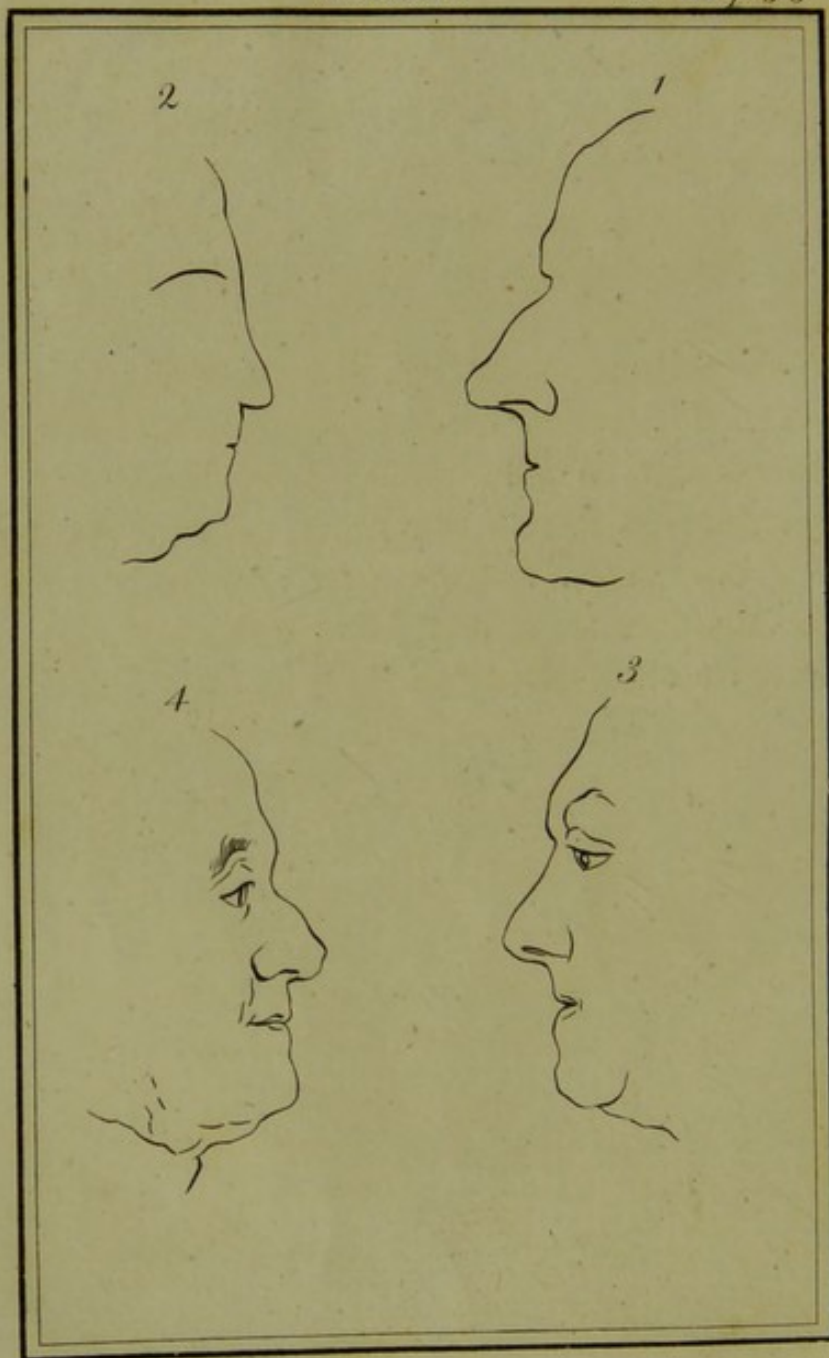
Heath. Sculp.











full of spirit. But they are very uncommon.

2. Those the under outlines of which, including the nostril, are turned up. These are commonly more low and hollow near the root than the example here given, in which the nostril is inaccurate, and the outline very noble.

3. The hooked nose, which usually denotes melancholy; and is, at least, seldom seen without a mixture or inclination to melancholy; or without wit, satire, and mind; to which as a 4th, we may add the cartilaginous, irregular, intelligent; determined, powerful, choleric nose.

CXXXI*.

As is the length, or rather projecting, of the nose so is that of the chin. From the nose we may define the chin, and from the chin the nose. 'Till we shall be enabled to determine what one member is by seeing another, the whole from any feature of the countenance, we are but arrived at the portico of the temple of physiognomy.—3 and 4 are the outlines of most intelligence; the forehead of 4 better than that of 3.

* The numbers are omitted in the original plate: I have ventured to number them at the risk of error. T.

1 Would be much more judicious were the under part something less extended: 1 has most penetration; 3 most taste, 4 most mind, 2 may have abilities. The descent of the forehead to the nose seems to me oppressively obstinate, cold, and spiritless.

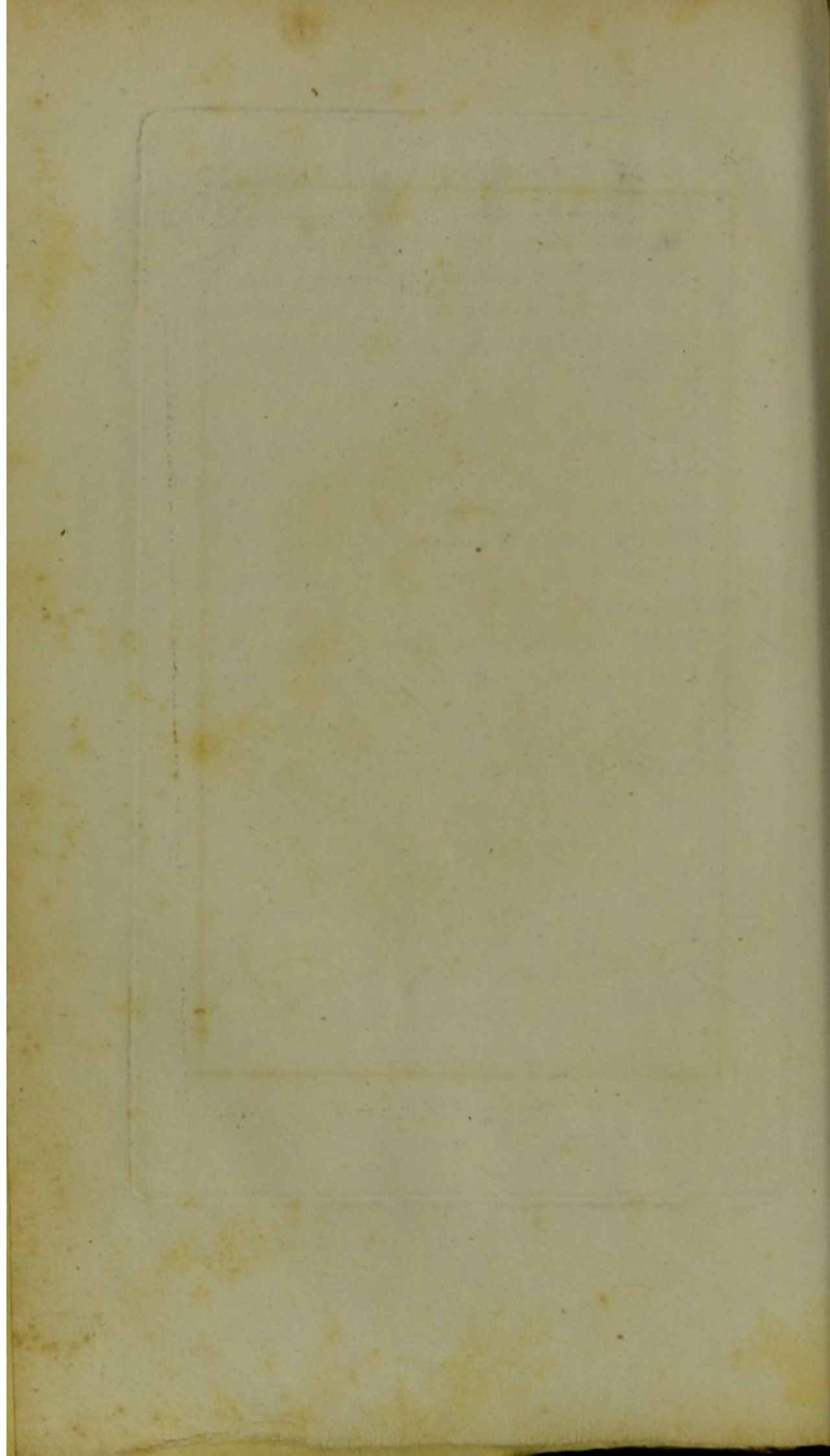
CXXXII.

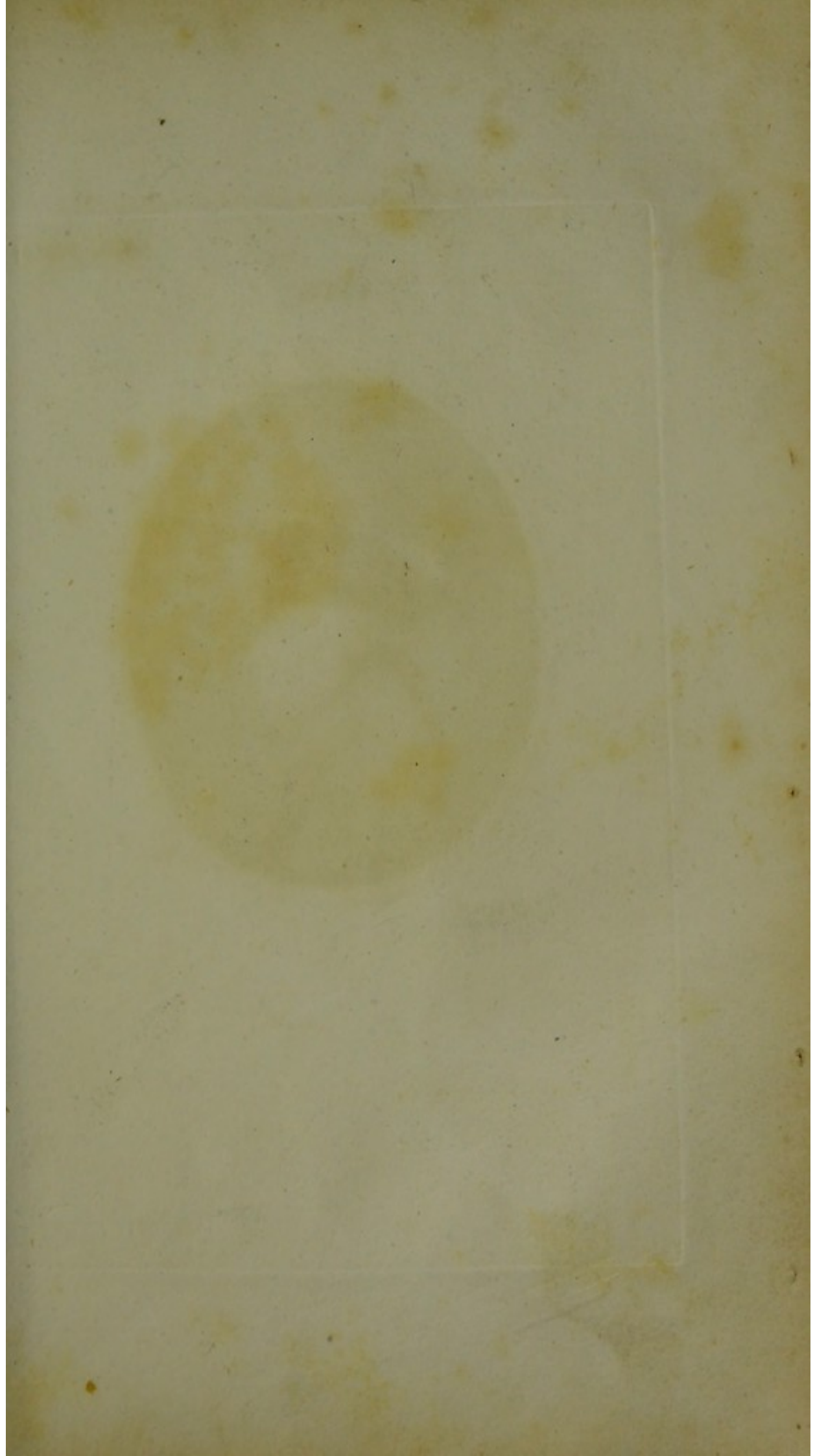
THREE very wise, acute, active noses; which we discover so to be by the undulations and gentle inflexions of the outlines. The first is the most judicious, great, and enterprising; the second more mild, less choleric; the third the least noble, though not ignoble; the most difficult to be deceived; the most acute,

CXXXIII.

A RUDE form of countenance, very choleric-sanguine, little power of mind, sensibility, love, faith, or hope: nose and mouth are decisive. There is the power of malignity, however, in the nose, which is neither merely physical nor brutal. As this mouth displays itself so does weakness, physical or mental; as it extends itself so does brutality.



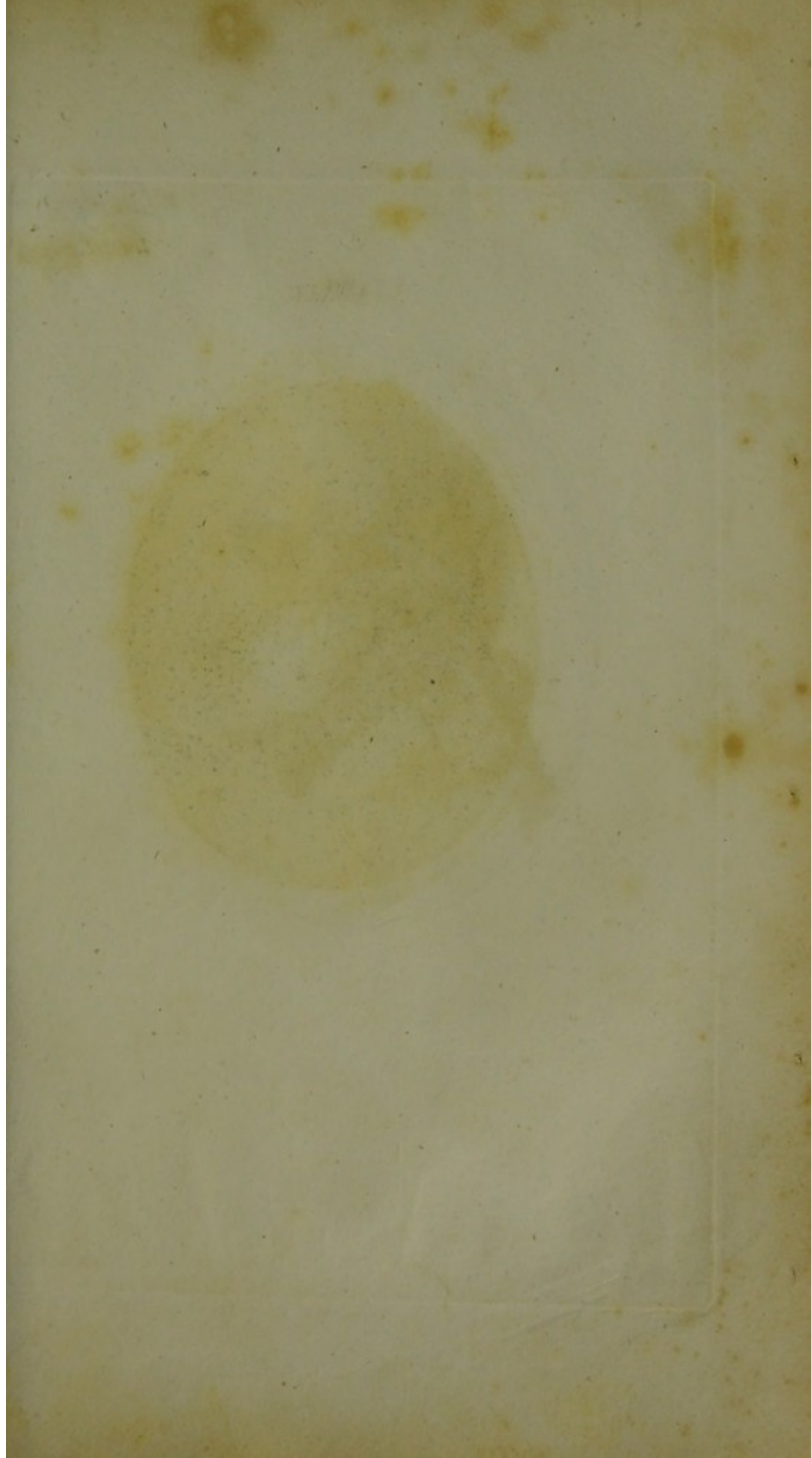




CXXXV.



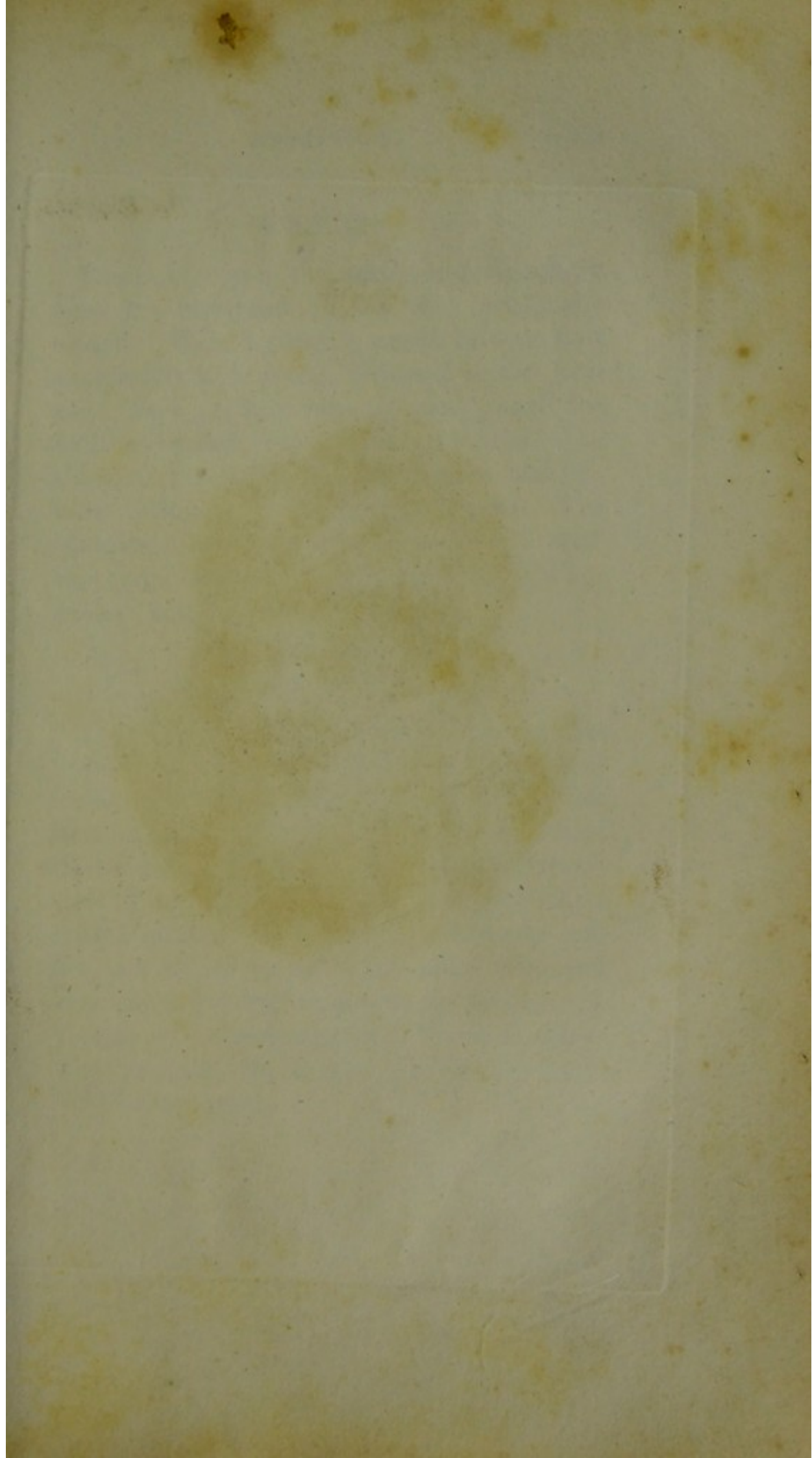
Heath Sculp.



CXXXIV.



Smith Sculp.



CXXXIII.



South Sculp

CXXXIV.

SCARCELY can the sanguine-melancholy nose be imagined to be thus artificially added. Were I silent it would be seen how excellently it is fitted, adjusted to the profile. And yet how imperceptibly small the section divided from the natural nose! The sides of a nose thus arched, thus sinking, must incline upward toward the eyes. The luxurious eye perfectly corresponds with this nose. The forehead and eye nearly approach volatile folly and dulness.

CXXXV.

How much, yet how little, is there of the royal countenance in this copy! The covered forehead may be suspected from this nose, this sovereign feature. The forked descending wrinkles of the nose are expressive of killing contempt. The great eye, with a nose so bony, denotes a firmness and fire not easily to be withstood. Wit and satirical fancy are apparent in the mouth, though defectively drawn. There is something minute seen in the chin which cannot well be in nature.

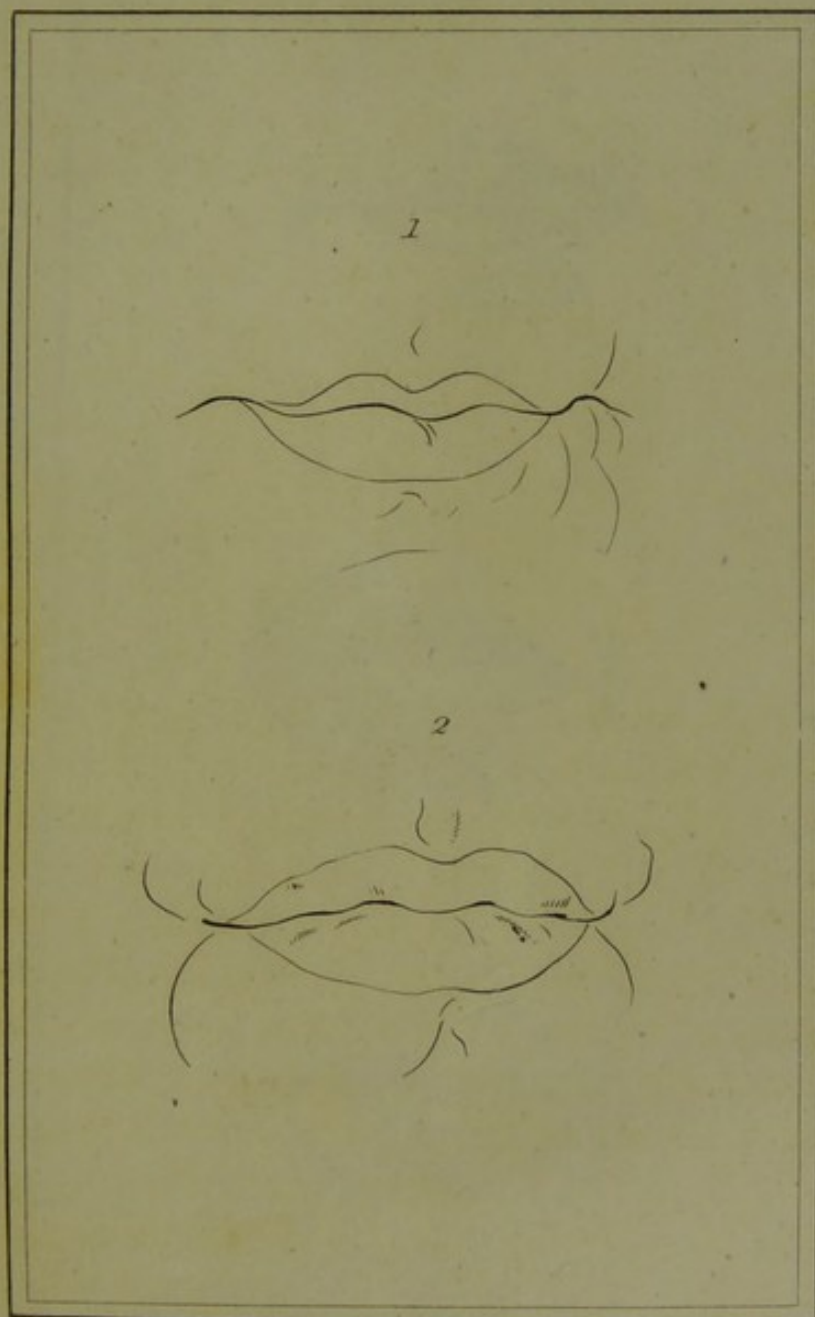
CXXXVI.

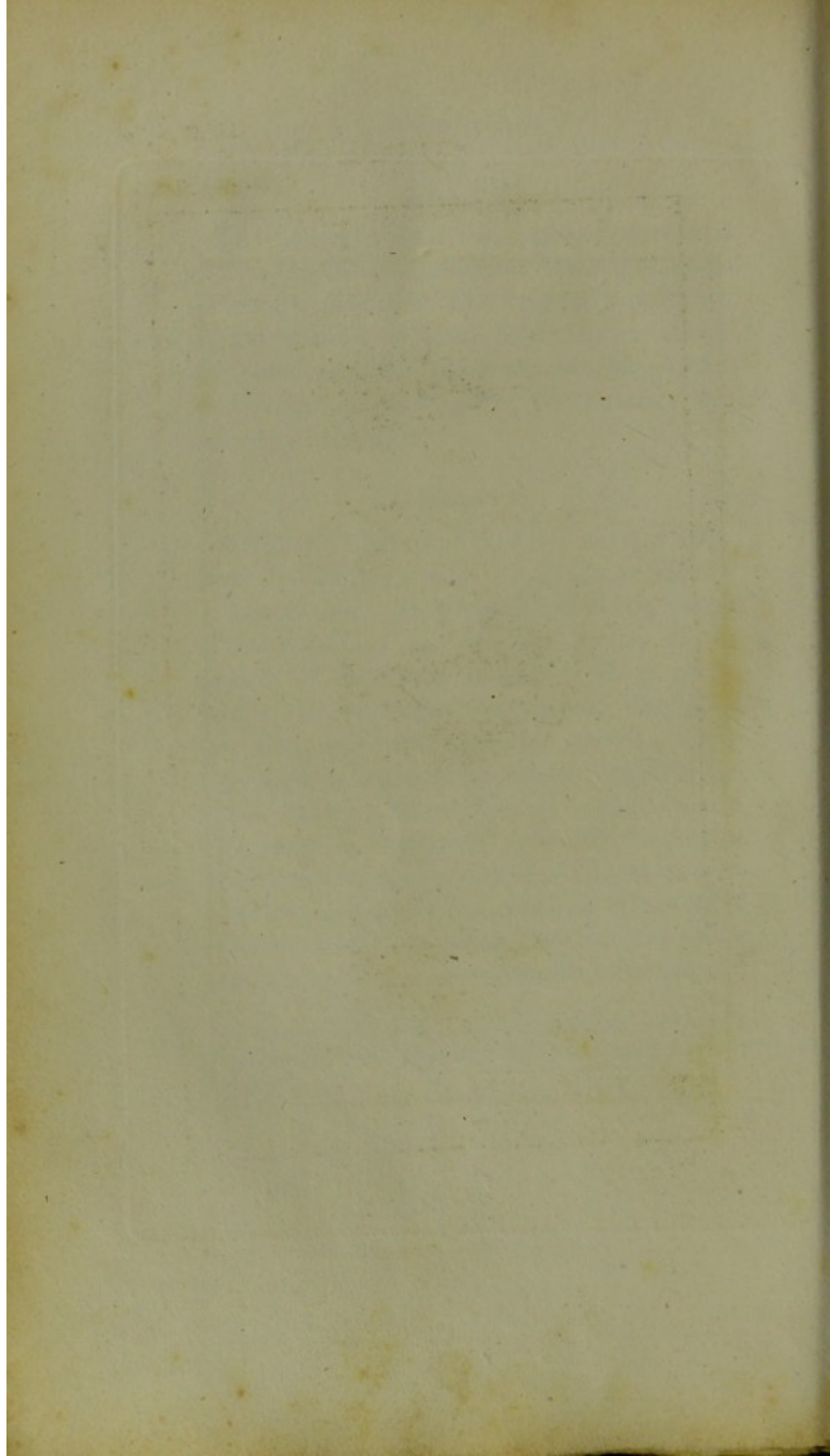
Two imperfectly drawn outlines of mouths of very opposite characters: the upper seems to me the mouth of the refined, intelligent, eloquent man of taste, and of the world; the politician: the other the dry, firm, close, immovable, authoritative, phlegmatic, melancholy character.

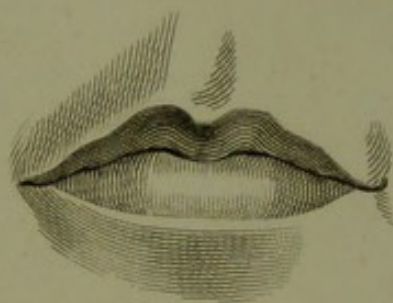
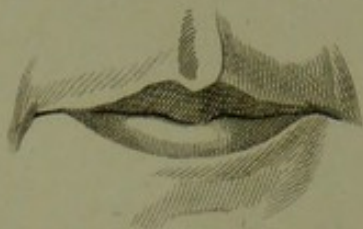
CXXXVII.

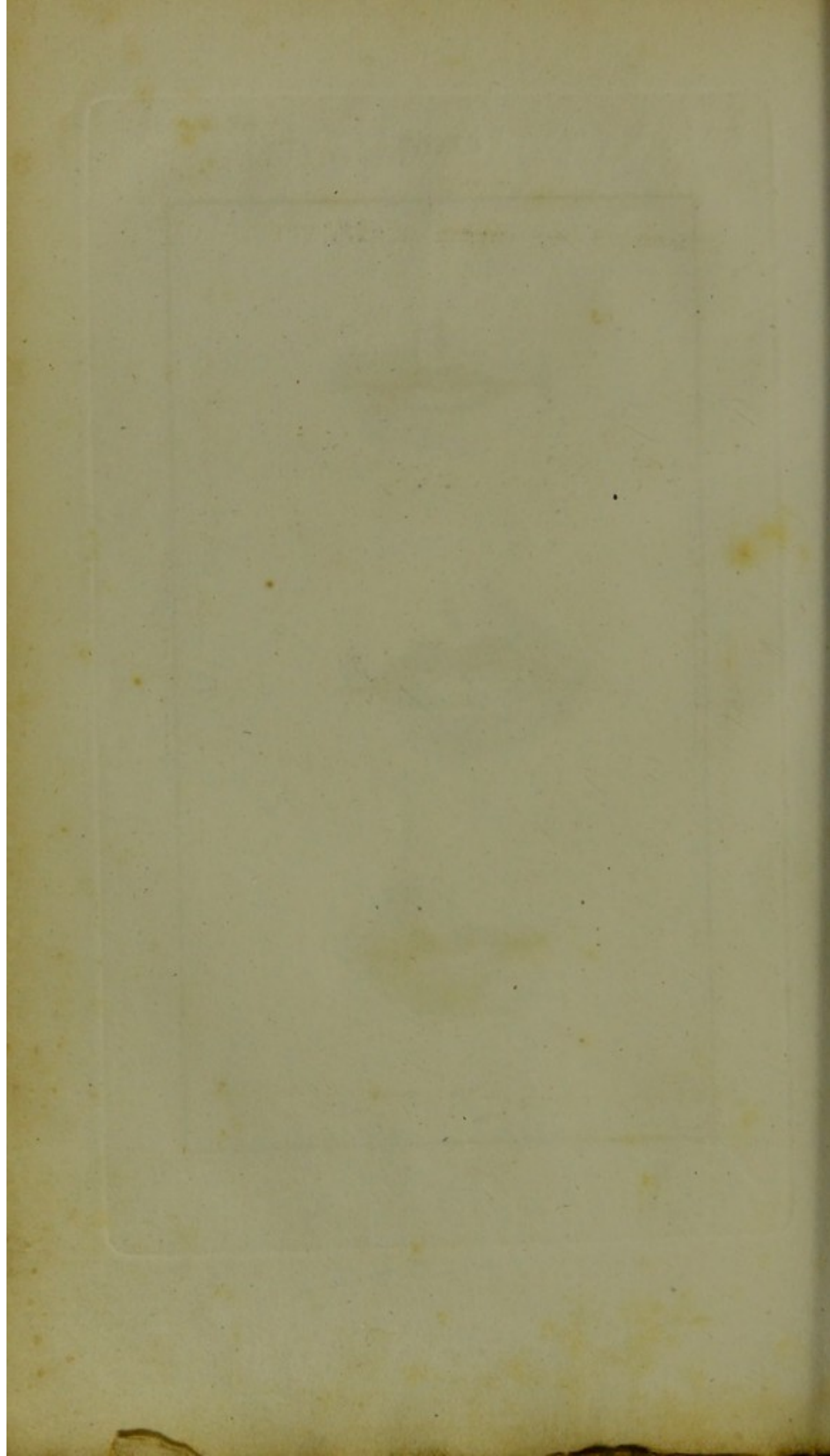
THREE—wherefore may we not say muzzles? *—Muzzles only appertain to beasts, or brutal men—How much are we the slaves of the works of our own hands, and of the breath of our own mouths! How continually do we forget that speech was made for man and not man for speech! I will therefore venture to say three mouths, the upper and under of which belong to one class, and are nearly of the same character; mildly discreet, peaceful, humble, attentive, That in the middle has more power, is more concentrated; has more esteem, less affection; is more pertinacious, more resolute.

* The distinction between the words *mund* and *maul* (or muzzle and mouth) have a propriety in the German which is lost in translation. T.



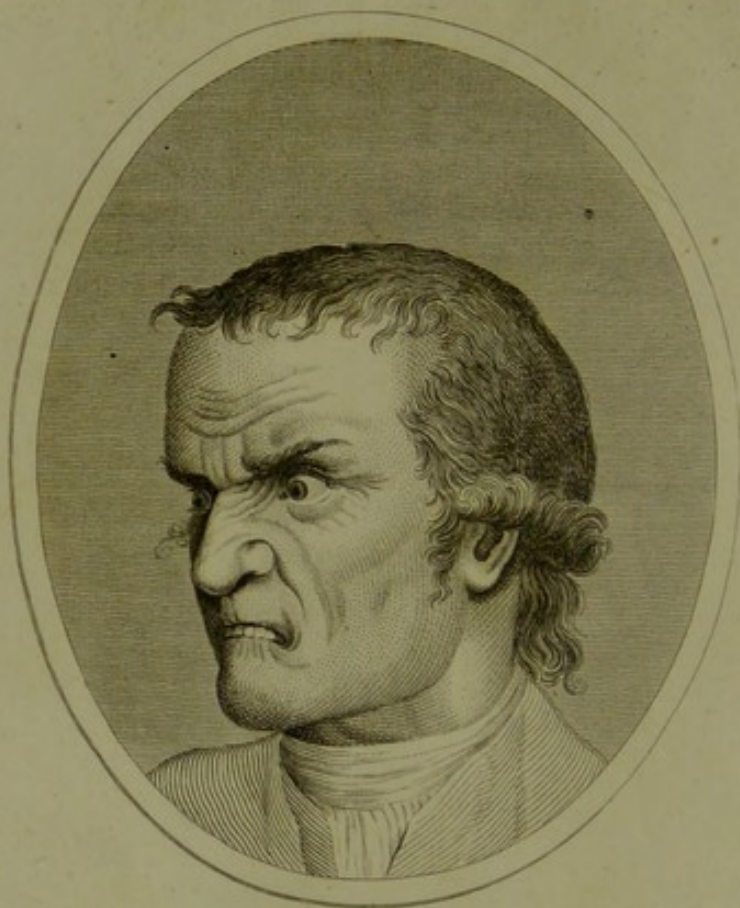




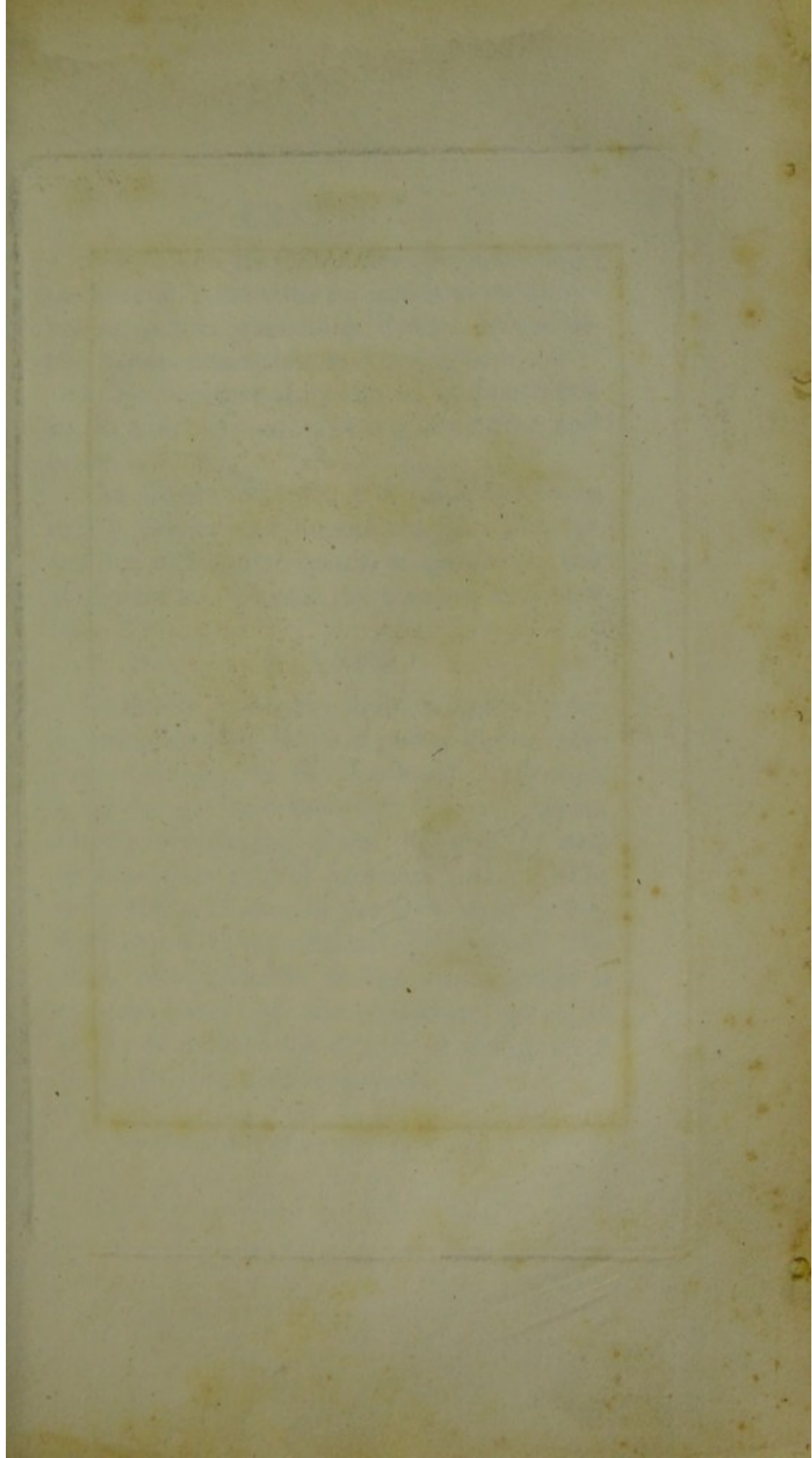


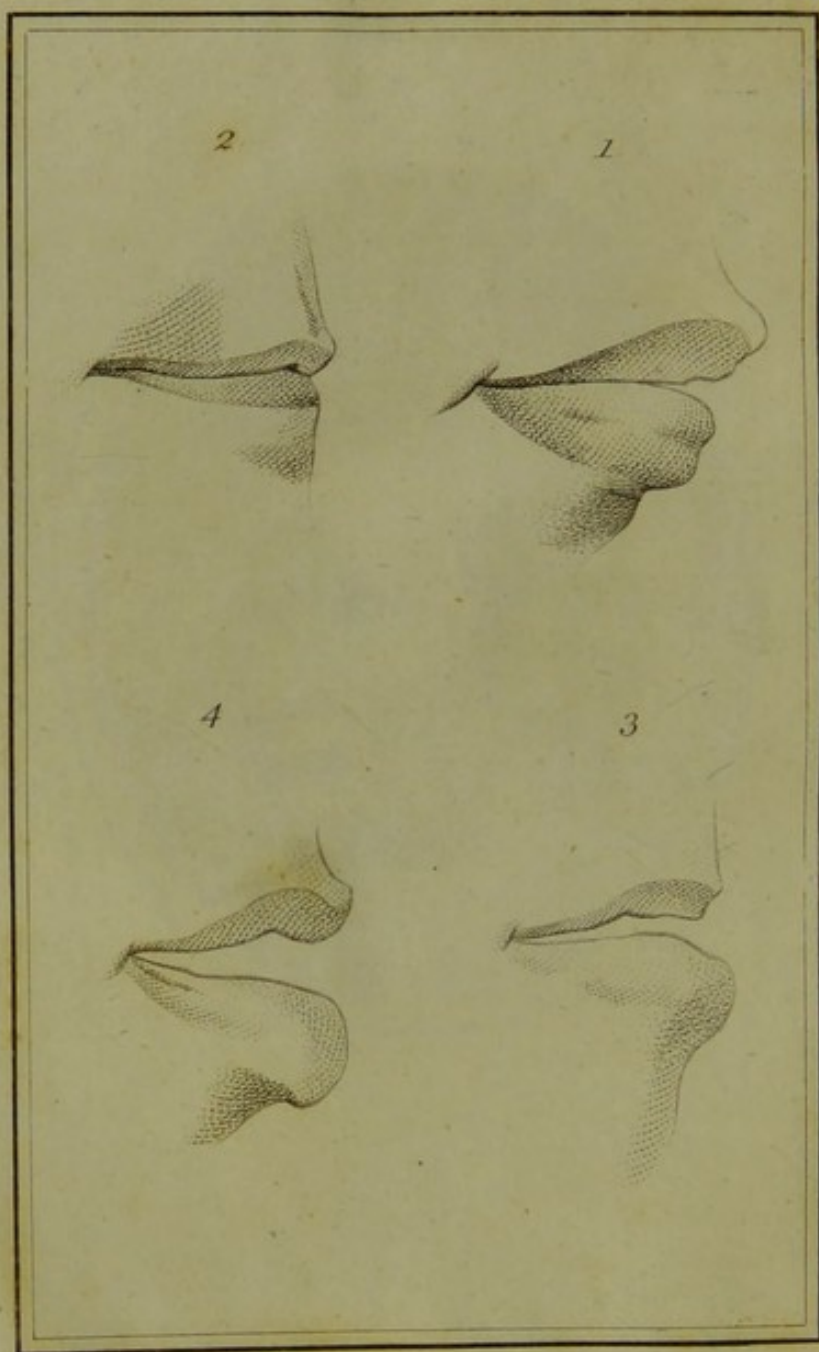


CXXXIX.



Heath. Sculp.





CXXXVIII.

Not one of these four mouths is natural: the second is the most so, and is alone benevolent, acute, capacious, tender, affectionate, noble, peaceable, and loving order.

1 Is altogether as brutal as a mouth can be, in which we suppose any acuteness and satire.

The upper part of 2 * has something crafty, the under rude and stupid. The upper lip of 4 participates of goodness, but the under is as weak, as toneless as possible.

CXXXIX.

CORRUPT rudeness, and malignity, contemning morals. Natural power degenerates into obstinacy, in the forehead. Affection is far distant from this countenance. Insensibility usurps the place of courage, and meanness the seat of heroism. Alas! what must thy sufferings be ere thou shalt be purified equal to thy original destination! The thing most pitiable in this countenance is an expression of the conscious want of power to acquire the degree of malignity it may wish, or affect to possess.

* I suspect an error of the press, and that we ought to read 3. T.

CXL.

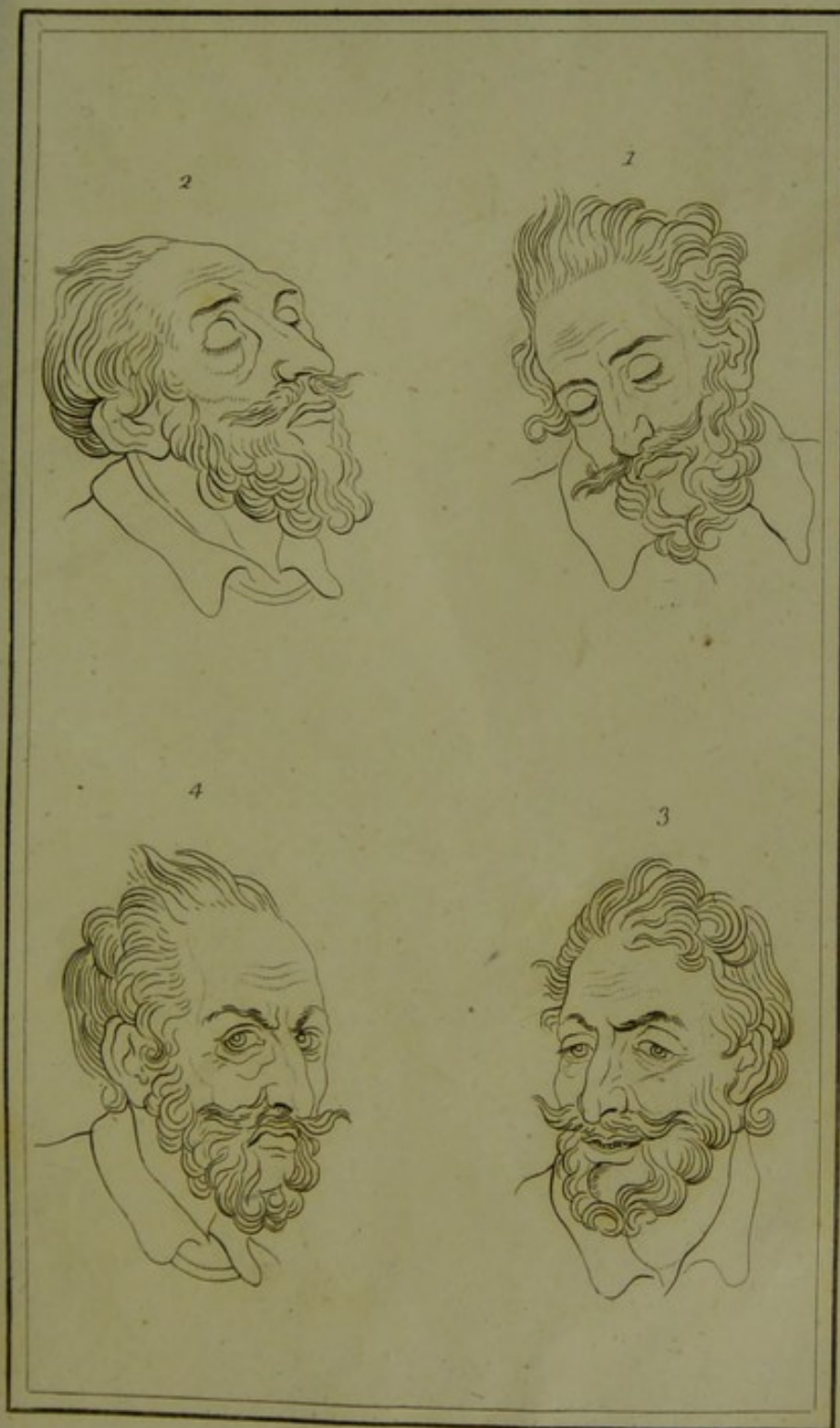
MORE masks, or ill-drawn heads, of Henry IV. in different situations, a countenance which not even the fortieth copy can deprive of spirit and greatness.

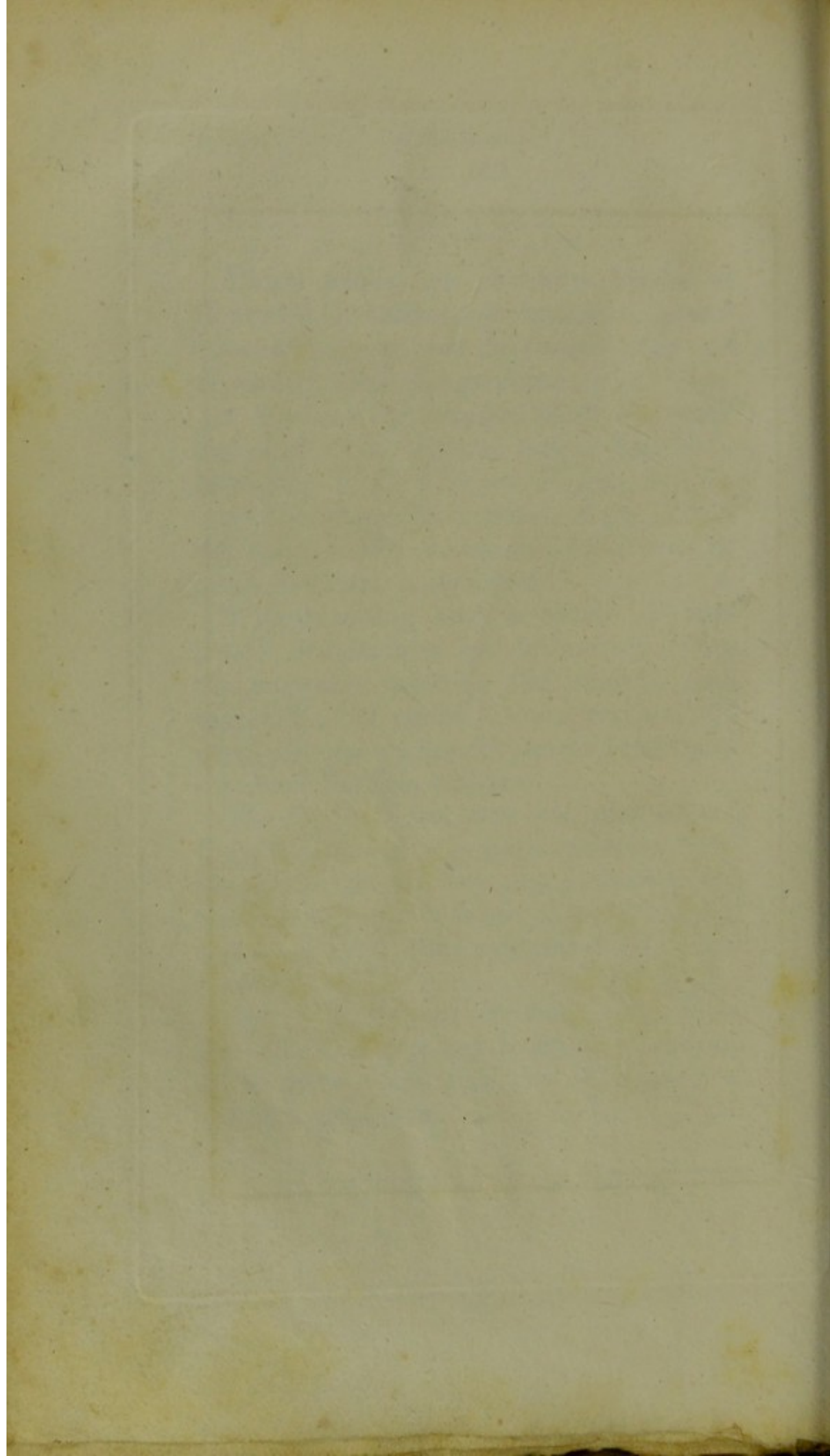
1 Who can contemplate Henry IV. sleeping, or (2) dead, without feeling him to be more than a common man? Calm, firm heroism hovers over this countenance. He is the Lord's anointed, whom no man may injure and escape unpunished.

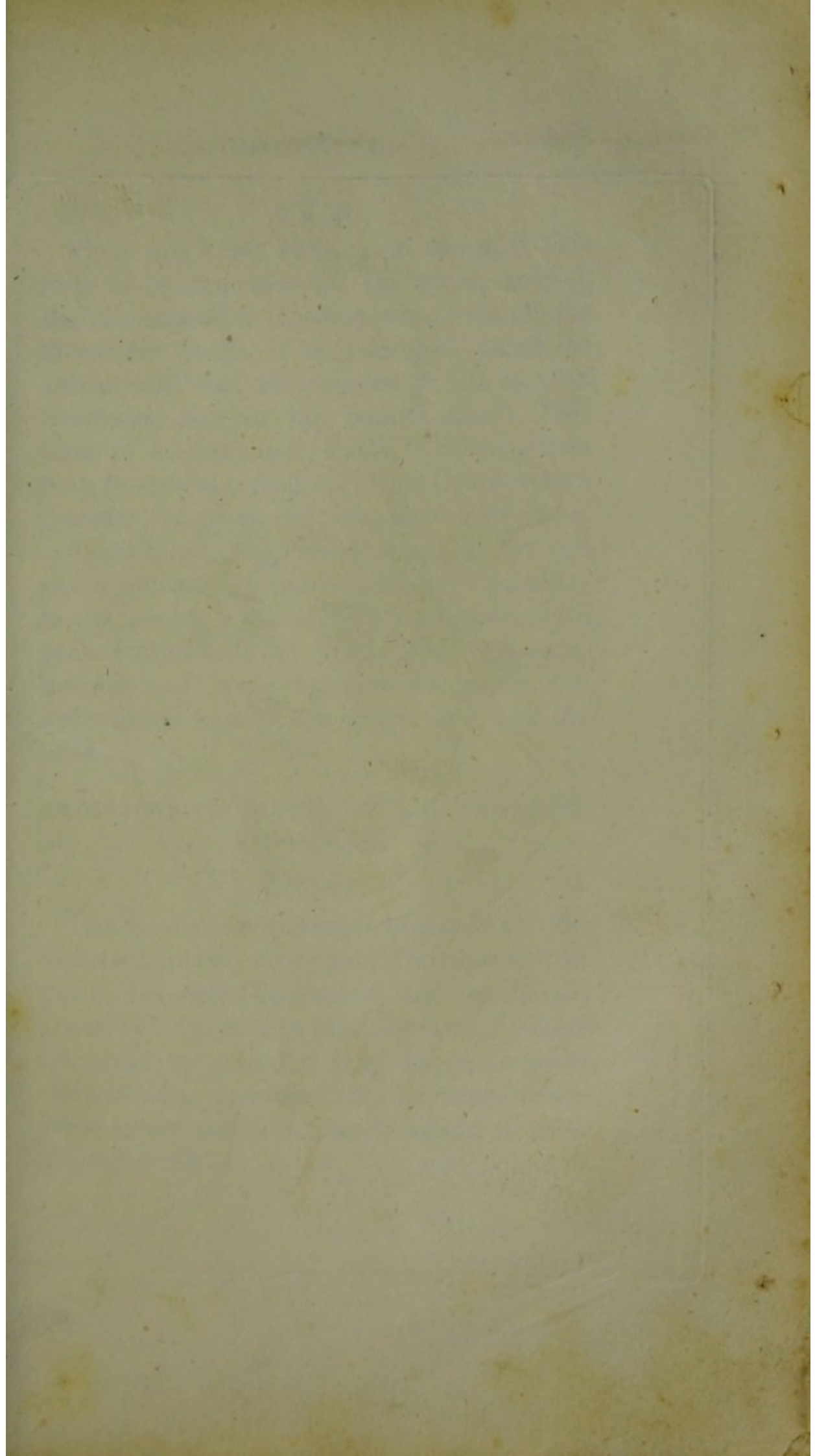
3 Representing him in scenes of supposed drunkenness or debauchery, when the moveable features, the eyelids, and, especially, the under lip, are relaxed, and drop, yet can we not forbear to admire and reverence the firm outlines.

The forehead and nose still must attract the attention of the physiognomist, even though he cannot view the voluntary debasement of the muscular features without sighs and grief, when contrasted with solid parts so striking.

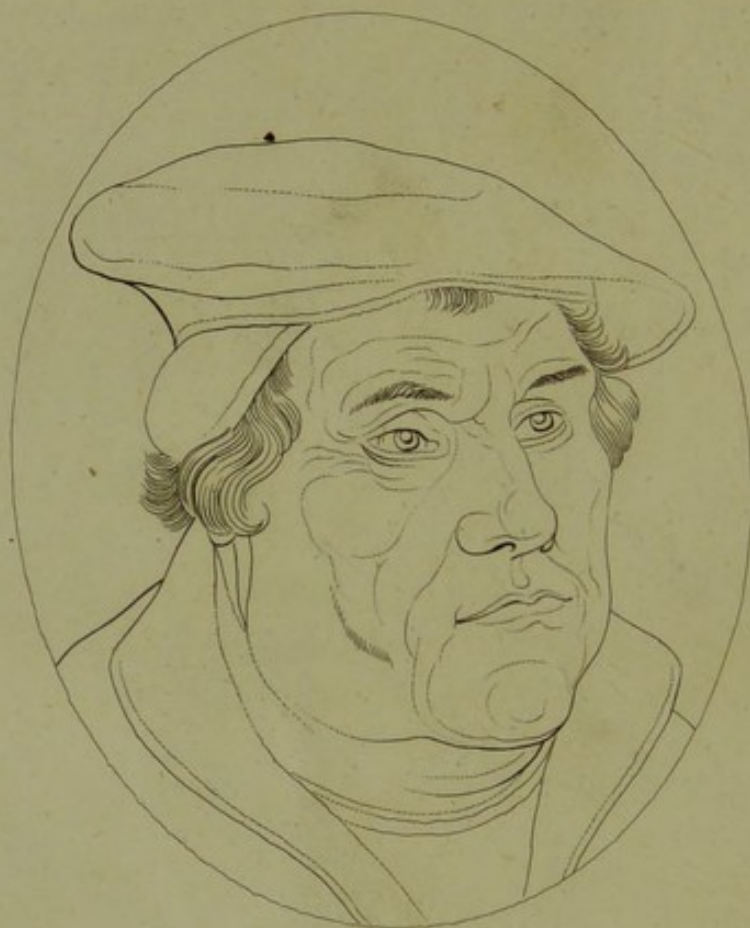
The contemptuous aversion expressed in the mouth of 4 is too insipid, too vacant, for so great a countenance; although it is still in a great style.







CXLI.



CXLI.

How much too vulgar, too mean, is this form of countenance for the great, unique, the incomparable Luther, who, with all his monstrous faults, if so you shall please to affirm, still was the honour of his age, of Germany, and of the human race! This form of countenance, I say, is nothing less than beautiful; yet may every half observer discover the great, the firm, the fearless man.—What mind, what enthusiasm in the eye and eyebones! What industry and humility in the mouth! For in such situations, with such incitements to pride, who was more humble?—It were needless to notice the inflexibility and power of the chin, and the neck.

ADDITIONS TO FRAGMENT XII. PAGE 198.

ON WOMEN.

CXLII.

THE most accurate female housewifery: the forehead entirely feminine; the nose indicative of household discretion; the eye sharply attentive; the mouth kind, but strictly economical; the undulation of the jawbone as effeminate as possible; all the wrinkles express good sense, confined within a small domestic circle.

CXLIII.

NOBLE, full of vivacity, youthful frolic, sanguine, capable of friendship, innocent, mild, faithful, modest, and in the outline of the nose, especially, charming effeminacy.

CXLIV.

MORE power, comprehension, sensibility, desire of instruction, capacity, practical reason, combined with the most faithful friendship, and punctual love of order. Forehead, eyebrows, eye, nose, and mouth,—all one mind, one character.

CXLV.

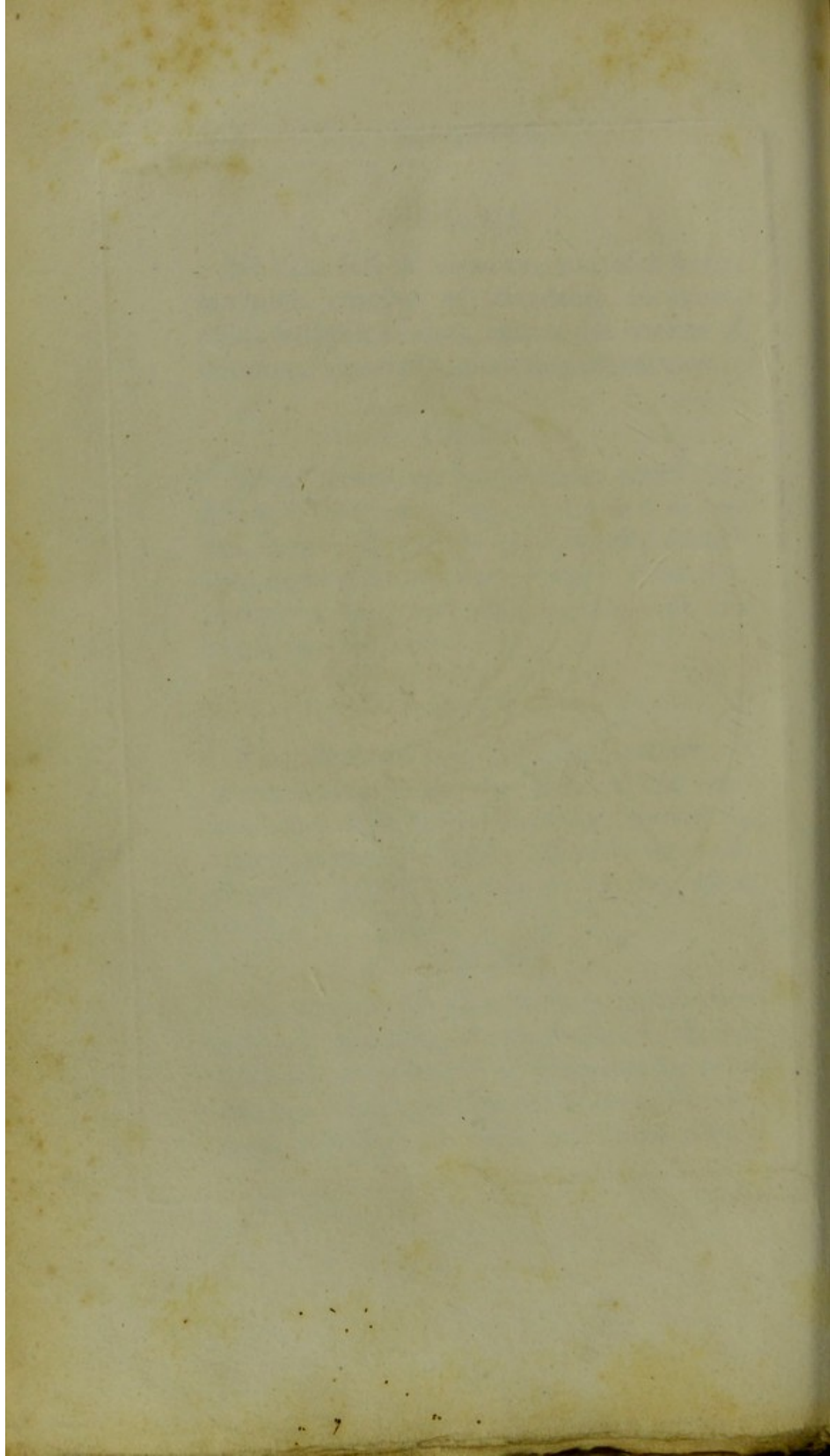
THE forehead less, the other features all more, feminine than the former. The forehead, and nose have something masculine, which gives a beautiful support to the mild, cheerful, noble sanguinism of the other parts.

CXLVI.

How much heroism is there in this caricature! The form of the forehead, though feminine, is as manly as a female forehead can be. How conspicuous in eyebrow, eye, nose, mouth, and chin, are faith, worth,

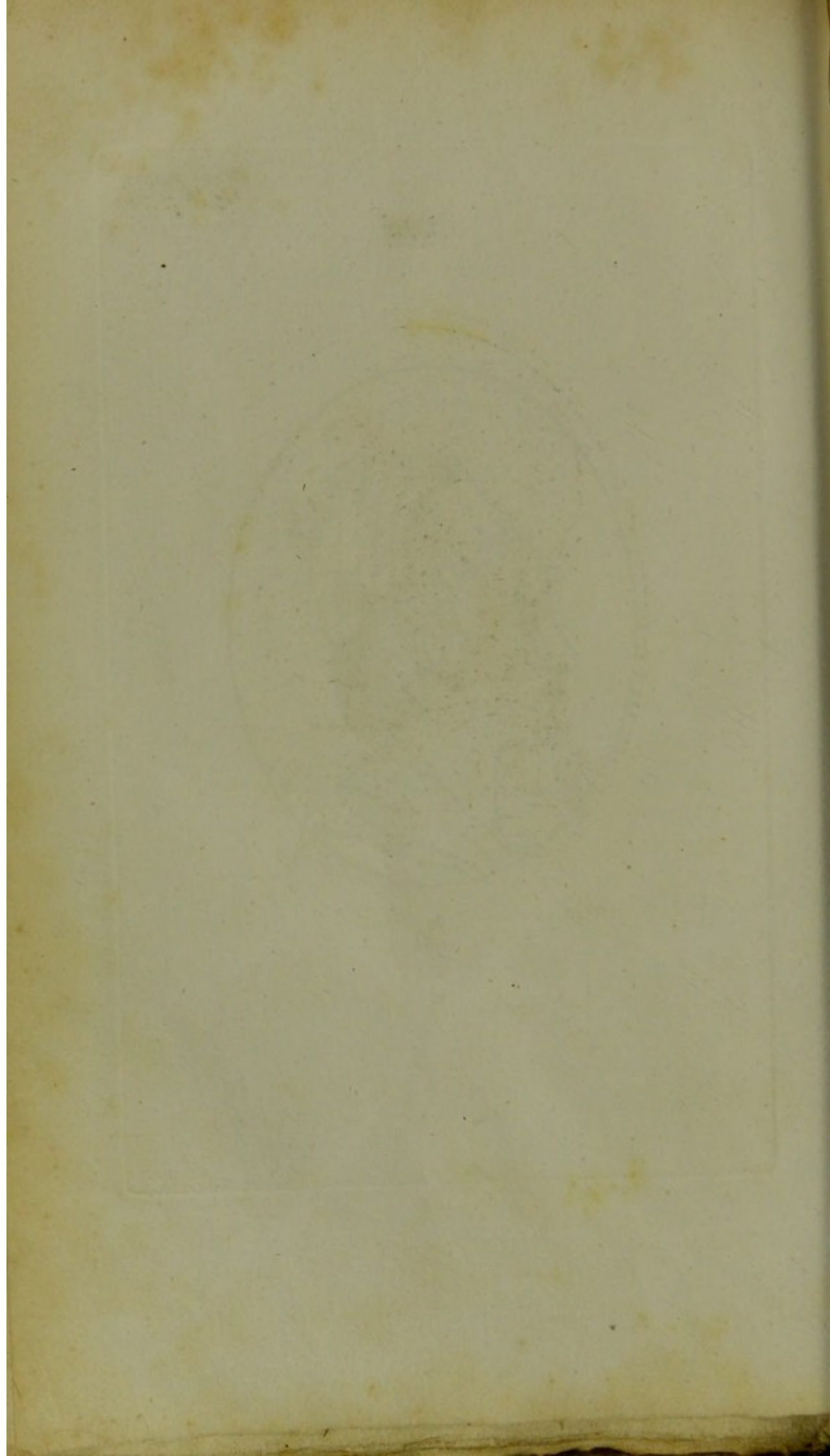
CXLII.





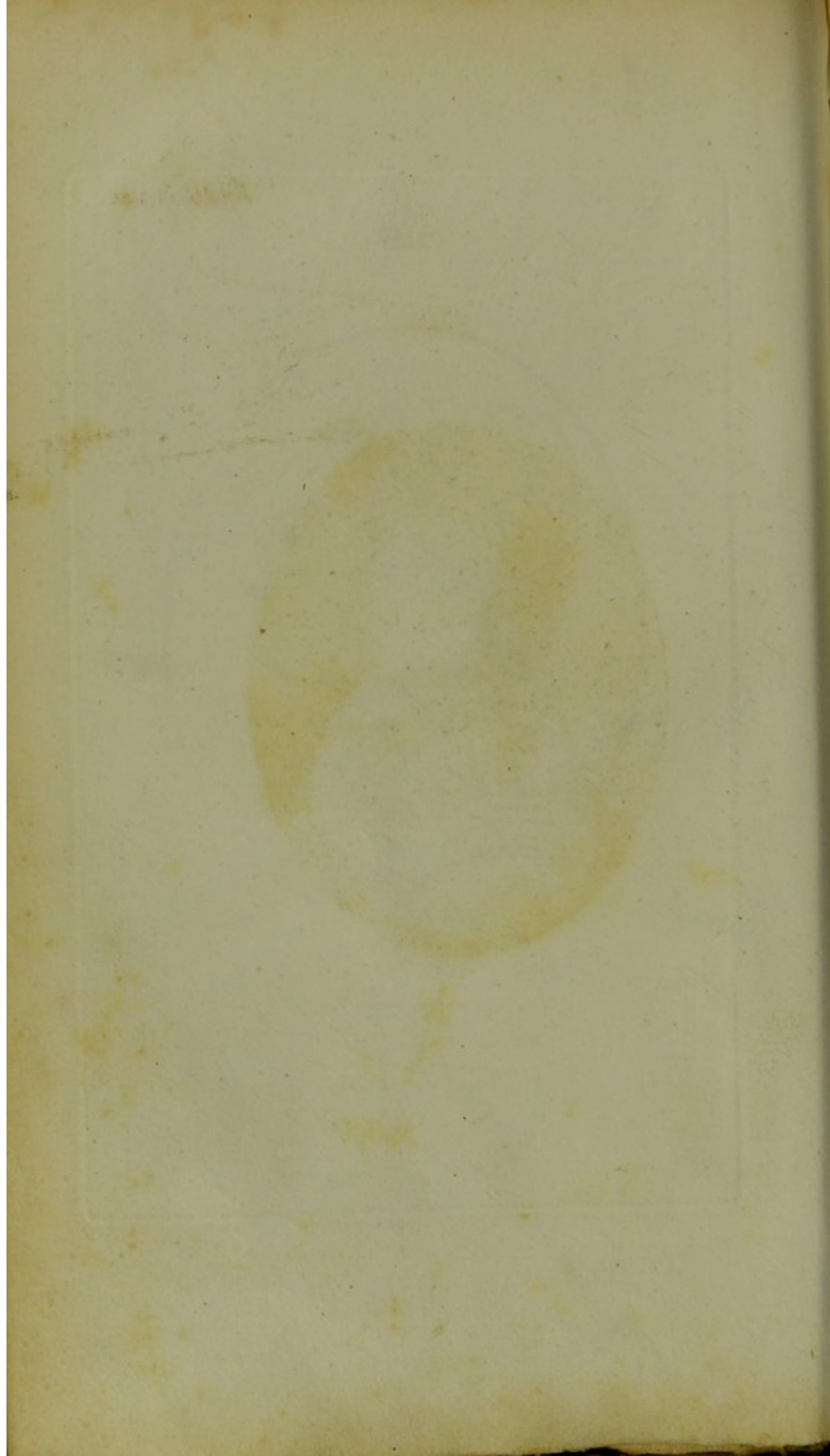
CXLIII





CXLIV

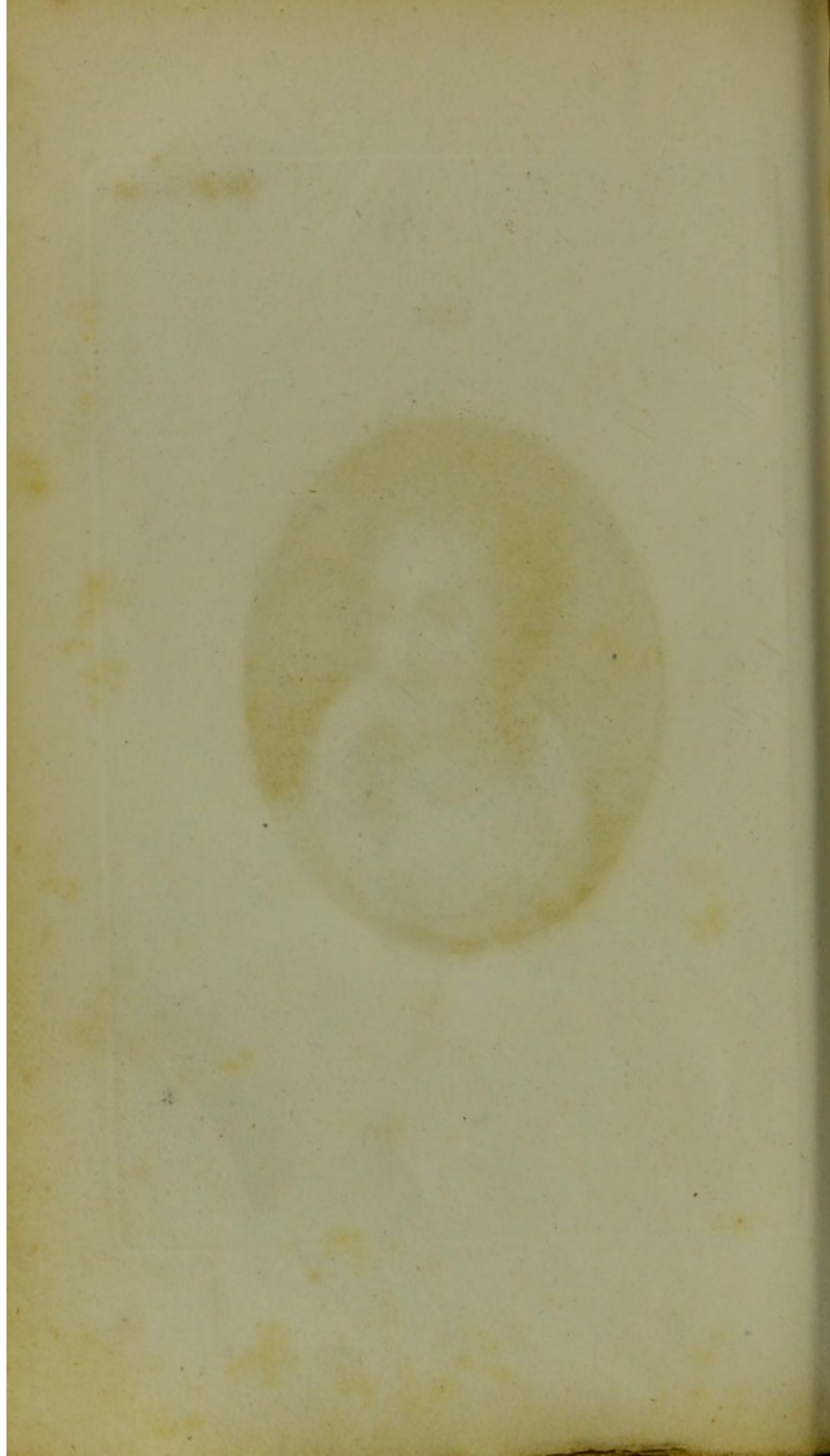




CXLV.



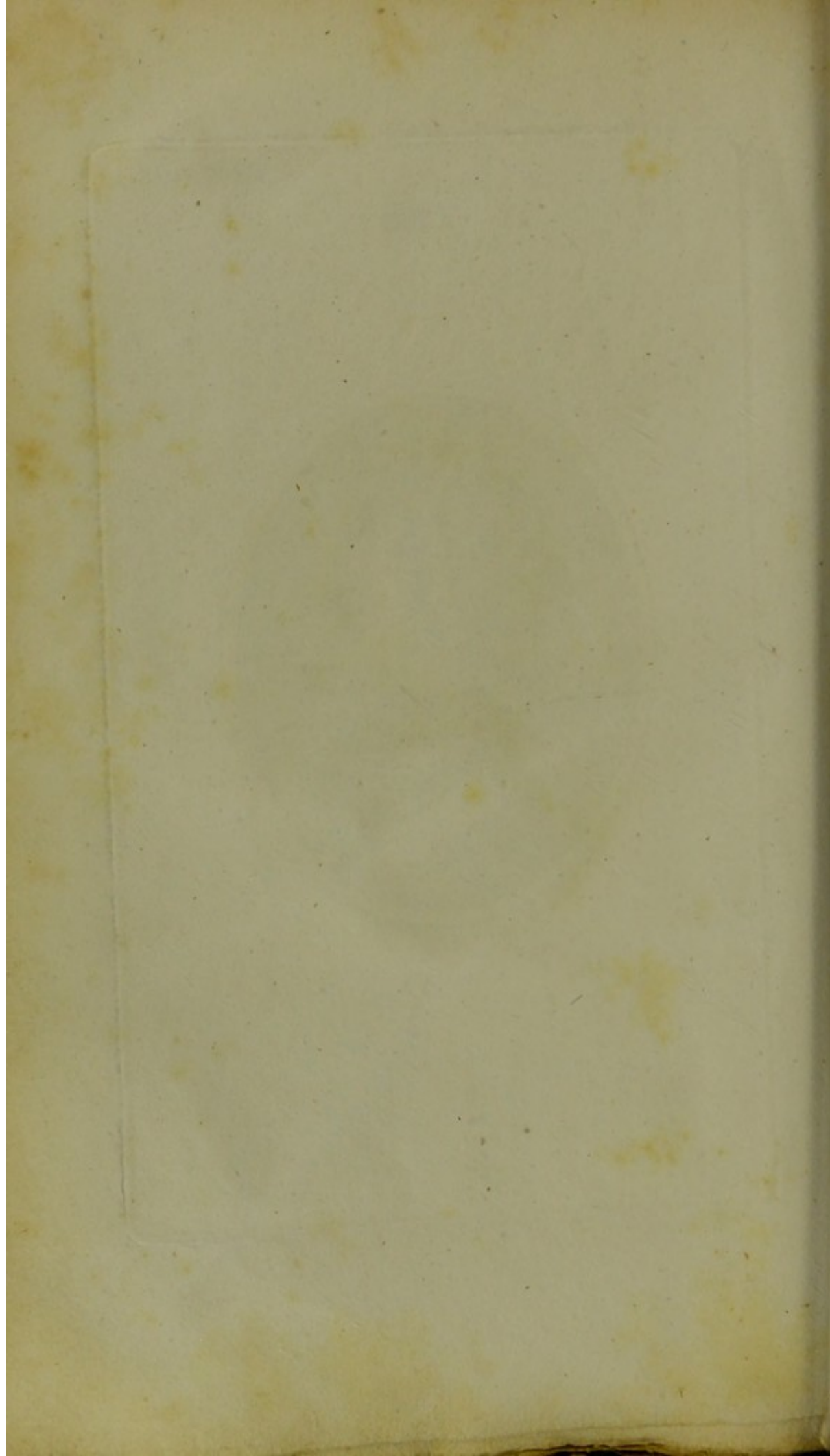
W. J. Sculp.

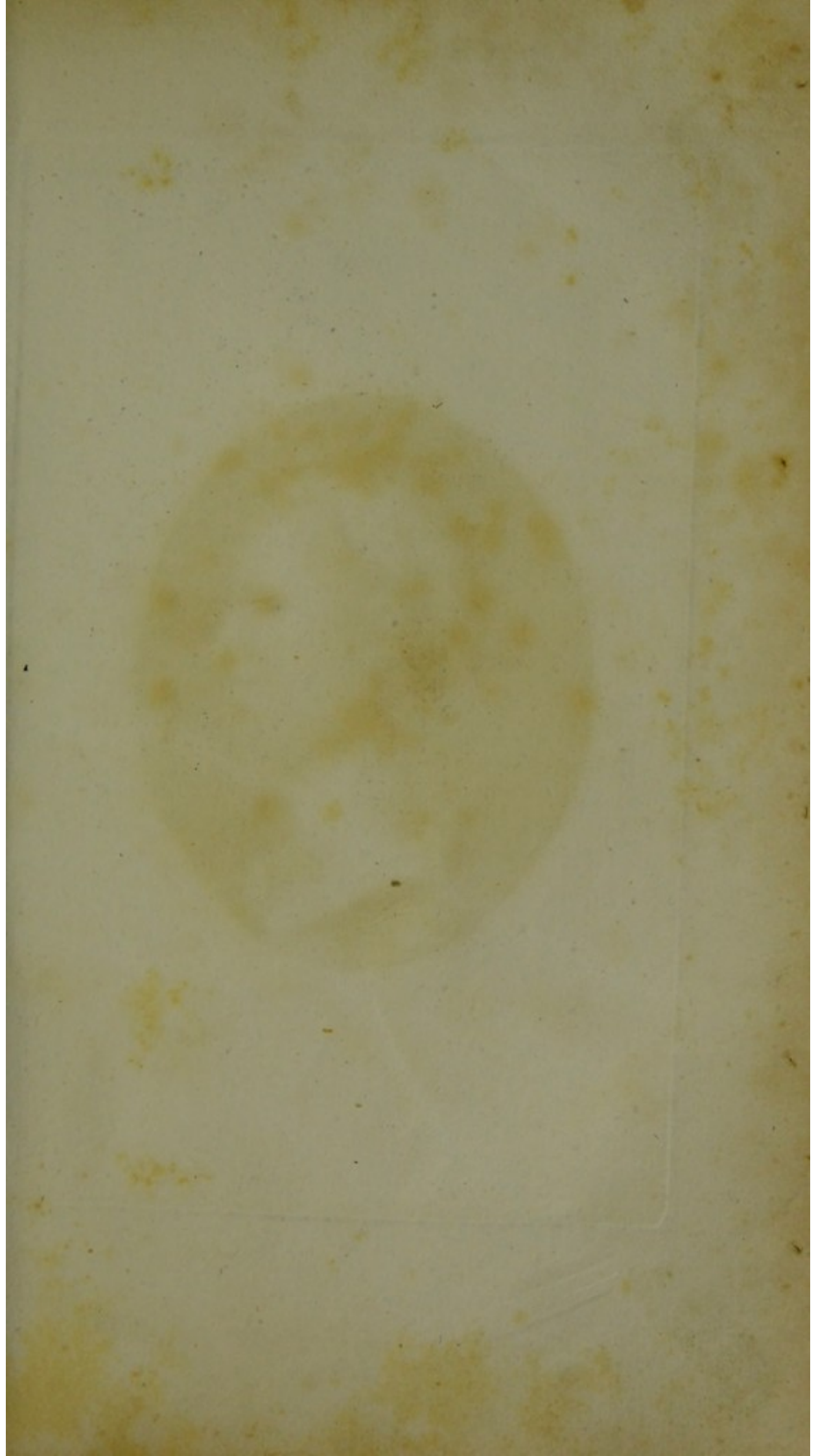


CXLVI.



Scott & Co.

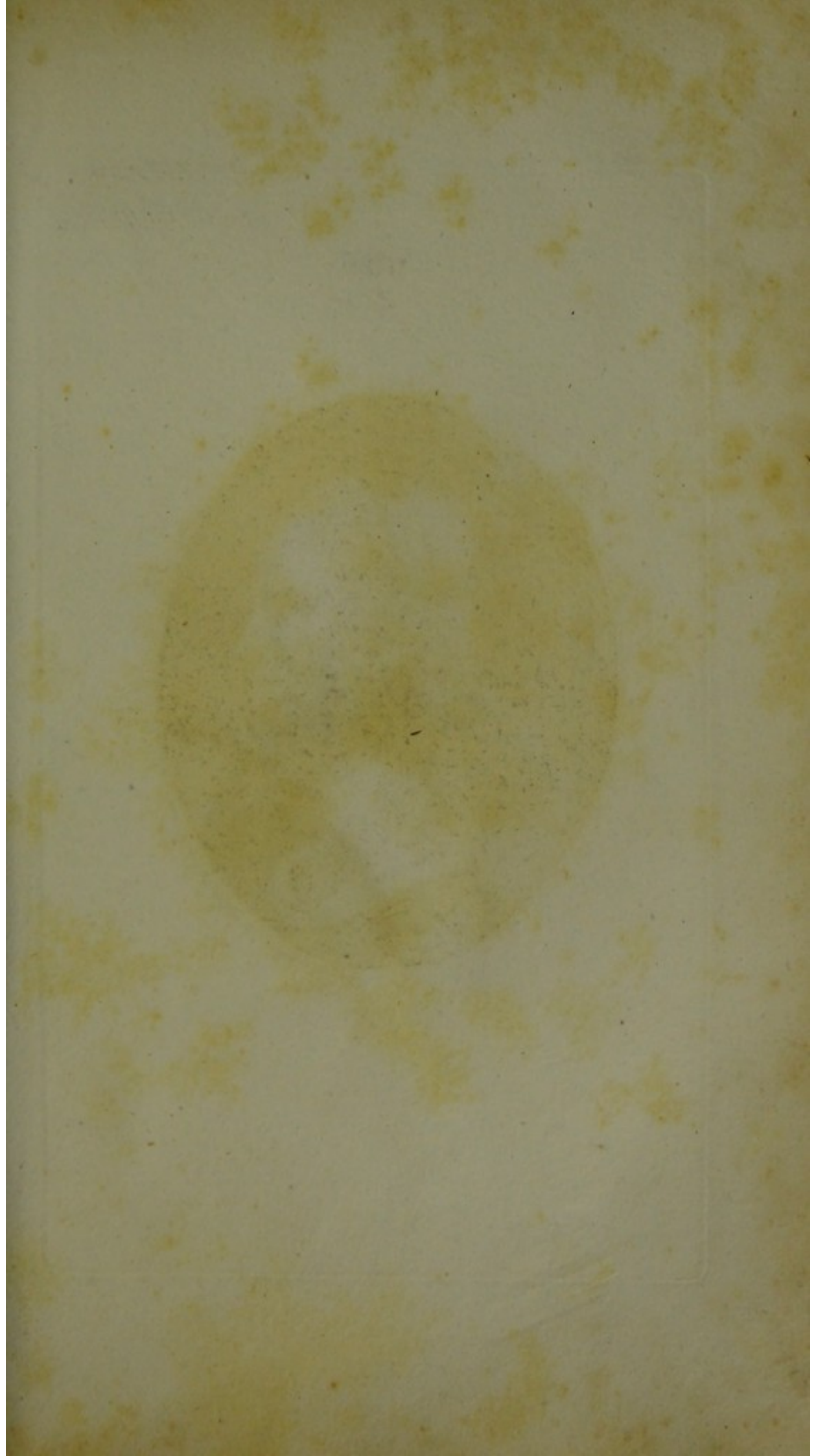




CXLIX.



Kneller sculp.



CXLVIII.



Math. Sculp.



CXLVII.



Scott sculp.

and the incorruptibility of the noble character!

CXLVII.

A GOOD, maternally governing, original woman, who in many things is capable of all she wills. The lower features have much noble simplicity; the forehead is sanguine; the eye sanguine-choleric, and the nose and mouth sanguine-phlegmatic.

CXLVIII.

THIS countenance contains more than might be suspected. The forehead has clear and capacious understanding: astonishingly acute virgin perception in the nose: mild eloquent diction in the mouth and chin; distinguishing love in the religious eye. The remaining features natively cold and dry.

CXLIX.

FOREHEAD, eye, nose, and mouth, individually, are expressive of a capacious and extraordinary woman. If this forehead does not easily receive and restore with additions, if this nose does not produce something uncommon, and if this eye has not its moments of genius, then will I renounce all pretensions to physiognomy.

CL. *

EXCEPT the smallness of the nostril, and the distance of the eyebrow from the outline of the forehead, no one can mistake the princely, the superior, the masculine firmness of this, nevertheless feminine, but fortunate, innocent, and kind countenance.

Wanting room for additional examples, we shall here conclude this volume, and proceed, in the following, with the farther consideration of feminine countenances, and with other additions proper to the text contained in this.

* The German Index refers to this plate as Catharine II. but the sovereign of all the Russias was so well known, that the Editor probably thought it would be superfluous to write her name under her portrait.

CL.



Walth. sculp.



REVISION.

SINCE the judgments given in the additions in this volume are all my own, and the whole is copied with accuracy, I have nothing to add except the date and name.

JOHN CASPER LAVATER.

ZURICH,
Tuesday Evening,
Nov. 14, 1786.

REVISION.

Since the judgments given in the addition to this volume are all my own, and the whole is copied with accuracy, I have nothing to add except the date and name.

JOHN CASPER LAVATER.

London,
The 1st of May,
1782.

ONE HUNDRED
PHYSIOGNOMONICAL RULES.

PREFACE

BY THE

EDITOR.

THESE Rules were not originally designed for the press, at least not in the lifetime of the Author; though for a later publication he had himself in some measure provided, by causing plates to be engraved under his own inspection, since on their accuracy every thing depends. A reference to the drawings is absolutely necessary for the understanding of the Rules, as the reader by a mere perusal of the text would be continually liable to form some misconception, misled, it may be, by lines and features im-

pressed on his imagination by the recollection of countenances he had seen; and it cannot be doubted that the least difference, the slightest deficiency or addition must totally alter the physiognomonical expression. This observation has been frequently repeated by LAVATER in his physiognomonical writings, and is especially important when applied to these Rules, as is also his caution to examine carefully, and not precipitately decide. We must never lose sight of the just maxim of the author—"Partial truth is the most fruitful source of error."

The anonymous Editor of these Rules, who has surreptitiously given them to the public, *without the plates*, has therefore rendered a very ill service both to the Author, whose friend he pretends to be, and to the public; not to mention the indelicacy, to give it the mildest name, with which he has invaded the property which the family of Mr. LAVATER undoubtedly have in his posthumous writings.

One word more concerning these Rules.

They are the result of the observations of many years, and remarks confirmed by experience. They were written by Mr. LAVATER about twelve years ago, and shewn to some select friends, who expressed a wish to have a copy of them. Mr. LAVATER would not consent to facilitate a compliance with their request by means of the press; partly, on account of the misuse to which these Rules are liable, and partly because certain features and lineaments might be imagined to be parts of portraits of particular persons. It was proper, therefore, that years should elapse before they came into the hands of the public, and the plates, which he had caused to be prepared, were likewise necessary on this account. When he favoured any friend with a copy of these Rules, he procured them to be transcribed, and annexed to the manuscript the necessary delineations with his own hand; together with a strong injunction against any publication or improper use of them. In a kind of preface he thus addresses his friends,

“ A few words:—I confide to you what may deserve notice; use it as becomes the wise, not as it is only possible it should be used by the unwise.

“ A few are for all; the greater part are secret Rules.

“ Preserve it as a deposit entrusted by a friend to a friend. Let no copy, I conjure you, be taken; and still less suffer the manuscript to be given to the public by means of the press. If you disregard this injunction you will commit an act of injustice towards me, and inflict on me a pain which you surely cannot wish.

“ Prove all these Rules. I have maturely considered, rigidly examined by the test of experience, adventured nothing on conjecture. But prove them all, and only adhere to the most approved.”

We consider the strict injunction here given not to publish these Rules as no longer obligatory on us, from the certain indica-

tions which there are that Mr. LAVATER himself intended them for publication after a number of years had elapsed ; and since, likewise, they have been already given to the public in an improper and imperfect manner, it even becomes a duty incumbent on us to publish them correctly and complete.

The warning against the misuse of these Rules, which the Author so earnestly inculcates, we entreat may be especially attended to. The object of Mr. Lavater, in all his physiognomonical researches, was the promotion of the knowledge and the love of mankind. Whatever contributes to the advancement of this object, is the true use of these sheets, and whatever tends to obstruct it, misuse. Shouldest thou observe in thyself an inclination to such misuse, lay the book aside immediately. Let it, however, be observed, that the misuse of a thing can neither deprive it of its truth nor its utility ; and what is so true and useful, so good and sacred that it cannot be abused, repeatedly and repeatedly abused ? The blame of such

abuse is certainly not imputable to the thing, but only to him by whom it is abused.

GEORGE GESSNER.

ZURICH,
April 20, 1802.

PHYSIOGNOMONICAL RULES.

I.

GENERAL RULE.

IF the first moment in which a person appears, in a proper light, be entirely advantageous for him; if his first impression have in it nothing repulsive or oppressive, and produce in thee no kind of constraint; if thou feel thyself in his presence continually more cheerful and free, more animated, and contented with thyself, though he do not flatter thee, or even speak to thee; be certain—that he will always, so long as no person intervenes between you, gain upon thee and never lose. Nature has formed you for each other. You will be able to say to each other much in a little. Study, however, carefully, and delineate the most speaking traits.

II.

GENERAL RULE.

SOME countenances gain greatly upon us the more they are known, though they please not at the first moment.

There must be a principle of dis-harmony between thee and them, to prevent them from producing their full effect at first; and a principle of harmony by which they produce it more and more every time they are seen.

Seek diligently the trait which does not harmonize with thee. If thou find it not in the mouth, be not too much disheartened; shouldst thou find it there, observe carefully in what moments, and on what occasions, it most clearly displays itself.

III.

GENERAL RULE.

WHOEVER is most unlike, yet like to himself; that is as various, yet as simple as possible; as changeable, yet unchangeable, and harmonizing, as possible, with all animation and activity; whose most moveable traits never lose the character of the firm whole, but are ever conformable to it—let him be to thee sacred.—But wherever thou perceivest the contrary—a conspicuous opposition between the firm fundamental character and the moveable traits—there be ten-

fold on thy guard—for there is—folly or obliquity of understanding.

IV.

GENERAL RULE.

OBSERVE the moments, rapid as lightning, of complete surprise. He who in these moments can preserve the lineaments of his countenance favourable and noble: he who then discovers no fatal trait; no trait of malignant joy, envy, or cold-contemning pride, has a physiognomy and a character capable of abiding every proof to which mortal and sinful man can be subjected.

V.

GENERAL RULE.

VERY discreet, or very cold, or very dull, but never truly wise, never warmly animated, never capable of fine sensibility or tenderness; are those the traits of whose countenances never conspicuously change.

Very discreet, when the lineaments of the countenance are well proportioned, accurately defined, strongly pronounced.

Very dull, when the lineaments of the countenance are flat, without gradation, without character, without flexion, or undulation.

VI.

GENERAL RULE.

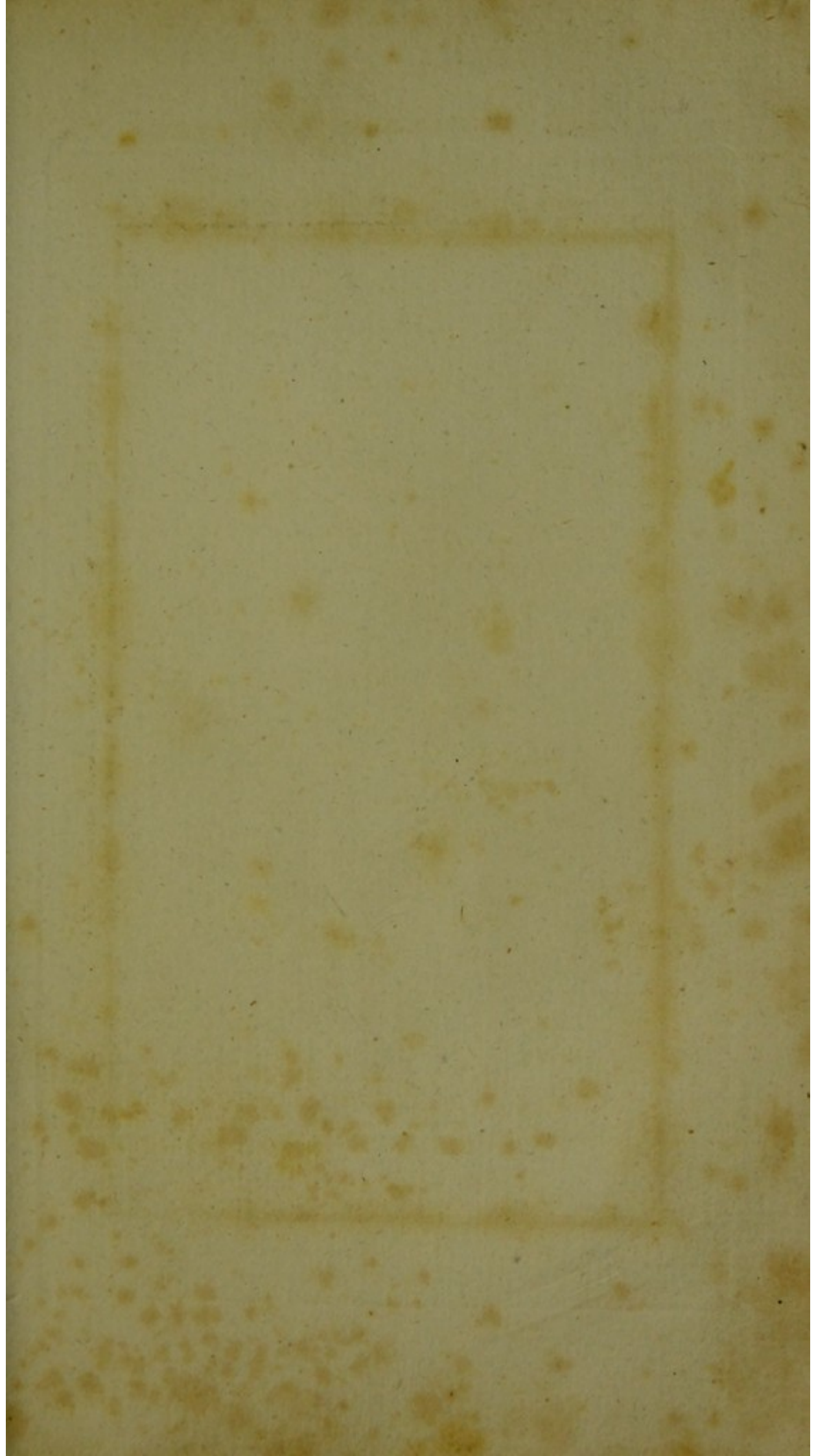
OF him whose figure is oblique—
 Whose mouth is oblique—
 Whose walk is oblique—
 Whose hand-writing is oblique;—that is,
 in an unequal irregular direction.—

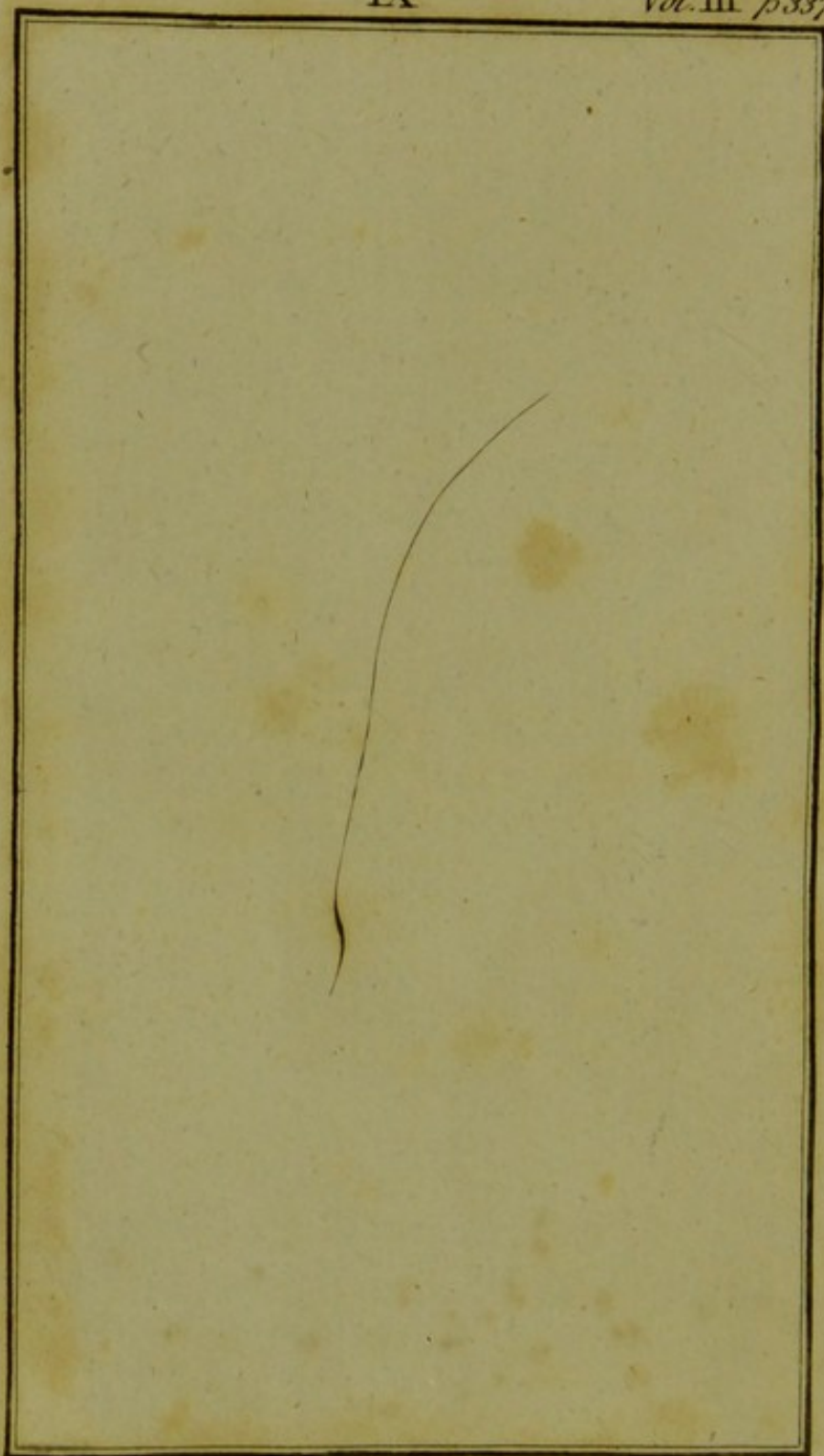
Of him the manner of thinking, character, and conduct are oblique, inconsistent, partial, sophistic, false, sly, crafty, whimsical, contradictory, coldly-sneering, devoid of sensibility.

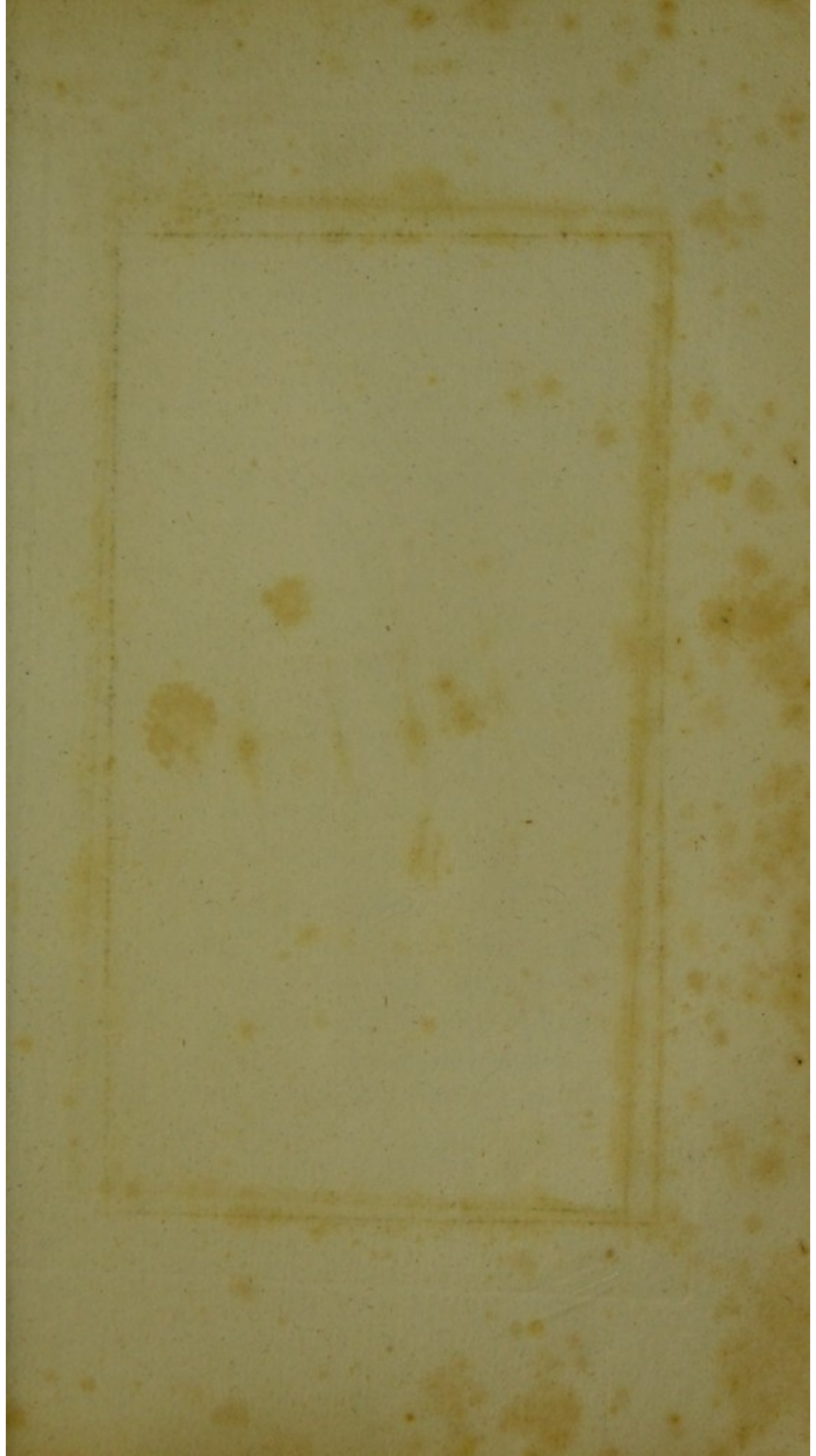
 VII.

FOREHEAD.

WHEN a finely-arched-forehead has in the middle, between the eyebrows, a slightly discernible, perpendicular, not too long









wrinkle, or two parallel wrinkles of that kind—especially when the eyebrows are marked, compressed, and regular, it is to be ranked among the foreheads of the first magnitude.—Such foreheads, beyond all doubt, appertain only to wise and masculine mature characters; and when they are found in females, it is difficult to find any more discreet, and sensible; more betokening royal dignity, and propriety of manners.

VIII.

FOREHEAD.

THAT forehead betokens weakness of intellect which has in the middle and lower part a scarcely observable long cavity—being itself, consequently long—I say scarcely observable; for when it is conspicuous, every thing is changed.

IX.

FOREHEAD.

FOREHEADS inclining to be long, with a close-drawn wrinkleless skin, which exhibit no lively cheerful wrinkles even in their few moments of joy, are cold, malign, suspicious, severe, selfish, censorious, conceited, mean, and seldom forgive.

X.

FOREHEAD.

STRONGLY projecting, in the upper part very retreating foreheads, with arched noses, and a long under part of the countenance—continually hover over the depths of folly.

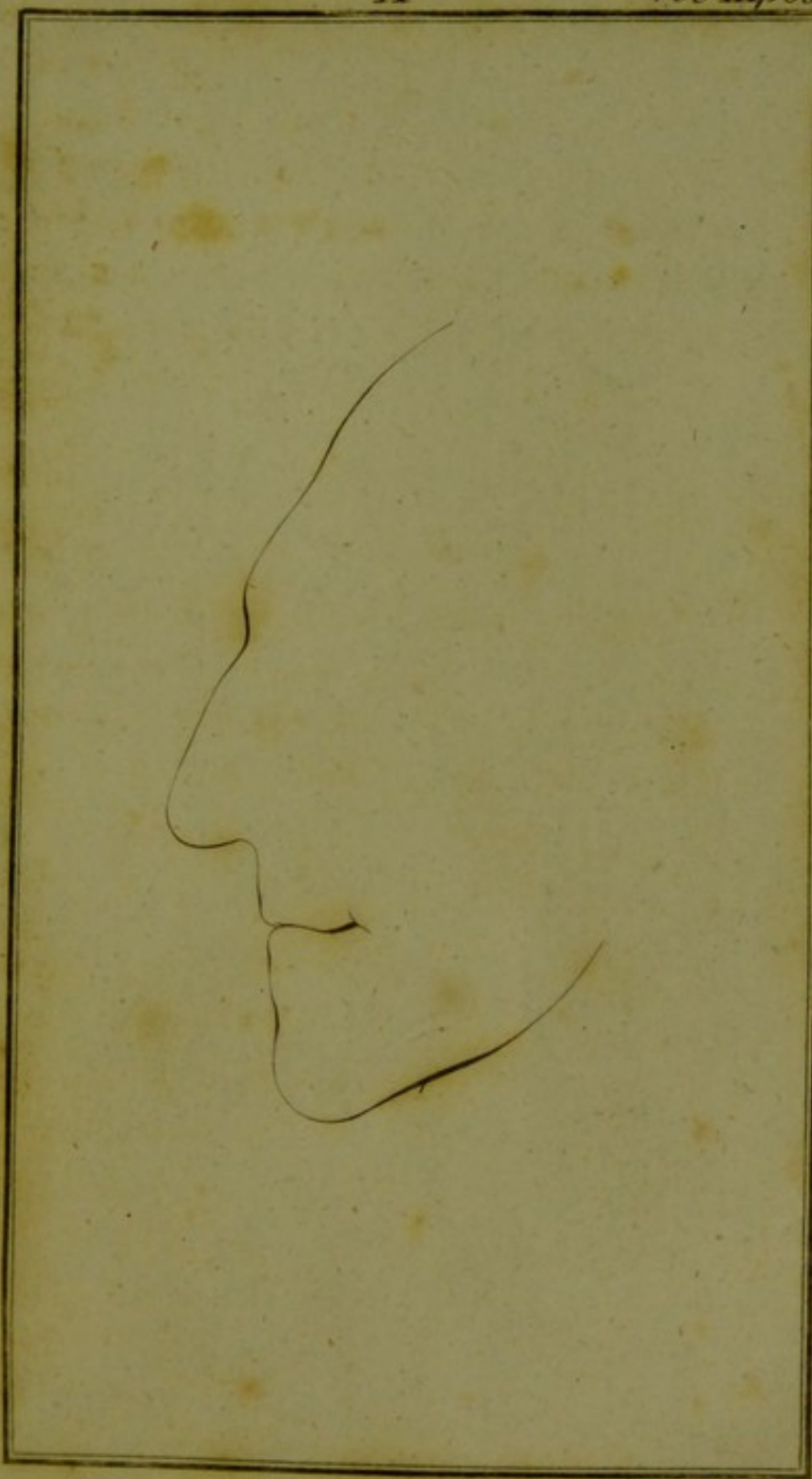
XI.

FOREHEAD.

EVERY forehead which above projects, and below sinks in towards the eye, in a person of mature age, is a certain sign of incurable imbecility.

X

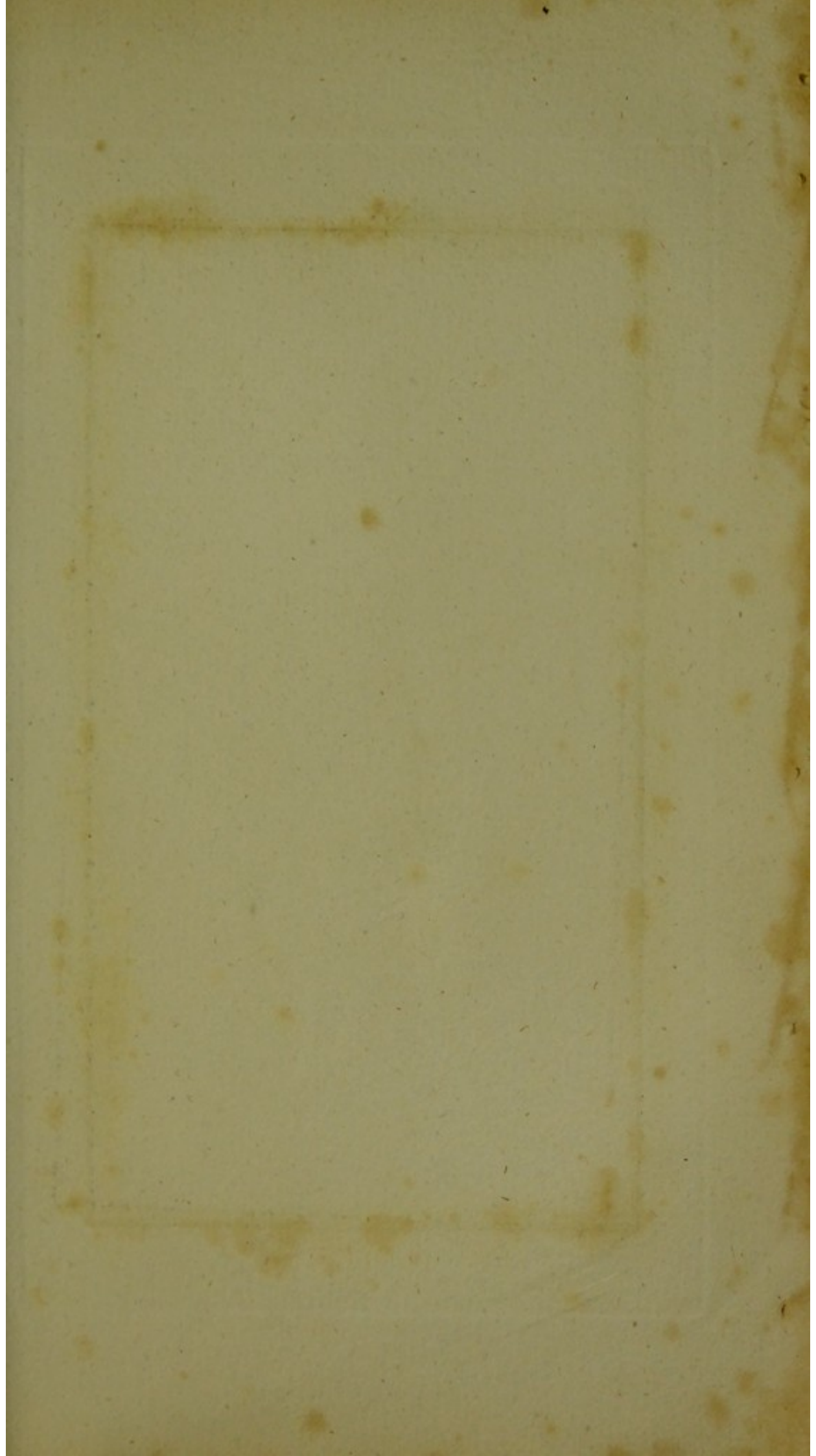
Vol III p 338

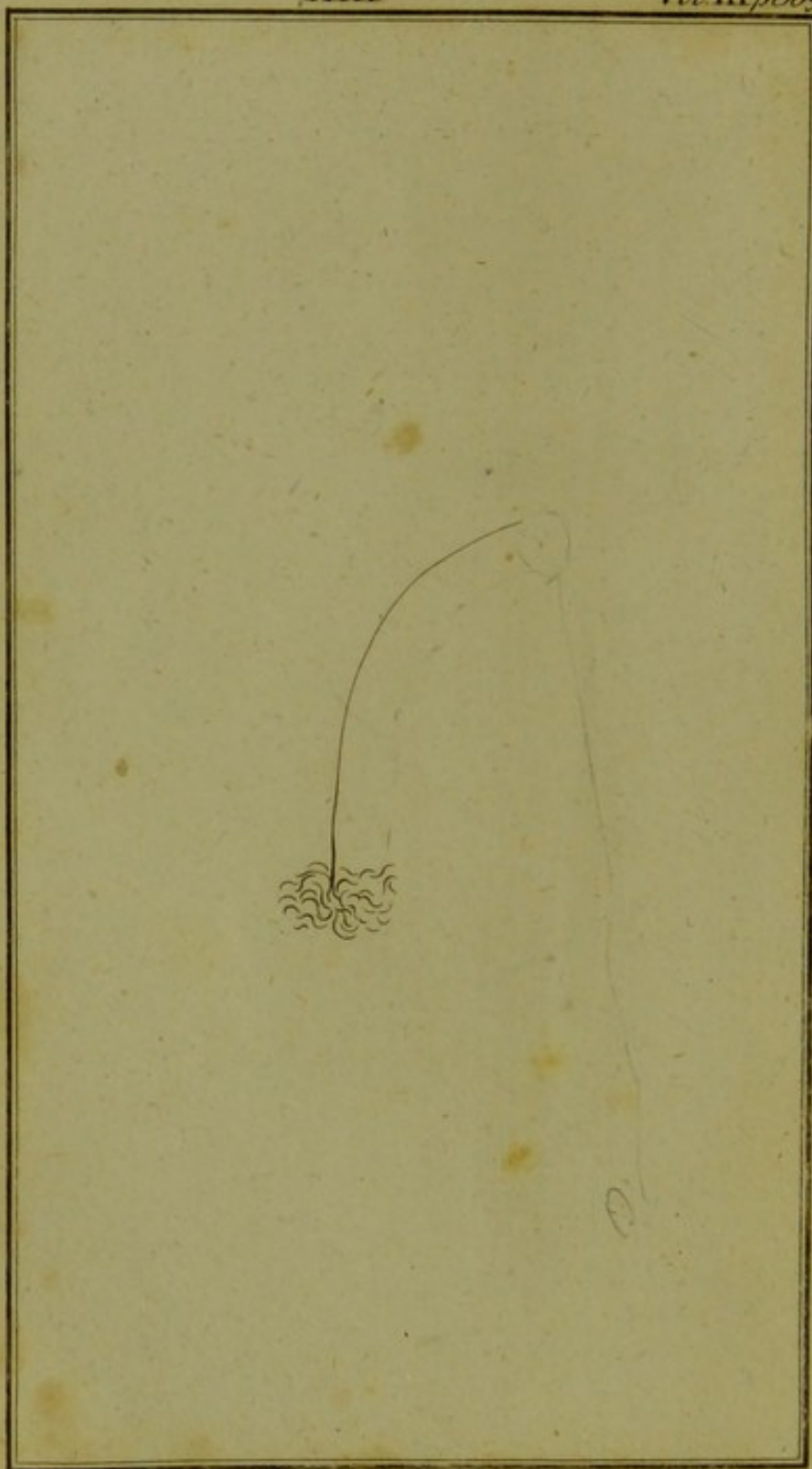


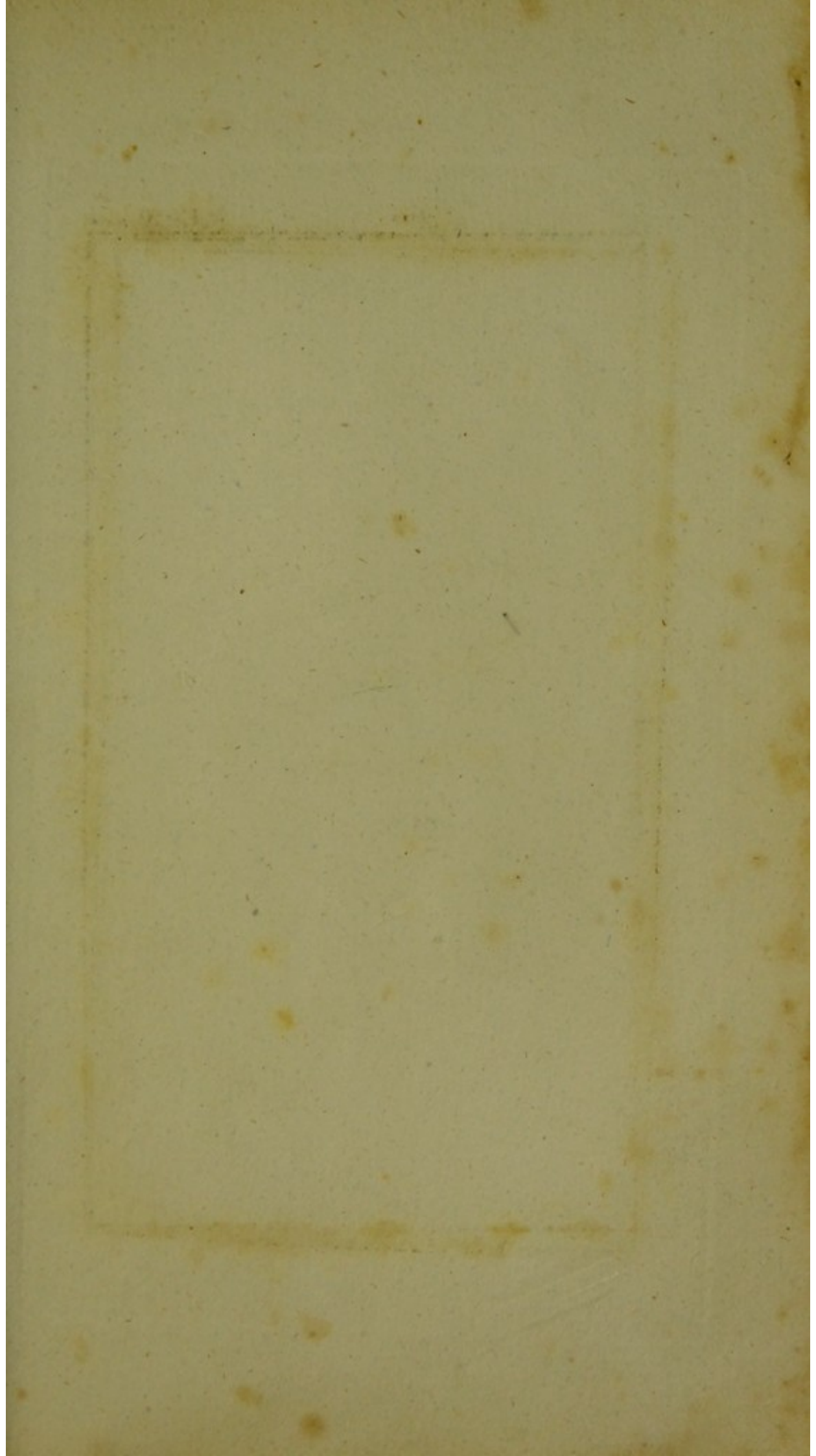














XII.

FOREHEAD.

THE fewer hollows, arches, and indentations; and the more of smooth surface and apparently rectilineal contour are observable in a forehead; the more is that forehead common, mediocre, destitute of ideas, and incapable of invention.

XIII.

FOREHEAD.

THERE are finely arched foreheads that appear almost great and indicative of genius, and yet are little other than foolish, or only half-wise. This mimicry of wisdom is discernible in the scantiness, or in the wildness and perplexity of the eyebrows.

XIV.

FOREHEAD.

LONG foreheads with somewhat spherical knobs in the upper part, not commonly very retreating, have always an inseparable three-fold character—the glance of genius with little of a cool analyzing understanding—pertinacity with indecision;—coldness with impetuosity.—With these they have also somewhat refined and noble.

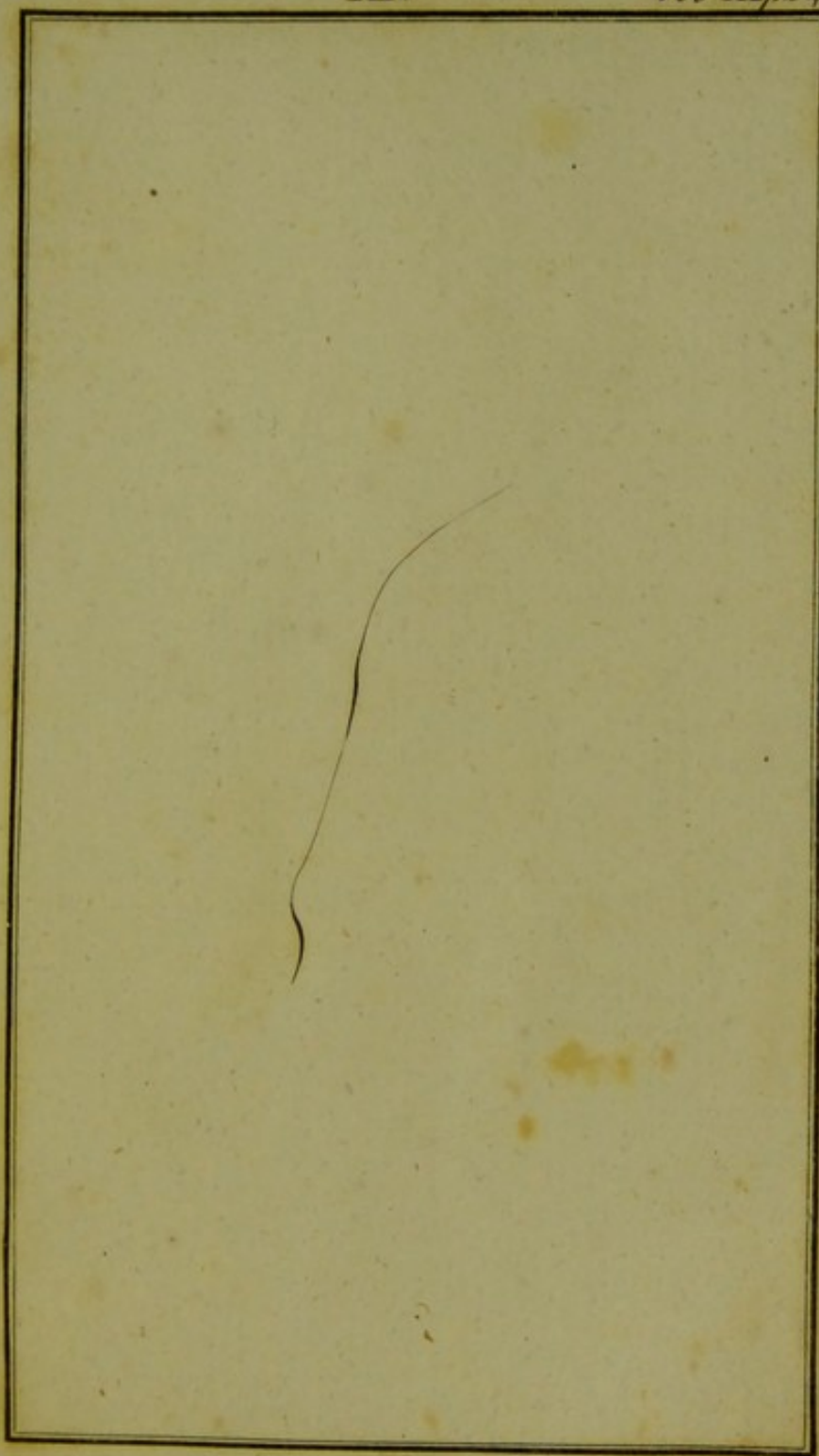
XV.

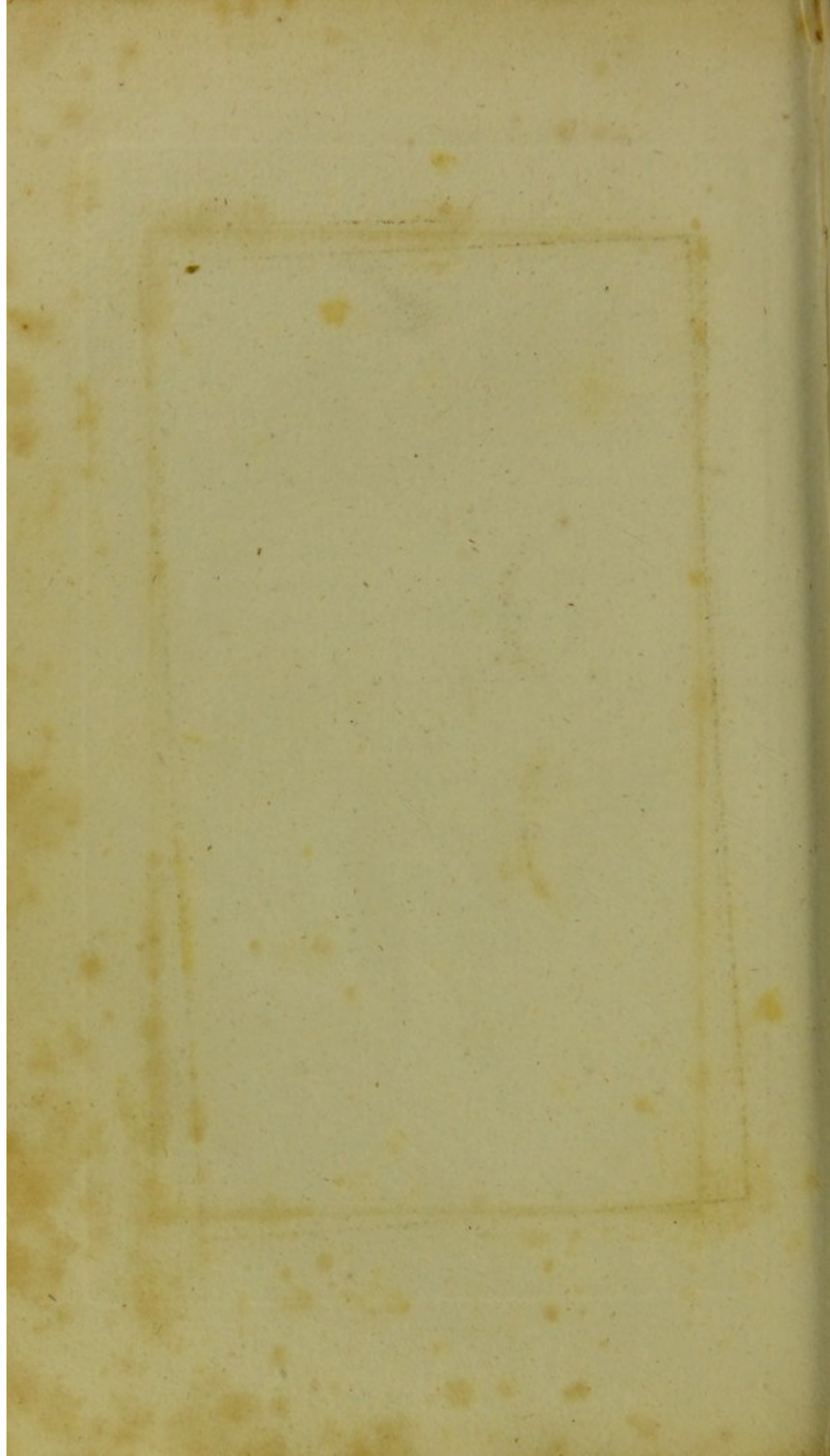
WRINKLES OF THE FOREHEAD.

OBLIQUE wrinkles in the forehead, especially when they are nearly parallel, or appear so, are certainly a sign of a poor, oblique, suspicious mind.

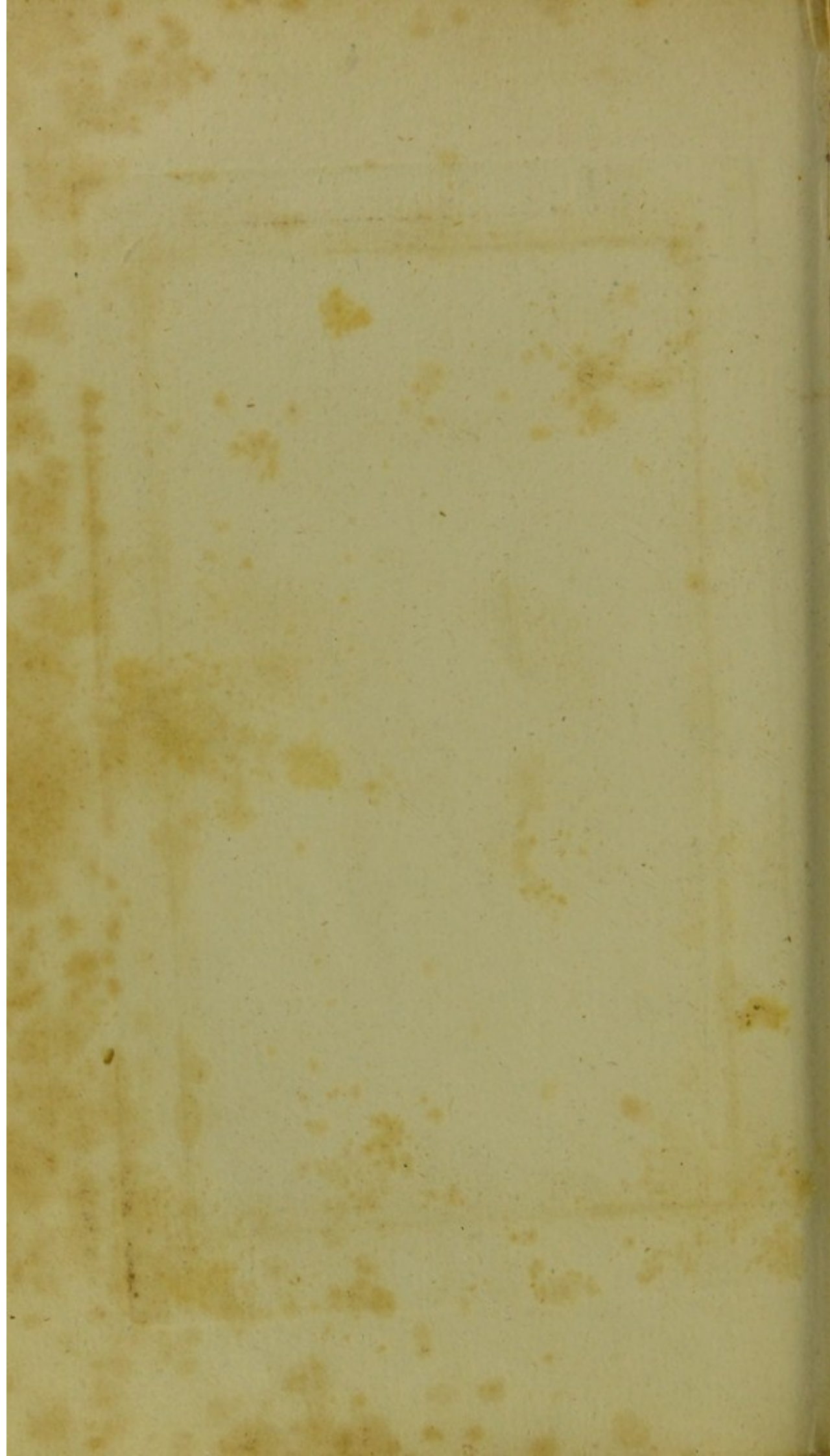
XIV

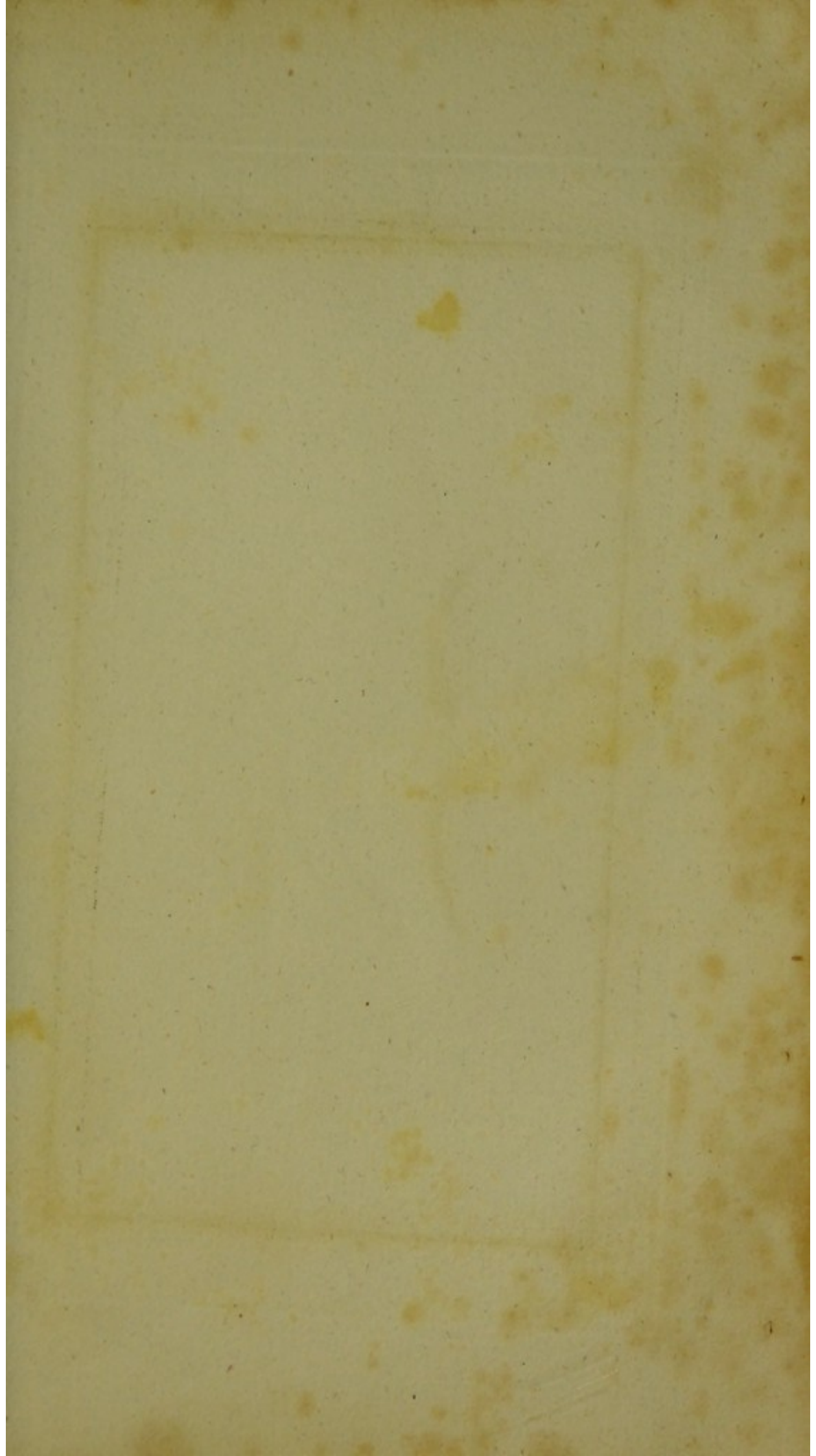
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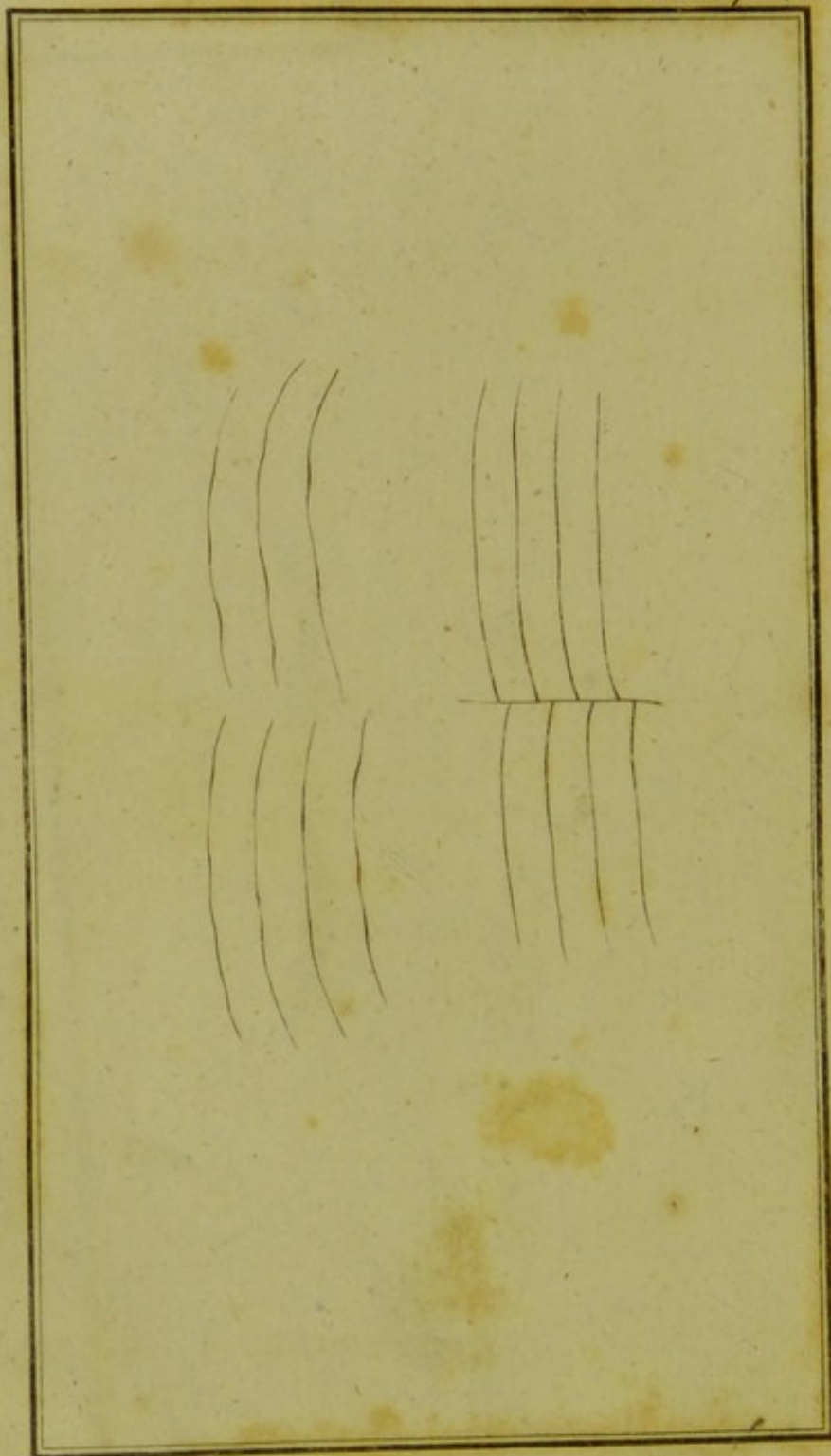












XVI.

WRINKLES OF THE FOREHEAD.

PARALLEL, regular, not too deep wrinkles of the forehead, or parallel interrupted, are seldom found except in very intelligent, wise, rational, and justly-thinking persons.

XVII.

WRINKLES OF THE FOREHEAD.

FOREHEADS, the upper half of which is intersected with conspicuous, especially if they are circularly arched, wrinkles, while the under is smooth and wrinkleless, are certainly dull and stupid, and almost incapable of any abstraction.

XVIII.

WRINKLES OF THE FOREHEAD.

WRINKLES of the forehead which, on the slightest motion of the skin, sink deeply downward, are much to be suspected of weakness.

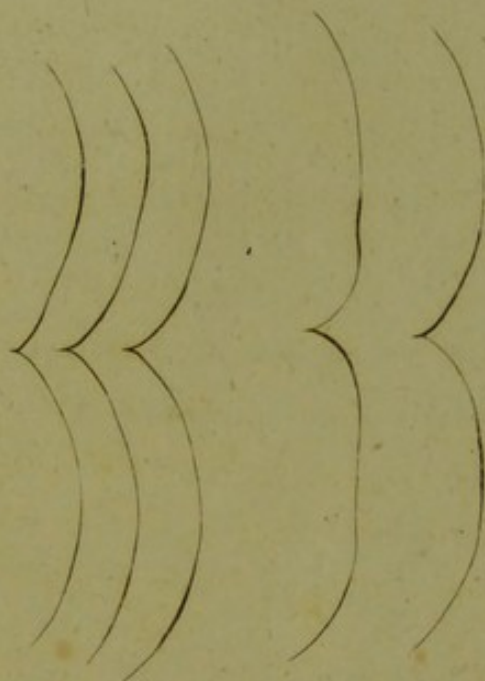
If the traits are stationary, deeply indented, and sink very deeply downwards,—entertain no doubt of weakness of mind, or stupidity, combined with little sensibility and avarice.

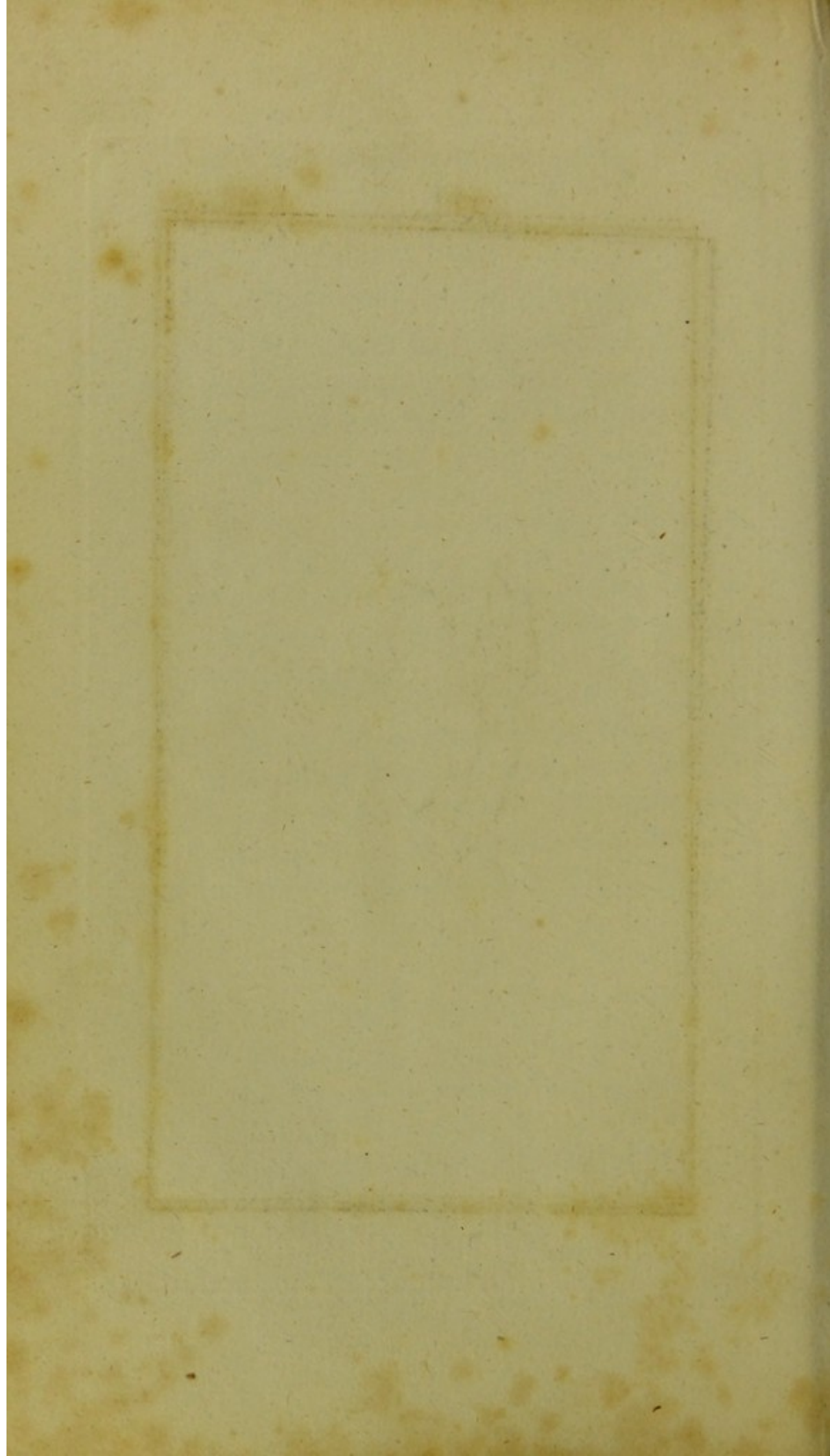
But let it be remembered, at the same time that genius, most luxuriant in abilities, usually has a line which sinks remarkably downwards in the middle, under three, almost horizontal, parallel lines.

XIX.

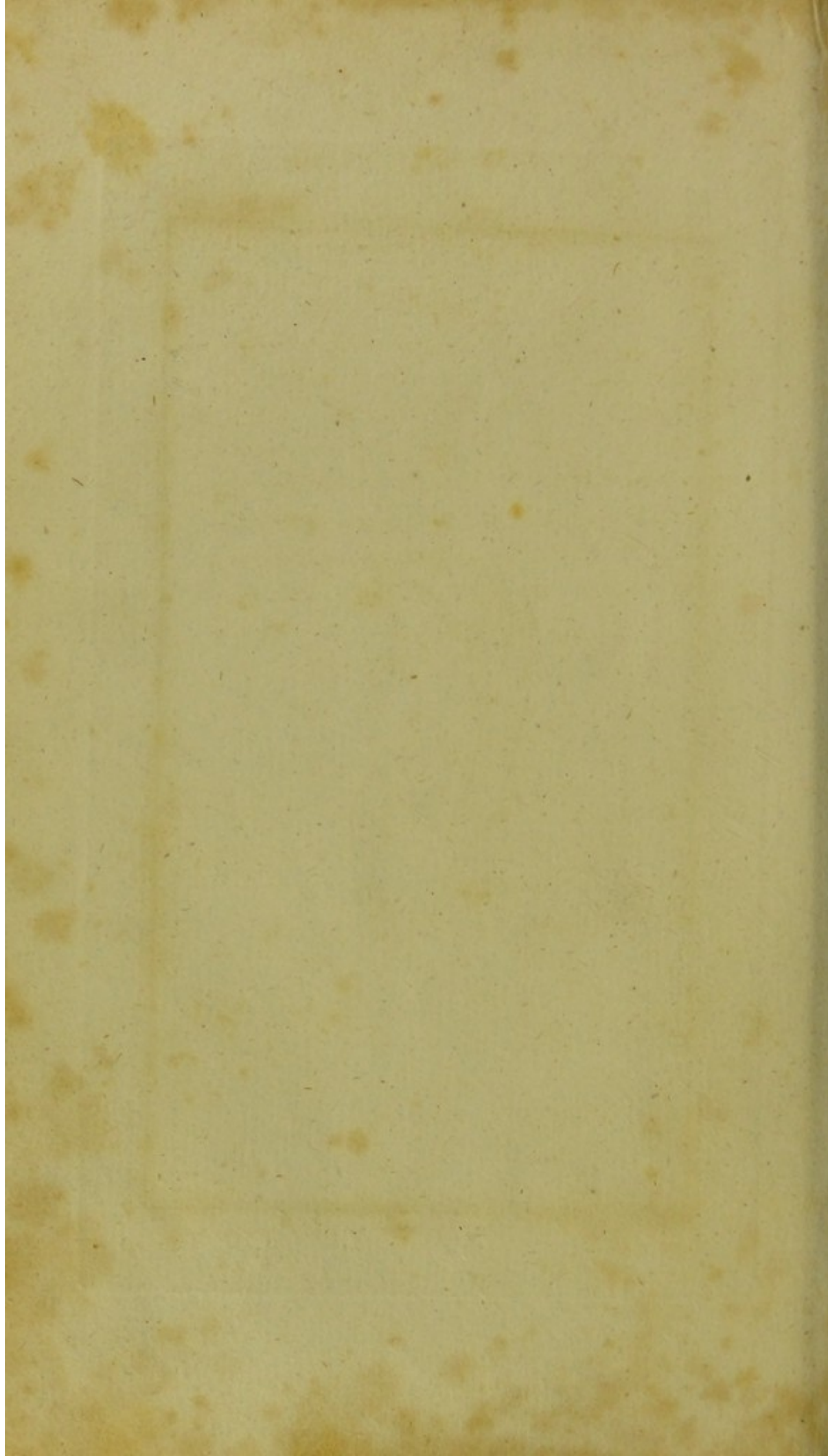
WRINKLES OF THE FOREHEAD.

PERPLEXED, deeply indented, wrinkles of the forehead, in opposition to each other, are always a certain sign of a harsh, perplexed, and difficult to manage, character.









A square superficies between the eye-brows, or a gate-like wrinkleless breadth, which remains wrinkleless when all around it is deeply furrowed—Oh! that is a certain sign of the utmost weakness and confusion of intellect.

XX.

WRINKLES OF THE FOREHEAD.

RUDE, harsh, indelicately suspicious, vain-glorious, ambitious, are all those in whose foreheads are formed strong, confused, oblique wrinkles, when with side-long glance they listen on the watch with open mouth.

XXI.

EYES.

EYES that are very large, and at the same time of an extremely clear blue, and almost transparent when seen in profile, denote a ready and great capacity; also a character of extreme sensibility, difficult to manage, suspicious, jealous, and easily excited against others; much inclined likewise by nature to enjoyment, and curious enquiry.

XXII.

EYES.

SMALL, black, sparkling eyes—under strong black eyebrows—deep sunken in jesting-laughter, are seldom destitute of cunning, penetration, and artful simulation.—If they are unaccompanied by a jesting mouth, they denote cool reflection, taste, elegance, accuracy, and an inclination rather to avarice than generosity.

XXIII.

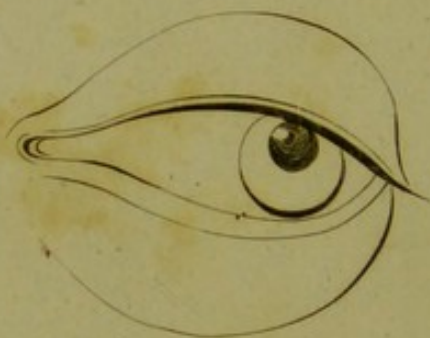
EYES.

EYES which, seen in profile, run almost parallel with the profile of the nose, without however standing forwards from the level of the head, and projecting from under the eyelids—always denote a weak organization; and, if there be not some decisive contradicting lineament, feeble powers of mind.

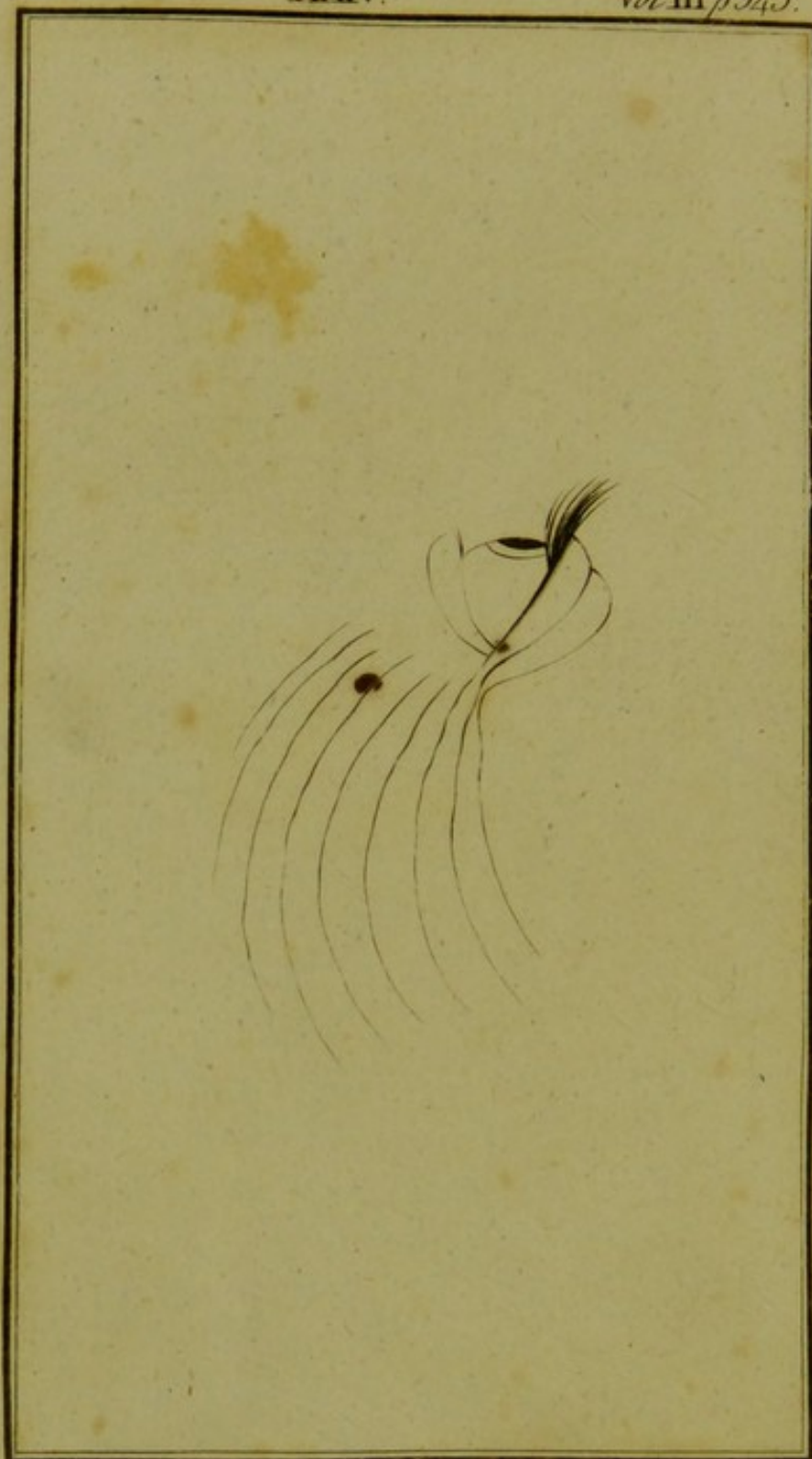












XXIV.

EYES.

EYES which discover no wrinkles, or a great number of very small long wrinkles, when they appear cheerful or amorous, always appertain only to little, feeble, pusillanimous characters, or even betoken total imbecillity.

XXV.

EYES.

EYES with long, sharp, especially if horizontal, corners—that is such as do not turn downwards—with thick skinned eyelids, which appear to cover half the pupil, are sanguine and indicative of genius.

XXVI.

EYES.

EYES which are large, open, and clearly transparent, and which sparkle with rapid motion under sharply-delineated eyelids—always certainly denote five qualities.

Quick discernment.

Elegance and taste.

Irritability.

Pride. And,

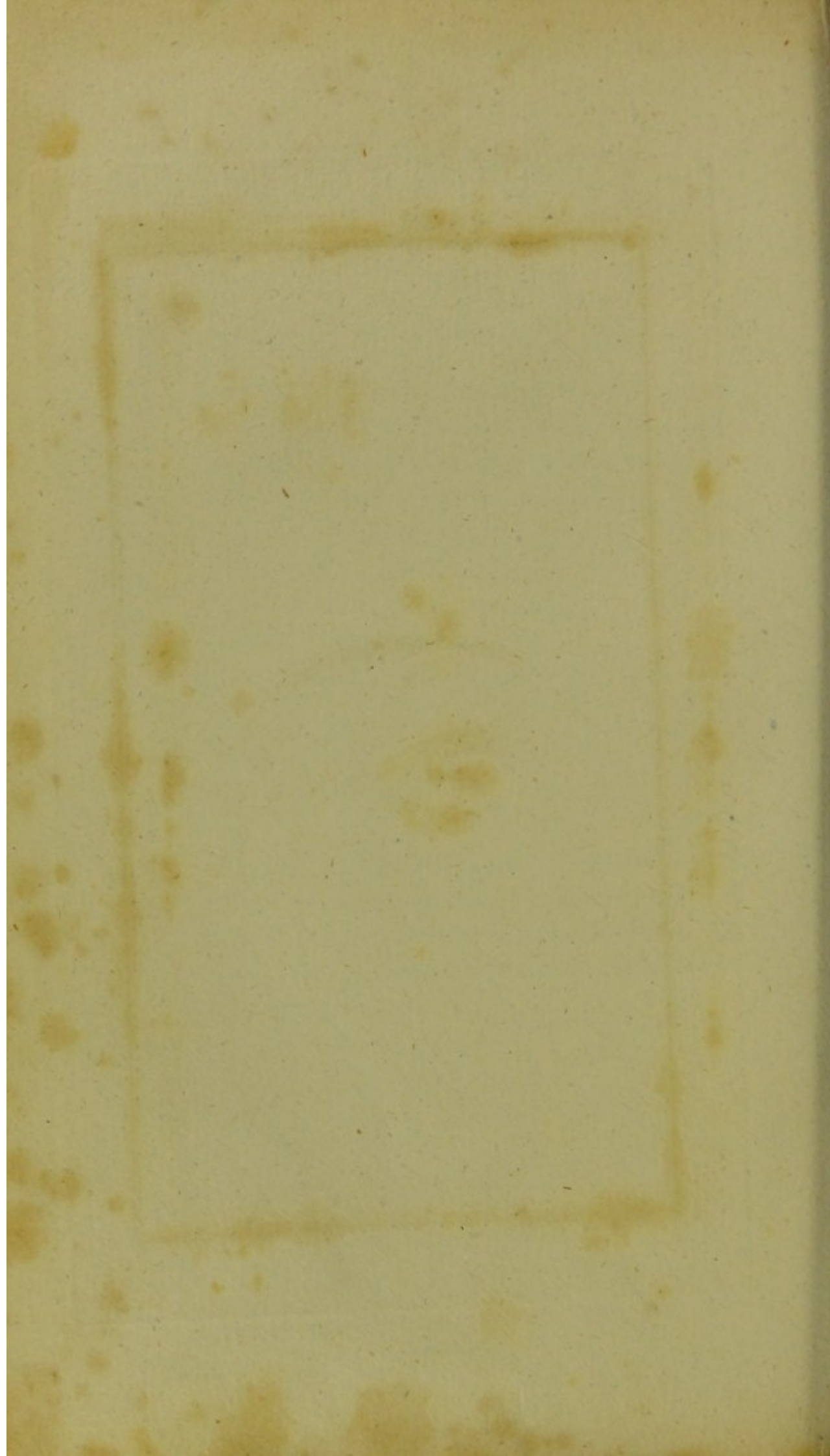
Most violent love of women.

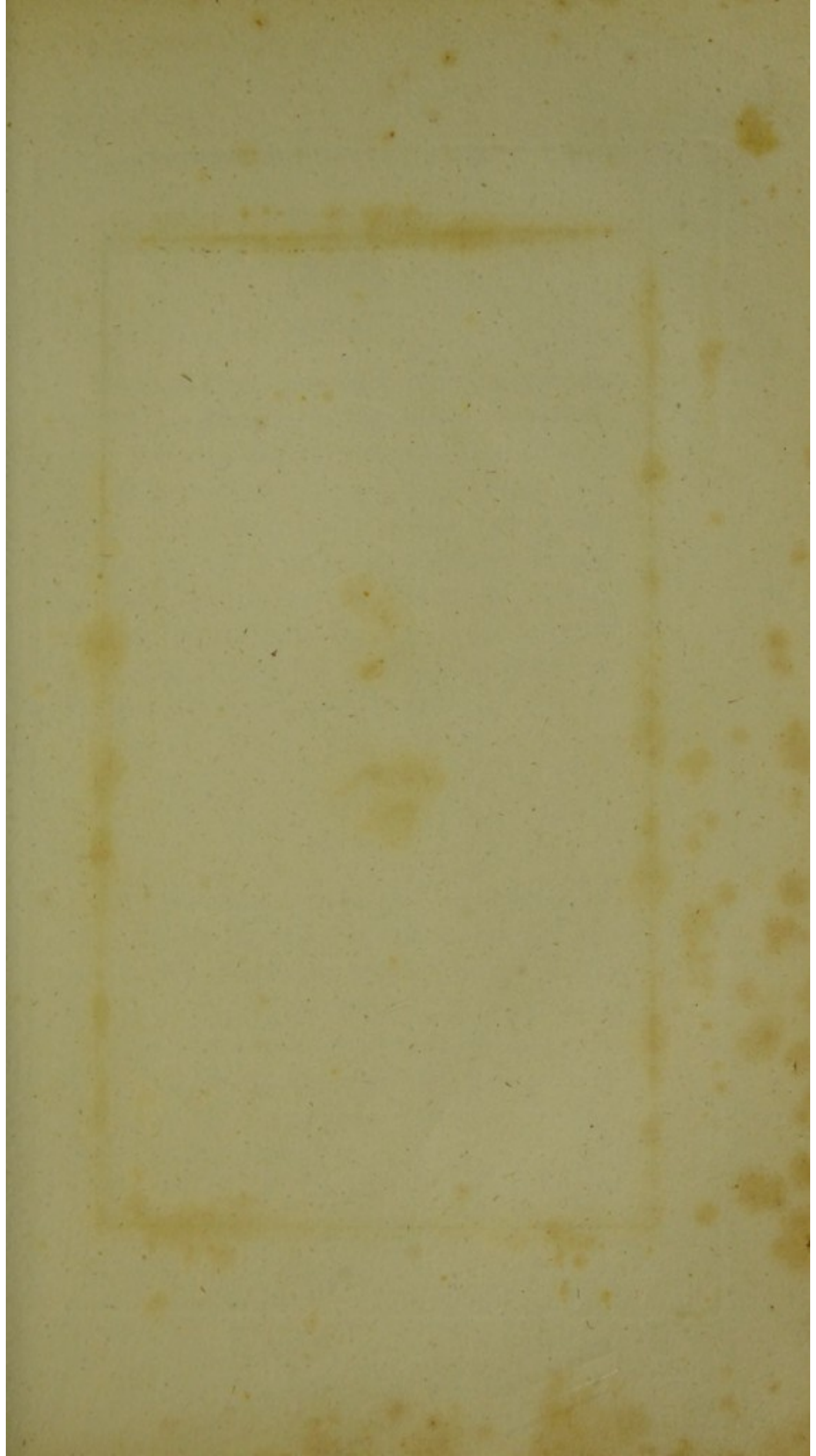
XXVII.

EYES.

EYES with weak small eyebrows, with little hair, and very long concave eye-lashes, denote partly a feeble constitution of body, and partly a phlegmatic-melancholic weakness of mind.









XXVIII.

EYES.

TRANQUILLY - powerful, quick-glancing, mildly-penetrating, calmly serene, languishing, melting, slowly-moving eyes ; eyes which hear while they see, enjoy, drink in, tinge and colour their object like themselves, and are a medium of voluptuous and spiritual enjoyment—are never very round, nor entirely open ; never deep sunken, or far projecting ; never have obtuse corners, or sharp ones turning downwards.

XXIX.

EYES.

DEEP-sunken, small, sharply-delineated, dull, blue eyes, under a boney, almost perpendicular forehead, which in the lower part sinks somewhat inwards, and above is conspicuously rounded—are never to be observed in penetrating and wise, but generally in proud, suspicious, harsh, and cold-hearted characters.

XXX.

EYES.

THE more the upper eyelid, or the skin below or above the ball of the eye, appears projecting and well defined, the more it shades the pupil, and above, retires under the eye-bone; the more has the character of spirit, refined sense, amorous disposition, true, sincere, constant delicacy.

XXXI.

EYES.

EYES which, in the moment when they are fixed on the most sacred object of their adoration, express not veneration, and inspire not seriousness and reverence, can never make claim to beauty, nor sensibility, nor spirituality. Trust them not. They cannot love nor be beloved. No lineament of the countenance full of truth and power can be found with them.

And which are such eyes? Among others all very projecting rolling eyes, with oblique lips—all deep-sunken, small eyes, under high, perpendicular hard-boney foreheads—with skulls having a steep descent from the top of the head to the beginning of the hair.

XV

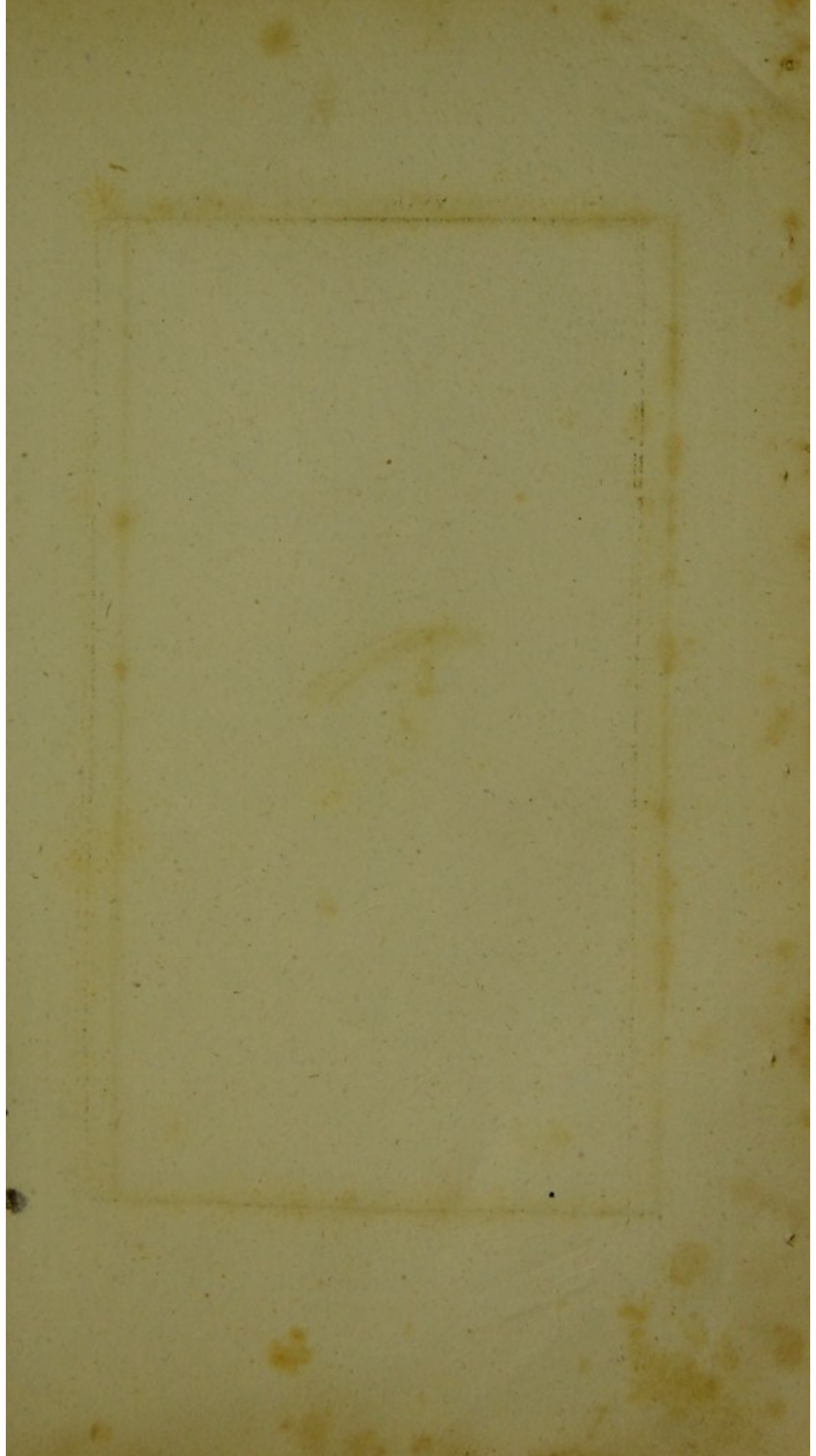
Vol III p. 348.



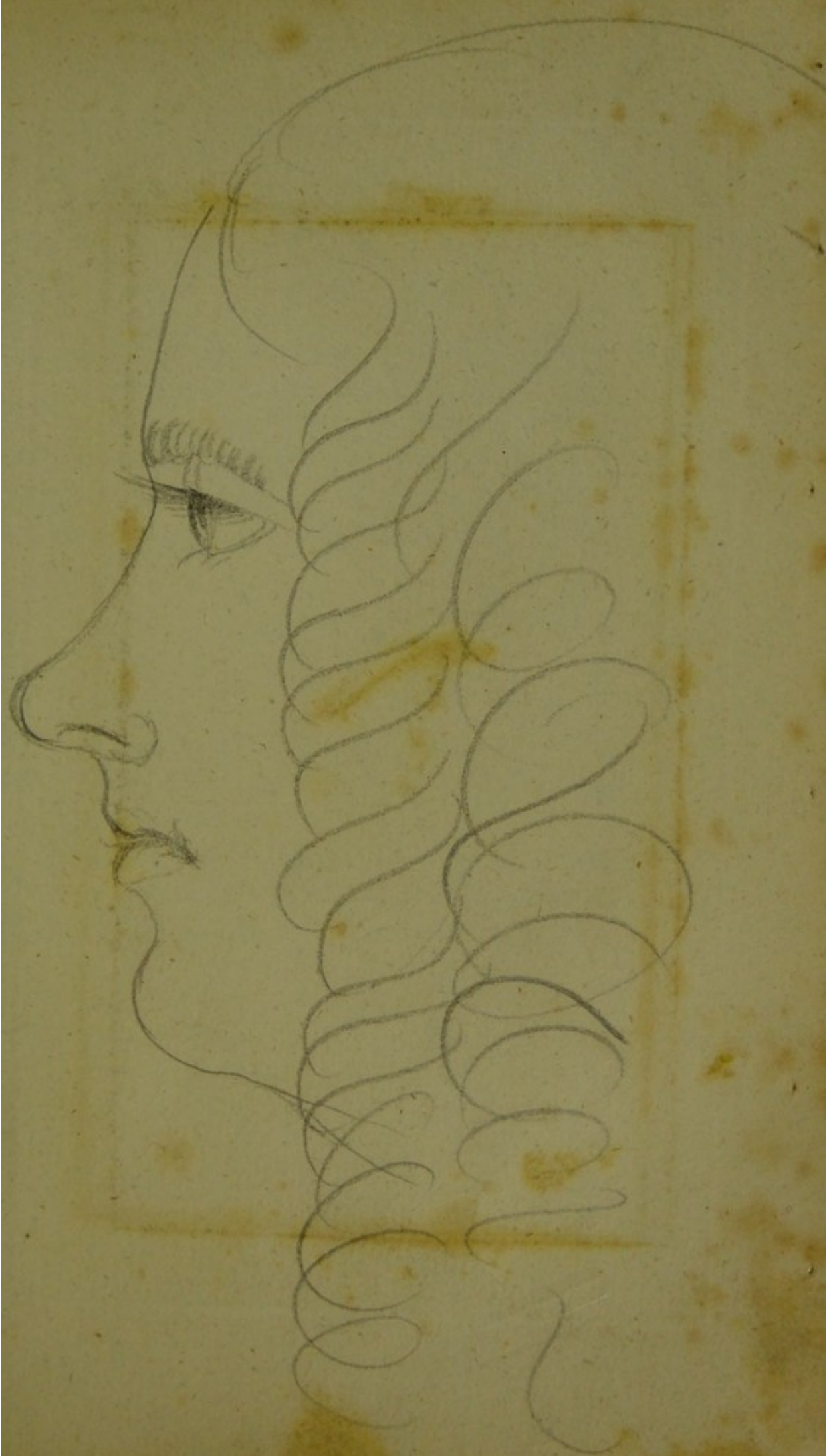




Henry Williams
had long ago
been









XXXII.

EYES.

EYES which shew the whole of the pupil, and white below and above it, are either in a constrained and unnatural state ; or only observable in restless, passionate, half-simple persons, and never in such as have a correct, mature, sound, unwavering understanding.

XXXIII.

EYES.

FIXED, wide open, projecting eyes, in insipid countenances, are pertinacious without firmness, dull and foolish with pretension to wisdom, cold though they wish to appear warm, but are only suddenly heated, without inherent warmth.



XXXIV.

EYEBROWS.

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

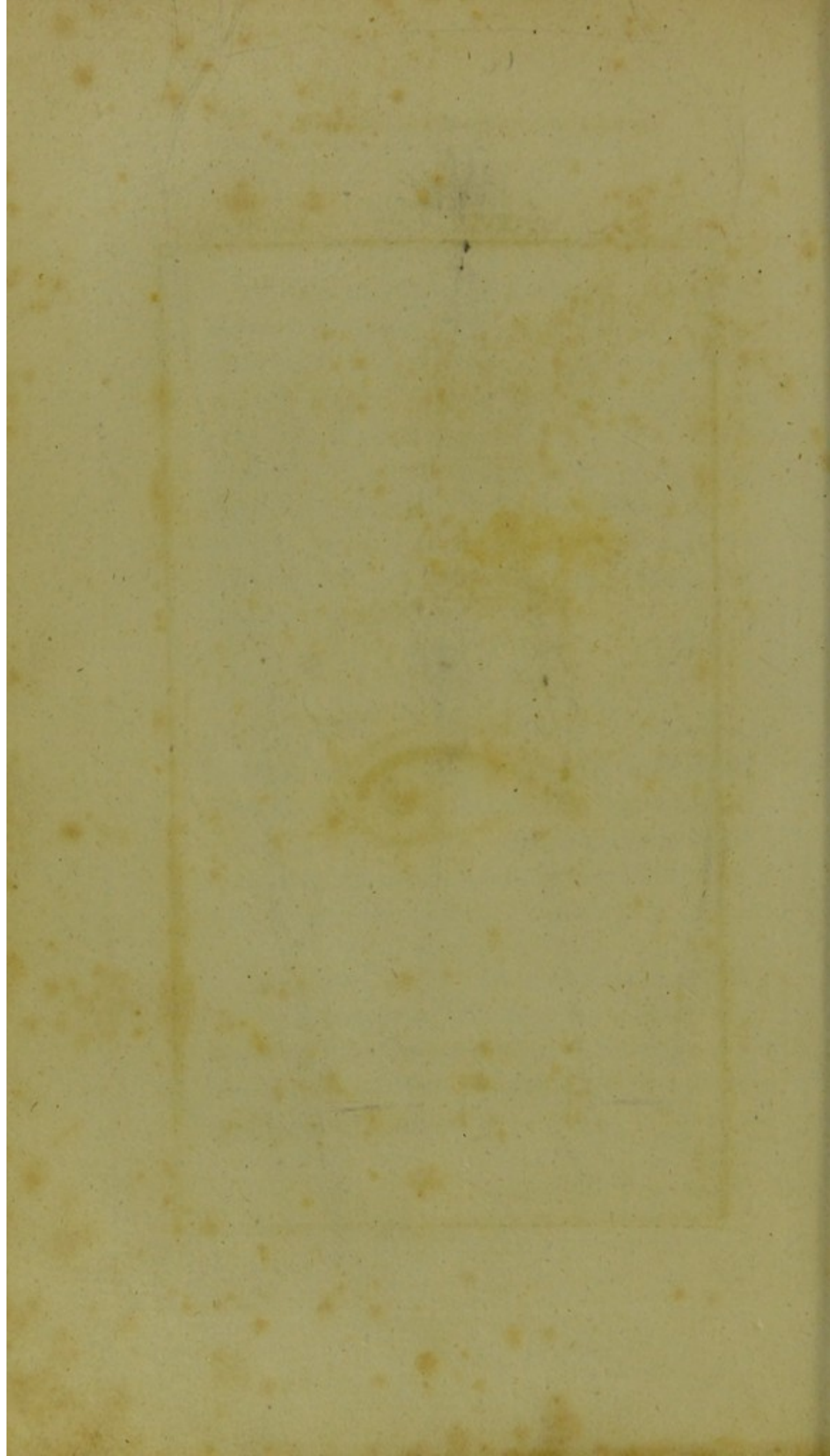
XXXV.

EYEBROWS.

HORIZONTAL eyebrows, rich, and clear, always denote understanding, coldness of heart, and capacity for framing plans. Wild eyebrows are never found with a mild, ductile, pliable character.

Eyebrows waving above the eyes, short, thick, interrupted, not long nor broad—for the most part denote capacious memory, and are only found with ingenious, flexible, mild, and good characters.





XXXVI.

EYEBROWS.

THICK, black, strong eyebrows, which decline downwards, and appear to lie close upon the eye, shading deep large eyes, and accompanied by a sharp, indented, uninterrupted wrinkle of the cheek, which, on the slightest motion, manifests contempt, disdain, and cold derision; having above them a conspicuously boney forehead, are only to be consulted for advice when revenge is sought, or the brutal desire of doing injury to others entertained—in other respects they are to be treated in as yielding a manner as possible, and that yielding as much as possible concealed.

XXXVII.

NOSE.

A NOSE physiognomonically good is of unspeakable weight in the balance of physiognomy: it can be outweighed by nothing whatever. It is the sum of the forehead, and the root of the underpart of the countenance. Without gentle archings, slight

indentations, or conspicuous undulations, there are no noses which are physiognomically good, or intellectually great.

Without some slight sinking in, or excavation, in the transition from the forehead to the nose, though the nose should be considerably arched—we are not to conceive any noses to be physiognomonically great.

XXXVIII.

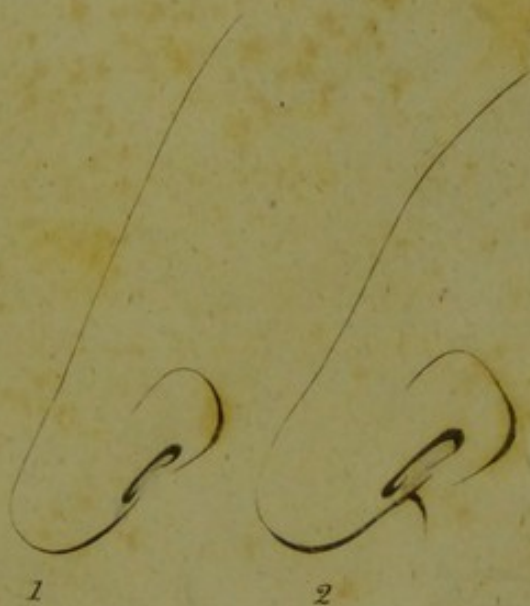
NOSE.

Noses which are much turned downwards are never truly good, truly cheerful, or noble, or great. Their thoughts and inclinations always tend to earth. They are close, cold, heartless, incommunicative; often maliciously sarcastic, ill humoured or extremely hypochondriac, or melancholic. When arched in the upper part, they are fearful and voluptuous.

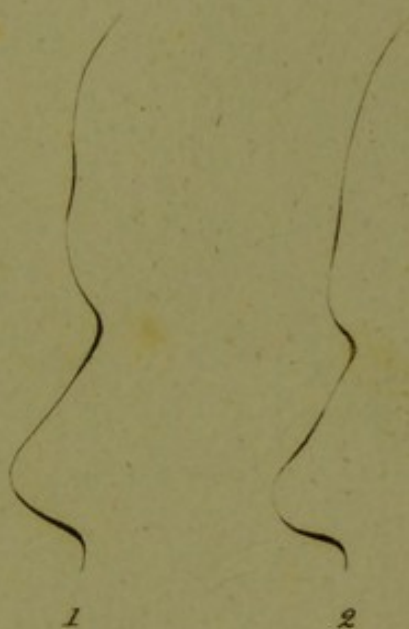
XXXIX.

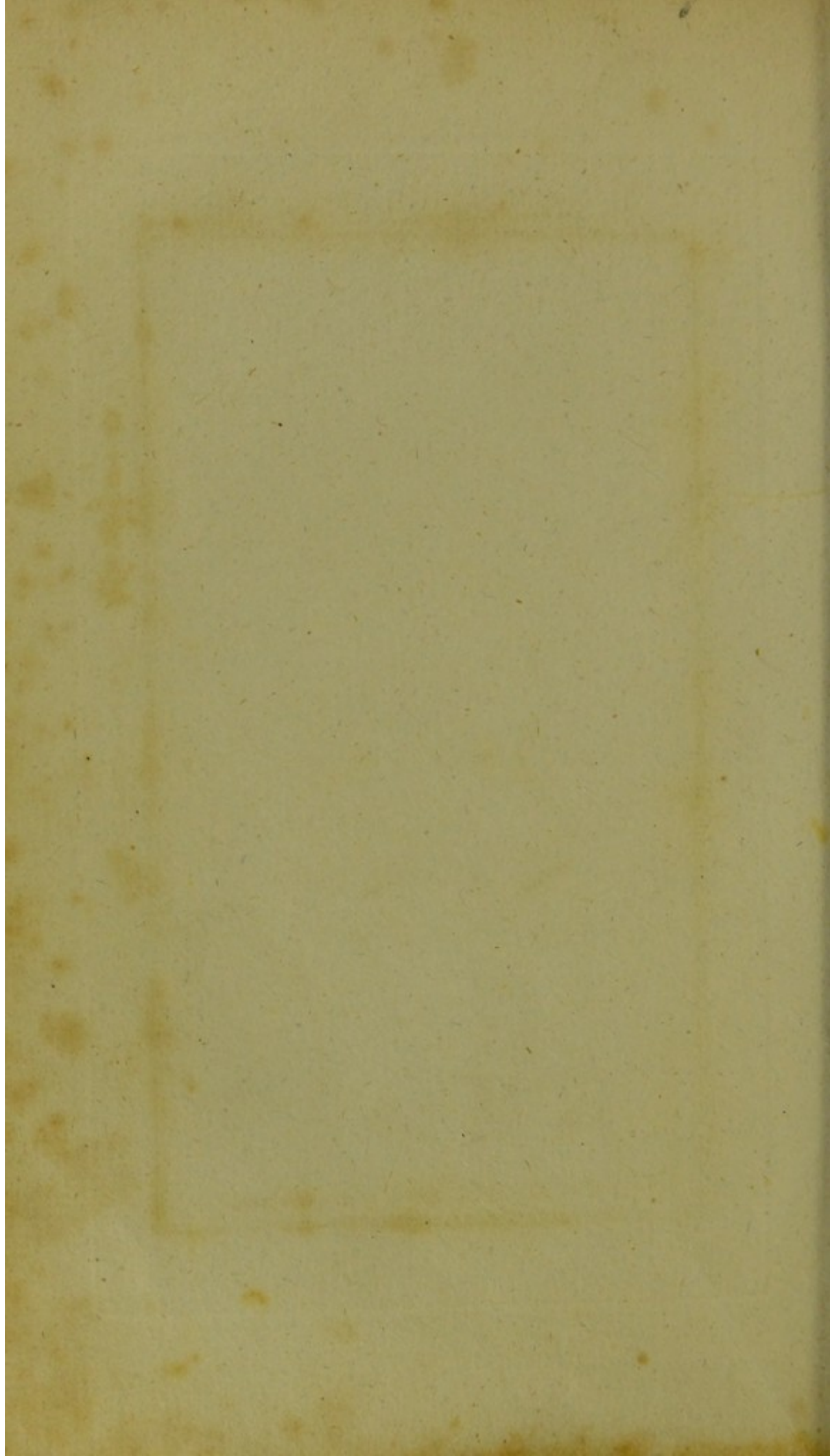
NOSE.

Noses which are somewhat turned up at the point, and conspicuously sink in at the root (or top) under a rather perpendicular







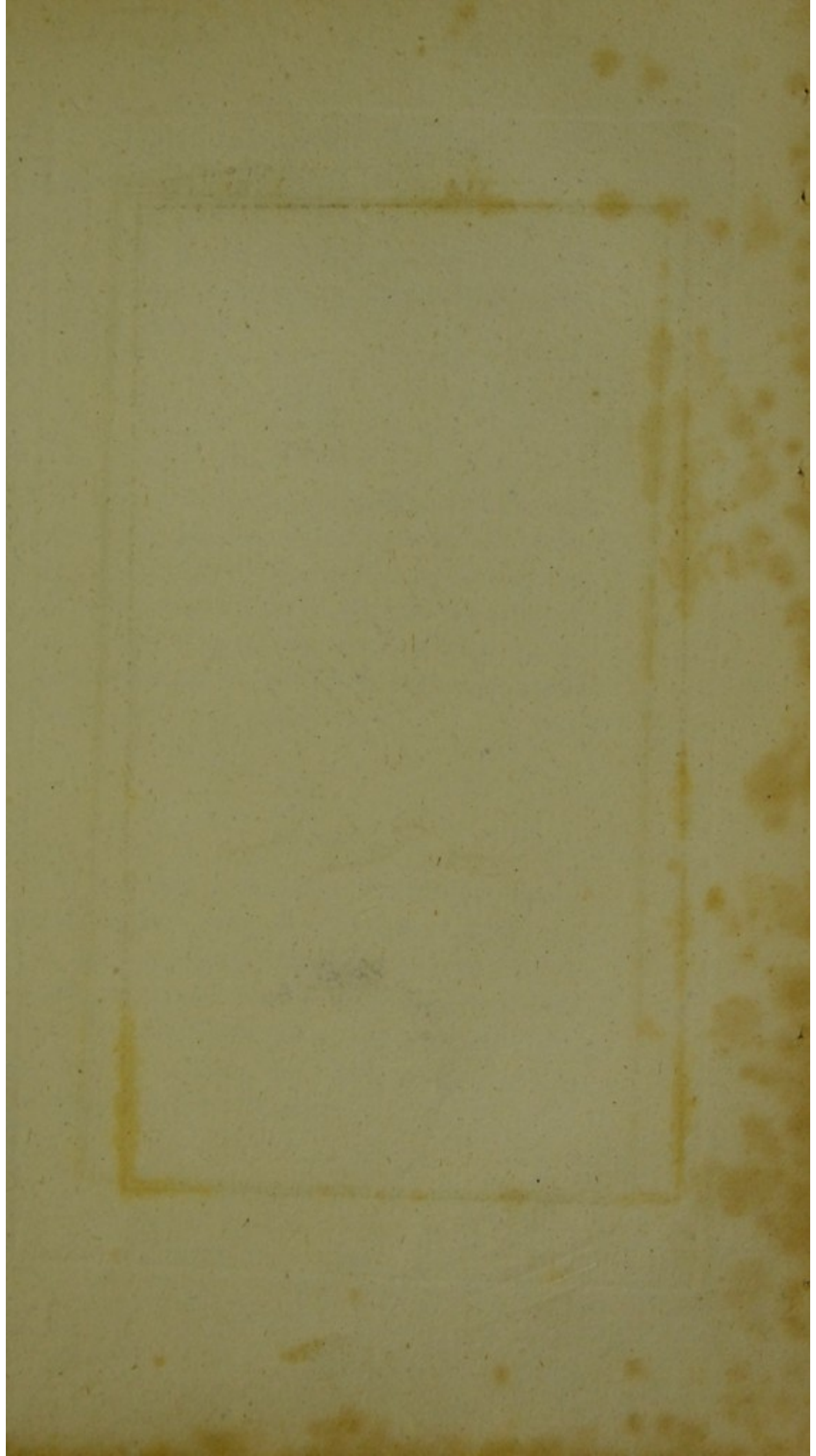


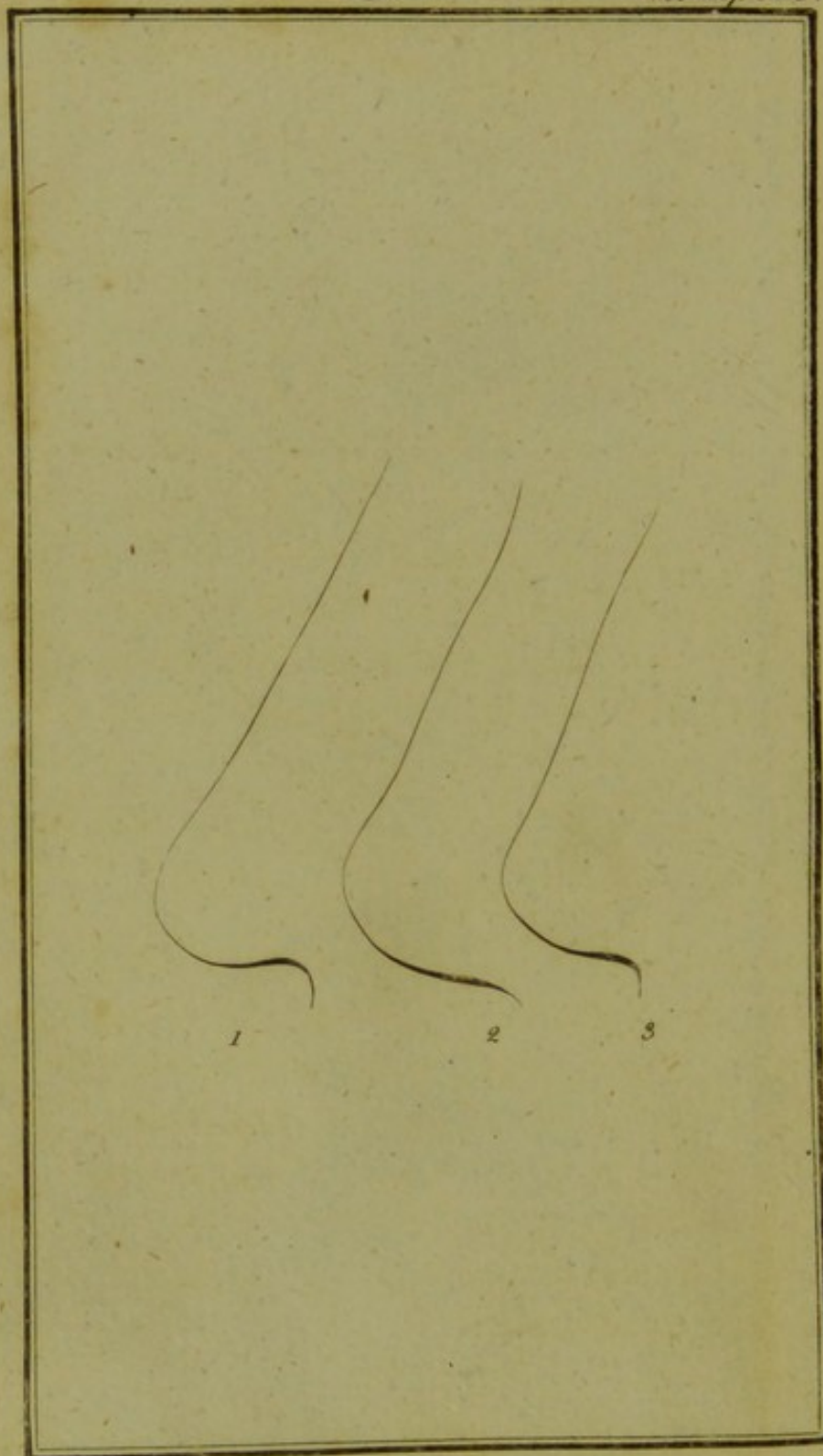


XLI

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than retreating forehead, are by nature inclined to pleasure, ease, jealousy, pertinacity. At the same time they may possess refined sense, eloquence, benevolence ; and be rich in talents.

XL.

NOSE.

Noses without any remarkable character, without gradation, without curvature, without undulation, without any assignable delineation, may indeed be found with rational, good, and, occasionally in some degree, superior characters ; but never with such as are truly great and excellent.

XLI.

NOSE.

Noses which have on both sides many incisions, or lines, that become more visible on the slightest motion, and never entirely disappear even in a state of complete rest, betoken a heavy, oppressive, frequently a hypochondriac, and frequently a maliciously-knavish character.

XLII.

NOSE.

Noses which easily and continually turn up in wrinkles, are seldom to be found in truly good men, as those which will scarcely wrinkle, even with an effort, are in men consummately wicked.

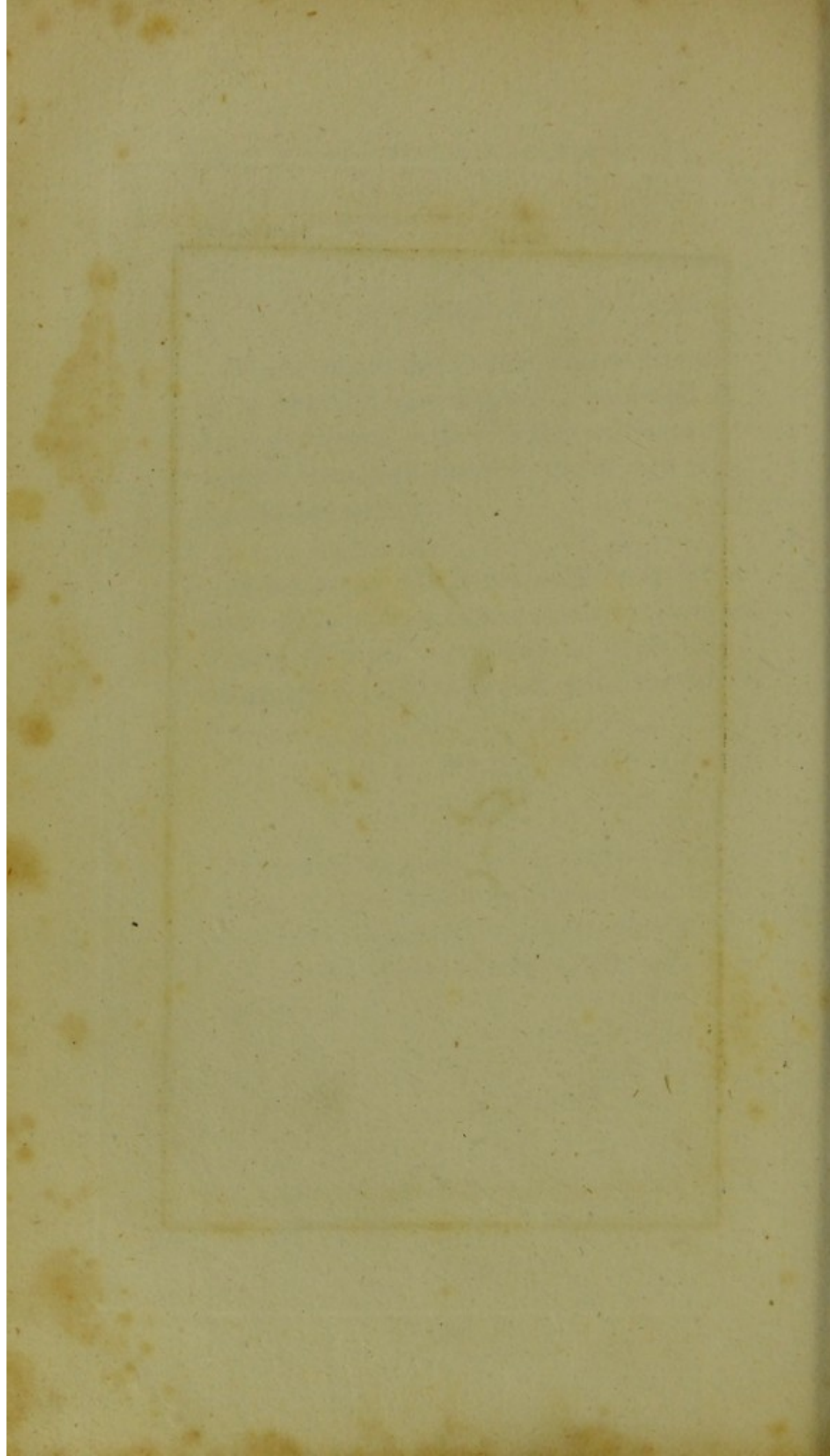
When noses which not only easily wrinkle, but have the traces of these wrinkles indented in them, are found in good men; these good, well-disposed men, are half-fools.

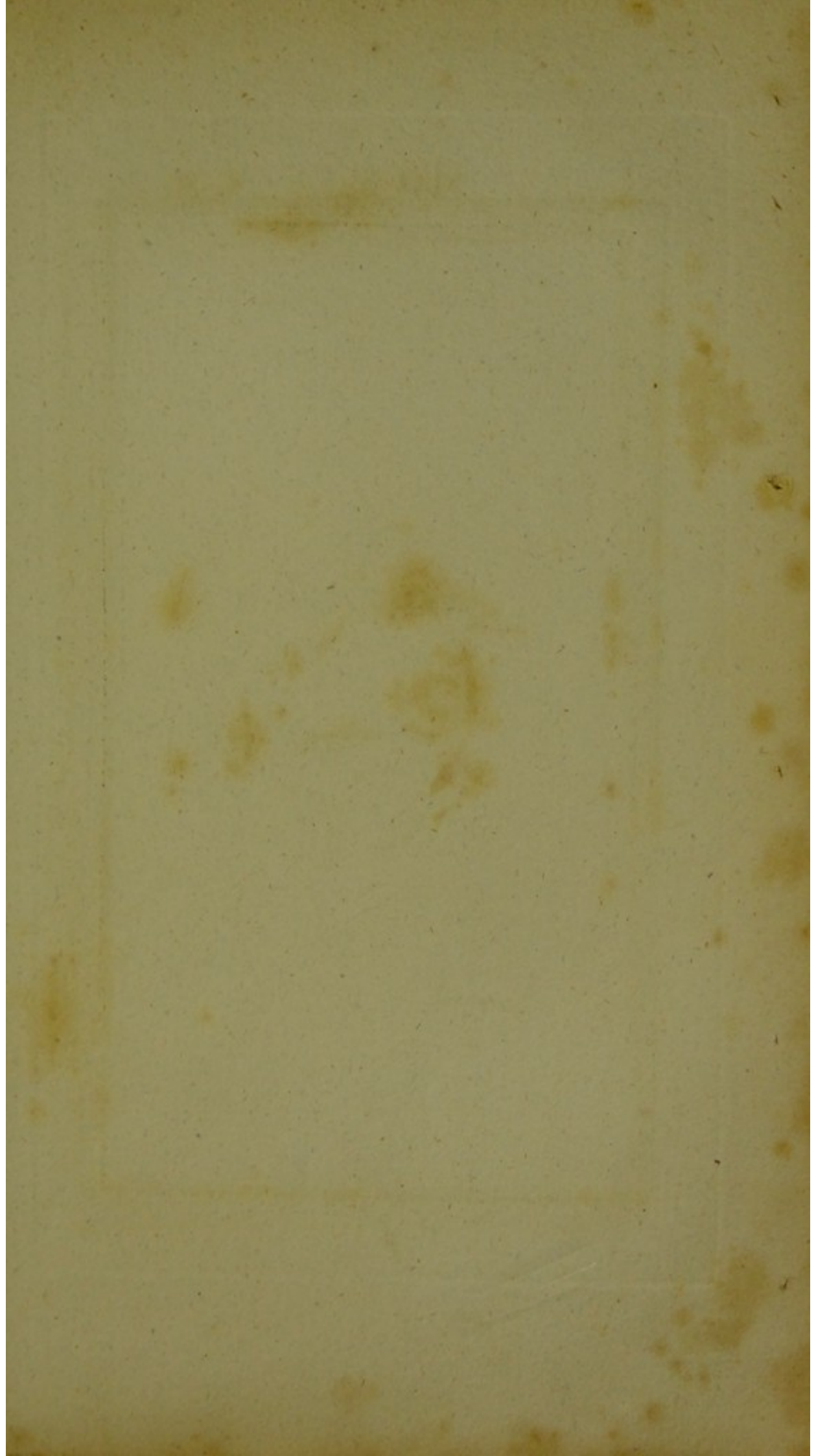
XLIII.

NOSE.

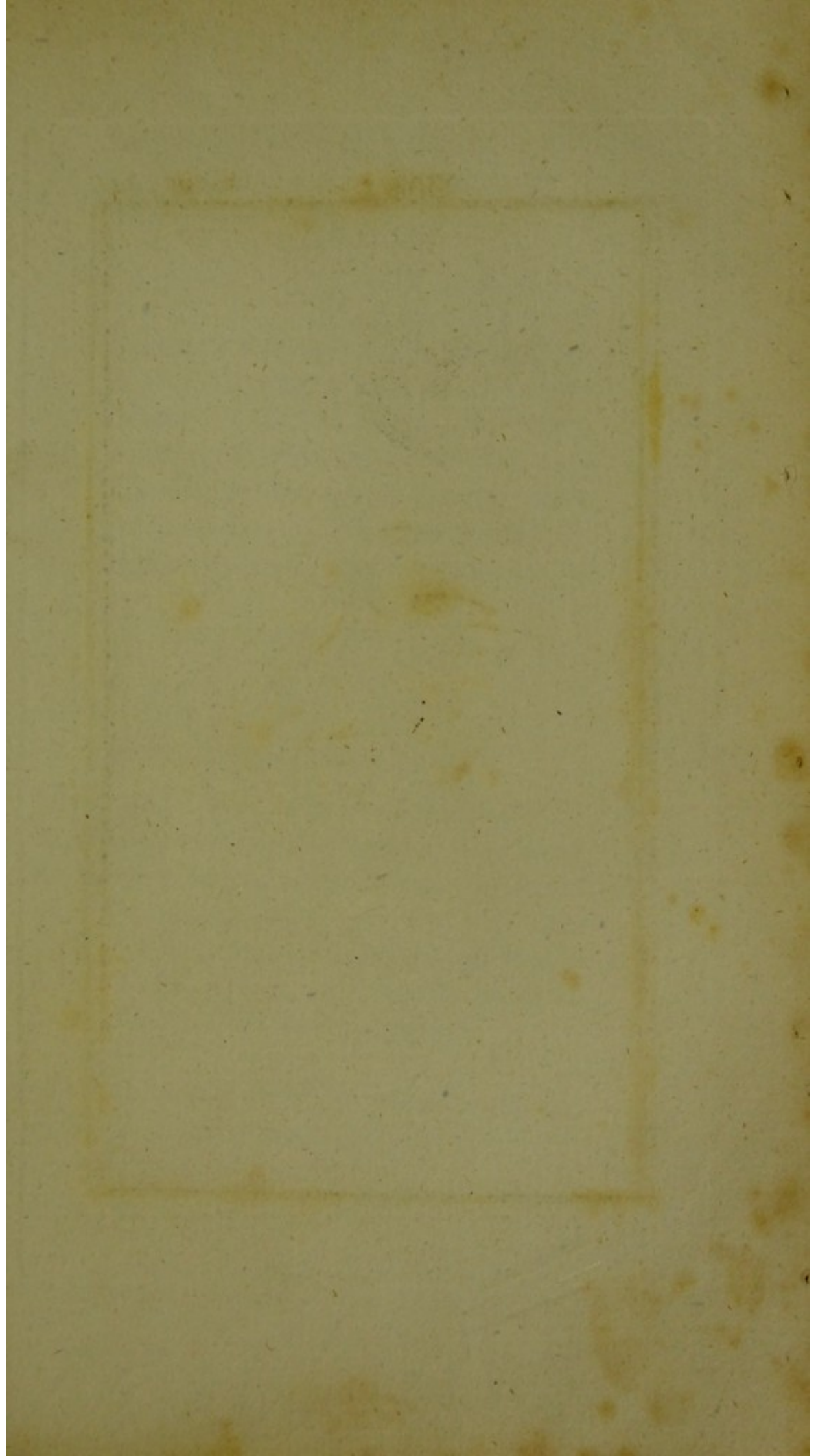
TURNED-up noses, in rude, choleric men, under high, in the lower part arched, intelligent foreheads, with a projecting underlip, are usually insupportably harsh, and fearfully despotic.

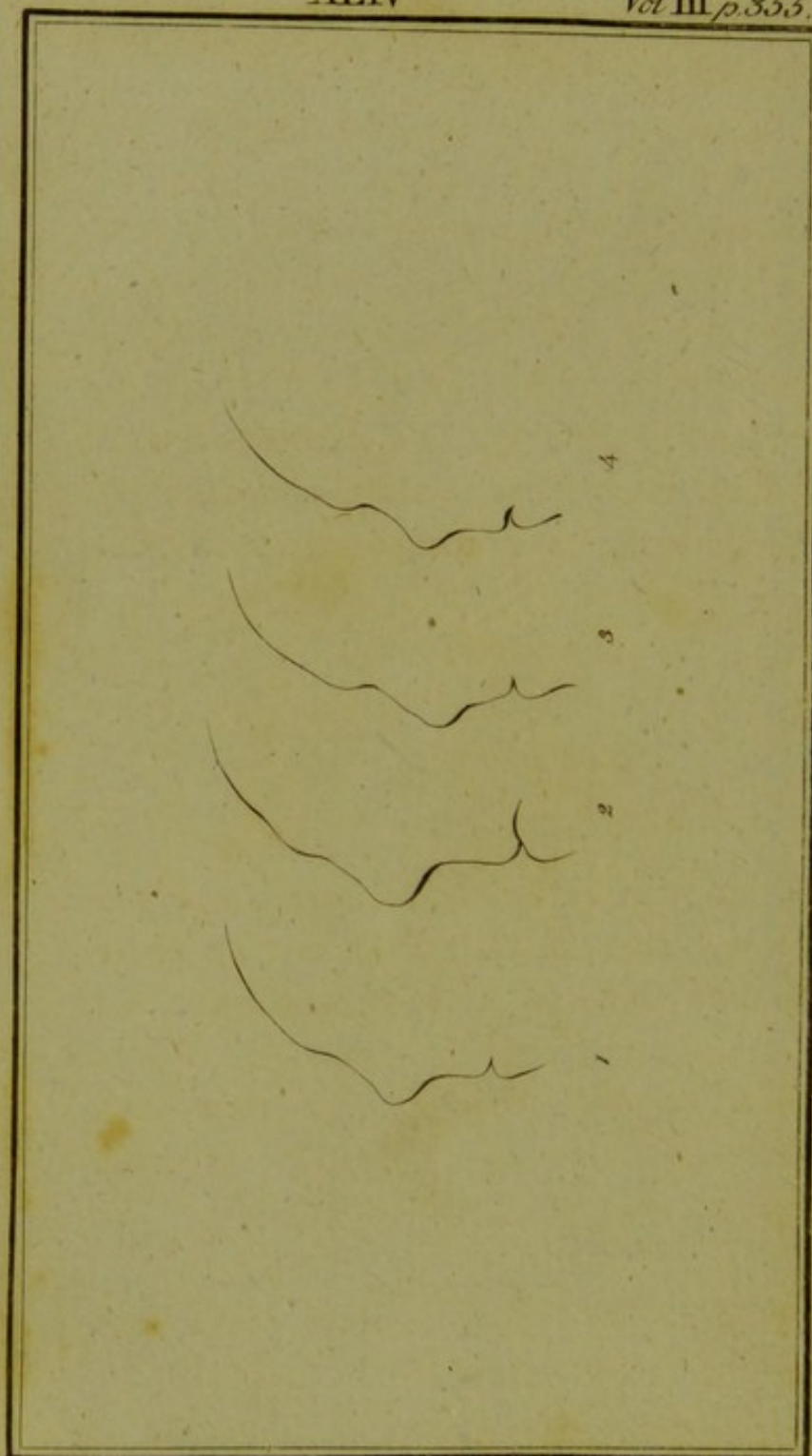












XLIV.

NOSE.

A HUNDRED flat snub-noses may be met with in men of great prudence, discretion, and abilities of various kinds. But when the nose is very small, and has an unappropriate upper lip; or when it exceeds a certain degree of flatness, no other feature or lineament of the countenance can rectify it.

XLV.

LINEAMENTS OF THE CHEEKS.

THE trait or lineament extending from the sides of the nostrils towards the end of the mouth is one of the most significant.

On its obliquity, its length, its proximity to, or distance from, the mouth, depends the evidence of the whole character.

If it is curved, without gradation, or undulation, it is a certain sign of stupidity.

The same when its extremity joins, without an interval, to the ends of the lips.

The same when it is at a great distance from the ends of the lips.

XLVI.

LINEAMENTS OF THE CHEEKS.

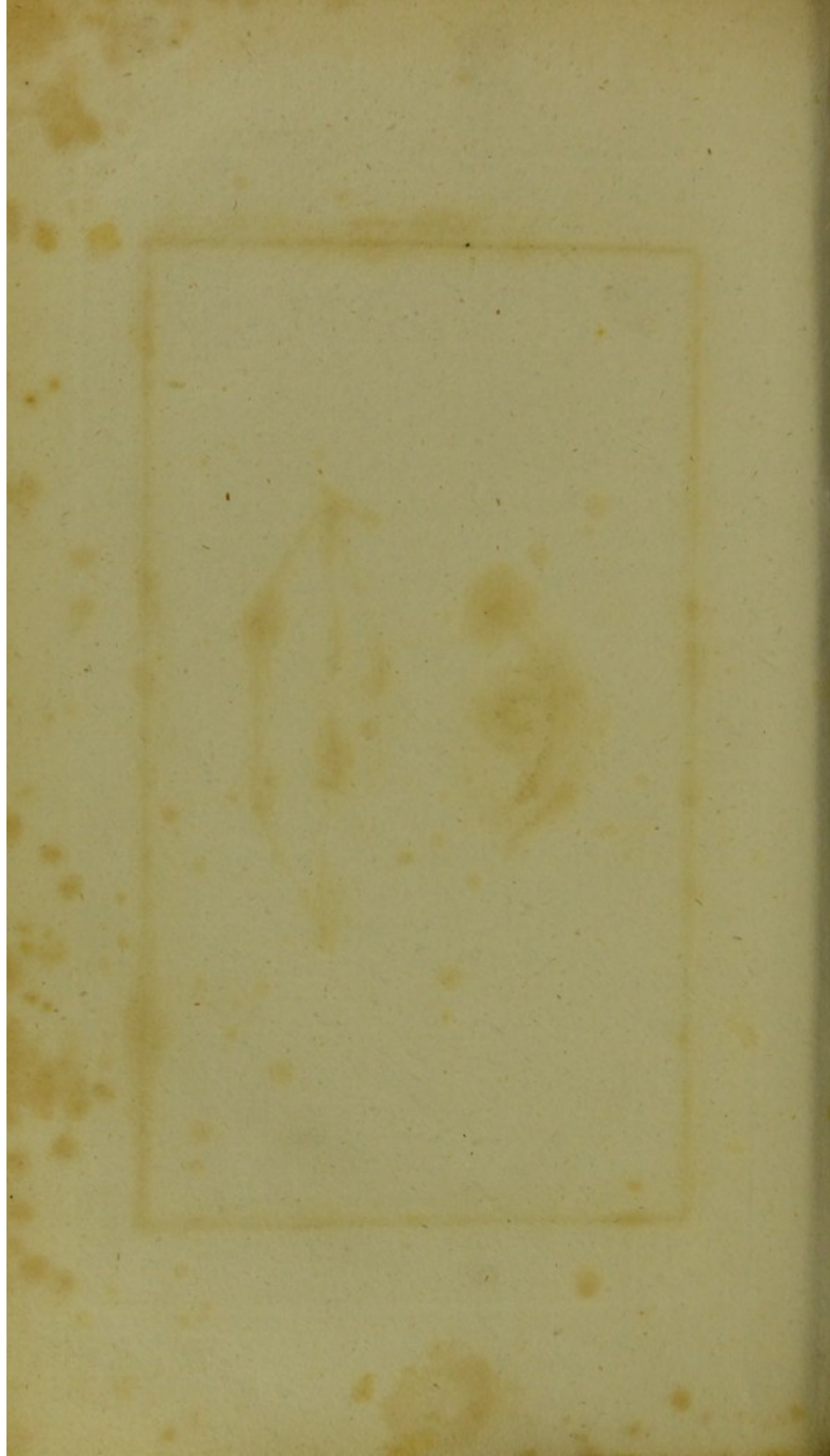
WHENEVER, in laughter, three parallel circular curves are formed, there is a fund of folly in the character of the person.

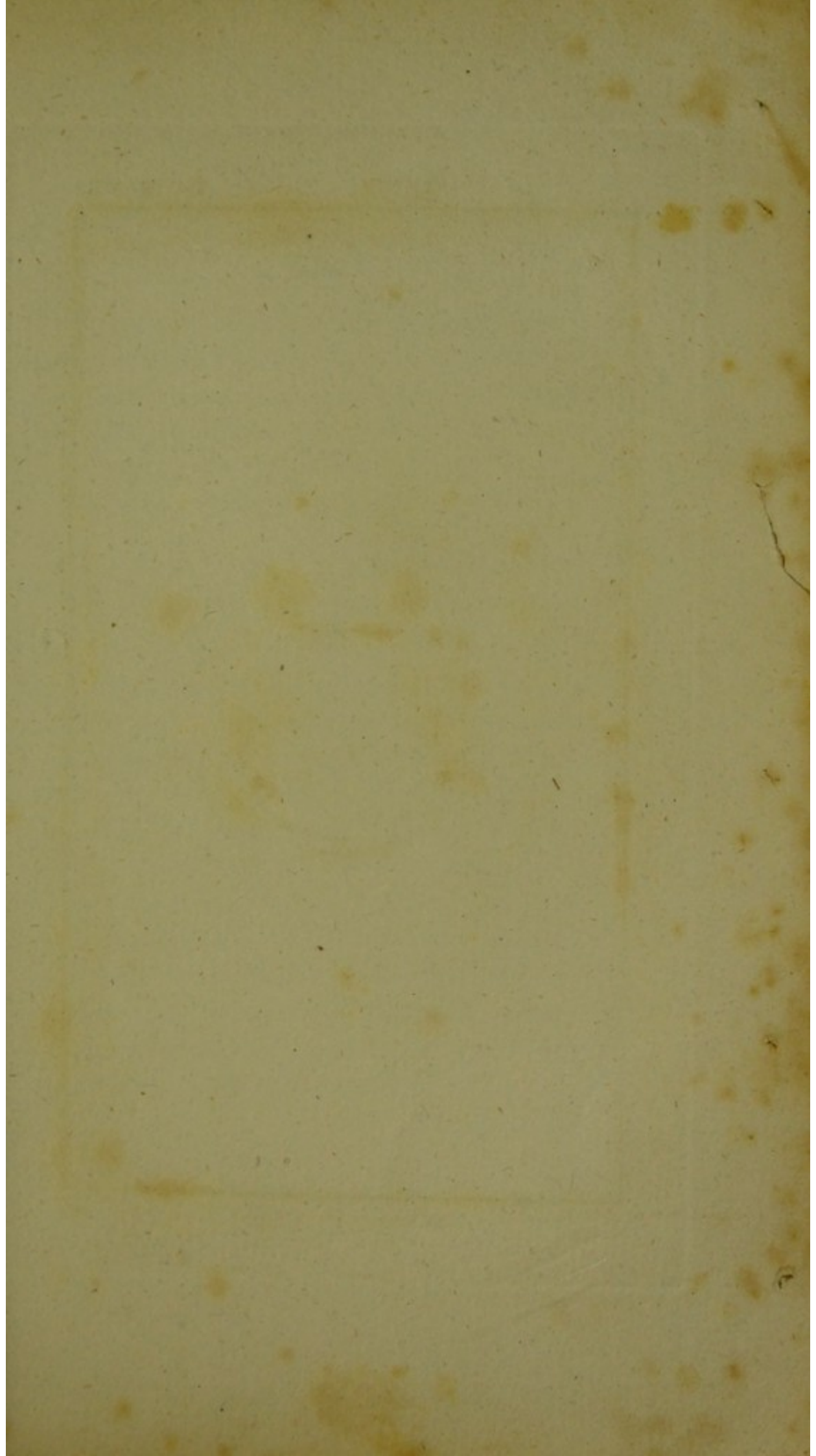
XLVII.

MOUTH.

EVERY mouth which is full as broad again as the eye, that is from the corner towards the nose to the internal end of the eye, both measured with the same rectilinear measure, denotes dulness or stupidity.









XLVIII.

MOUTH.

WHEN the underlip, with the teeth, projects horizontally, the half of the breadth of the mouth seen in profile, expect, allowing for other gradations, one of the four following qualities, or all the four,

Stupidity, rudeness, malignity, avarice.

XLIX.

MOUTH.

NEVER entertain any prejudice against a man who silent and speaking, listening and enquiring, answering and relating, laughing and weeping, mournful and cheerful—has an either graceful, or at least guileless mouth, which retains its fair proportion, and never discovers a disgusting malignant tooth.—But whoever trembles with his lips, especially the one half of the upper lip, and endeavours to conceal that trembling, though his satirical ridicule may be instructive to thee, it will deeply wound thee.

L.

MOUTH.

ALL disproportion between the upper and under lip, is a sign of folly or wickedness.

The wisest and best men have well-proportioned upper and under lips.

Very large, though well-proportioned, lips, always denote a gross, sensual, indelicate ;—and sometimes a stupid or wicked man.

LI.

MOUTH.

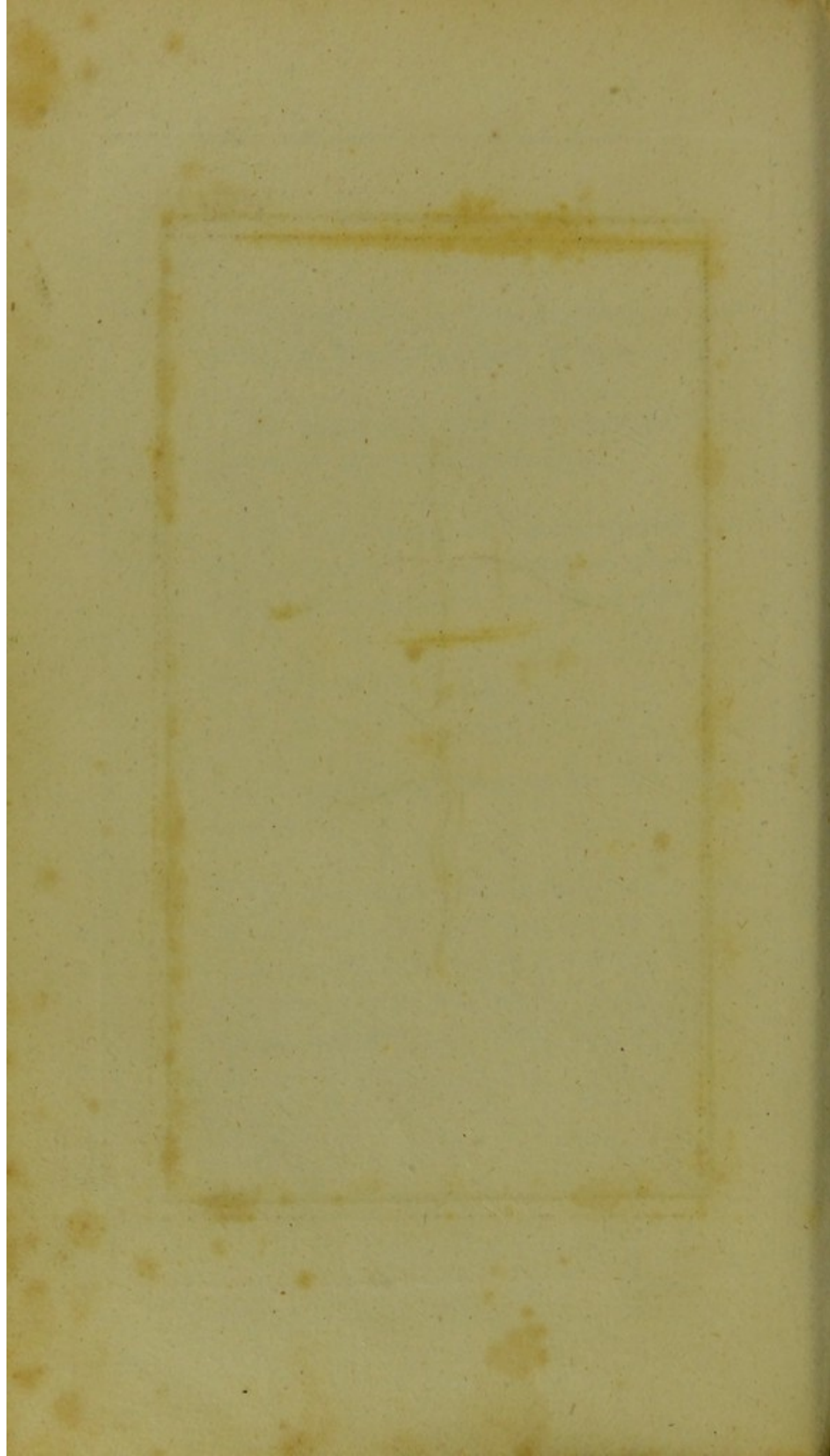
HE who has contempt on his lips, has no love in his heart.

He, the ends of whose lips sink conspicuously and obliquely downwards, has contempt on his lips, and is devoid of love in his heart—especially when the under lip is larger, and more projecting than the upper.

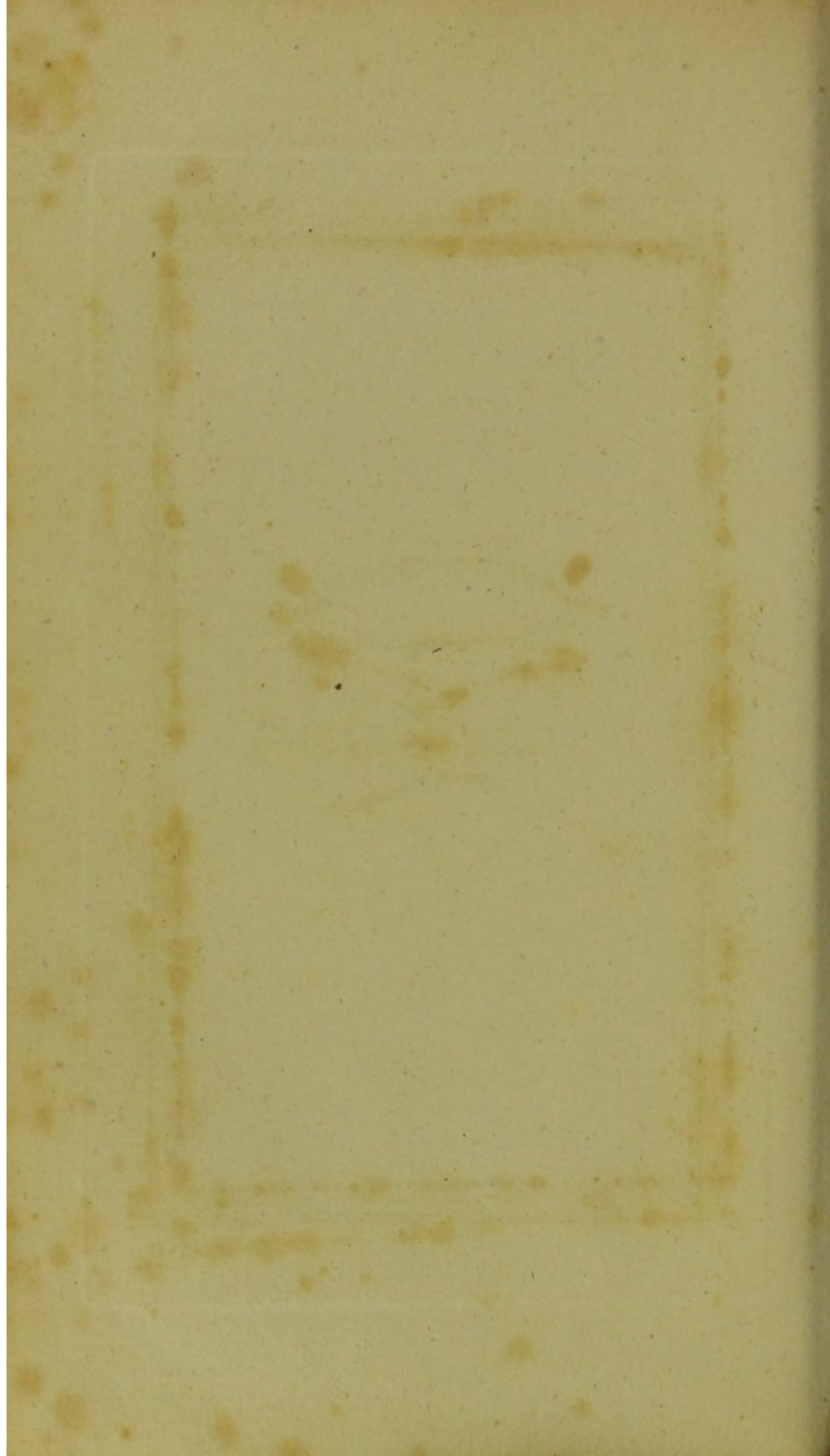
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LII.

MOUTH.

IN proportion to the cavity in the middle of the under lip, in a person not otherwise deficient in the signs of intellect, is the fancy, the sarcastic wit, the coldness of heart, and the watchful cunning.

LIII.

MOUTH.

WHEN in a person who, in other respects, exhibits proofs of intellect and a powerful character, we find not far from the centre of the middle line of the mouth, an opening, which scarcely or not at all closes, and suffers the teeth to be seen, even when the mouth is shut—it is a sign of cold unmerciful severity, and contemning malignity, which will seek its advantage by injury done to others.

LIV.

MOUTH.

SHARPLY delineated lipless middle lines of the mouth, which at the ends turn upwards, under an (improper) upper lip, which, seen in profile, is arched from the nose, are seldom found except in cunning, active, industrious, cold, harsh, flattering, mean, covetous characters.

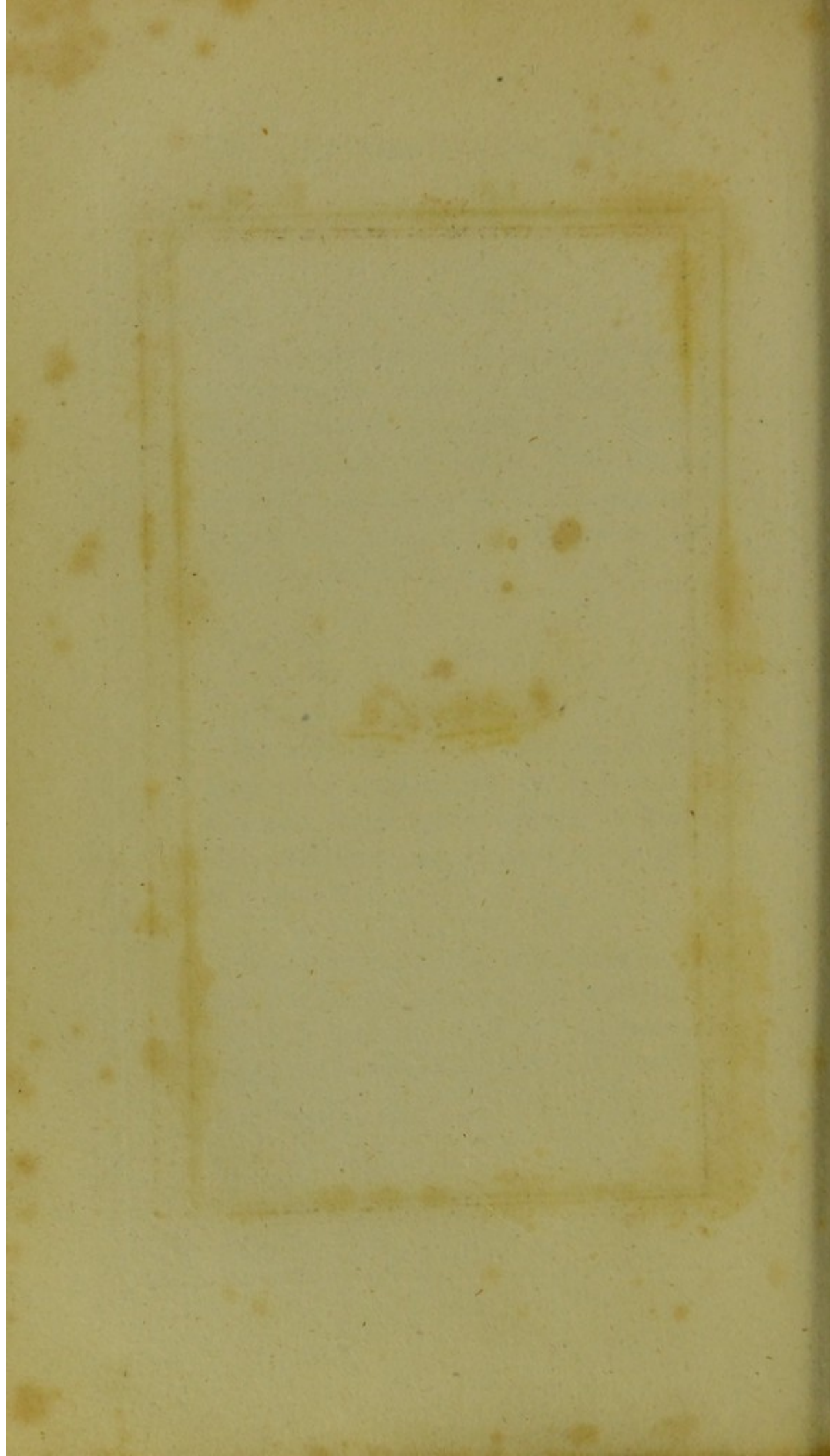
LV.

MOUTH.

HE is certainly of a base and malignant disposition who laughs, or endeavours to conceal a laugh, when mention is made of the sufferings of a poor man, or the failings of a good man.

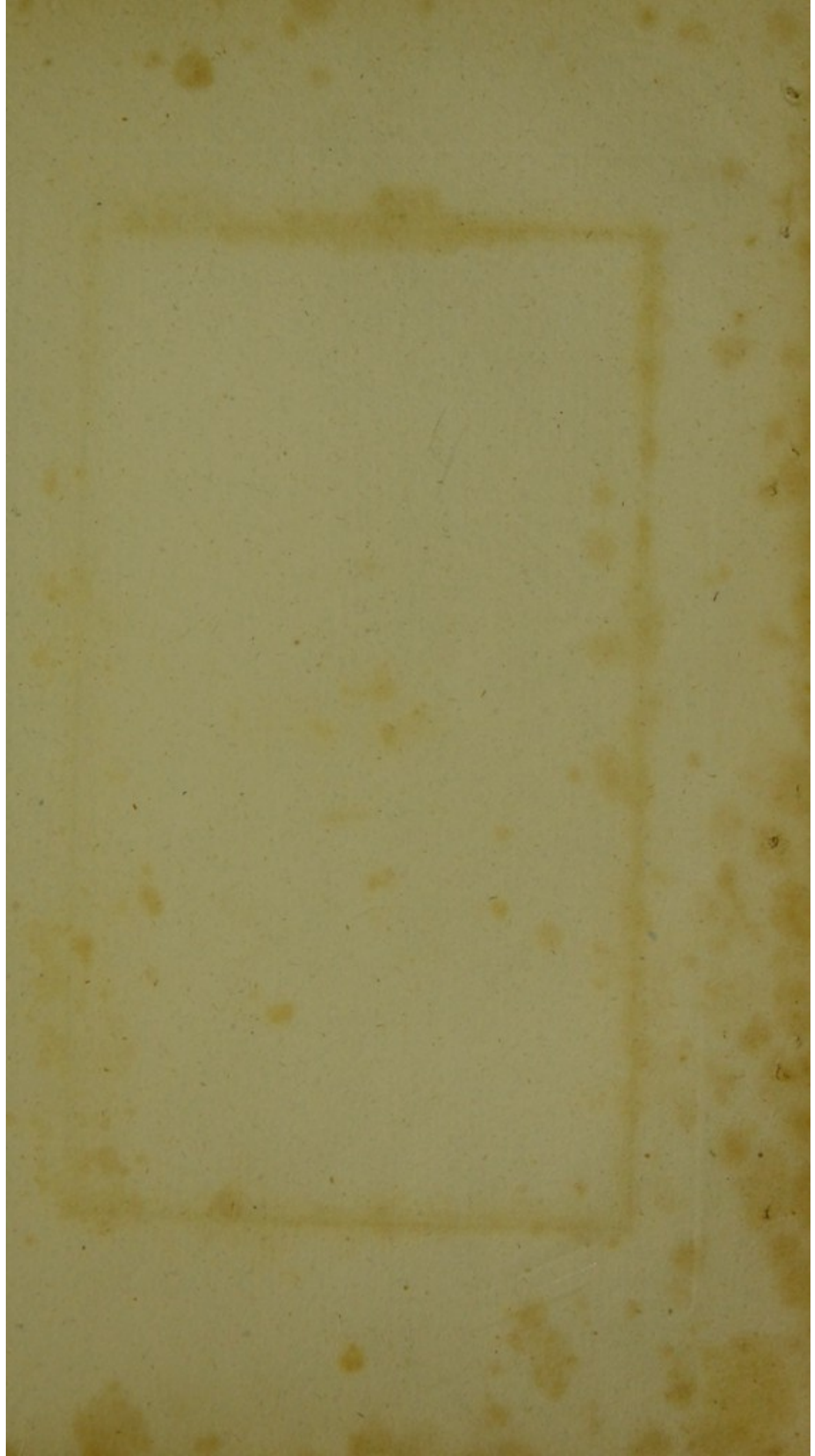
Such characters have commonly little upper or under lip, a sharply delineated middle line of the mouth, which at both ends turns disagreeably upwards; and fearful teeth.



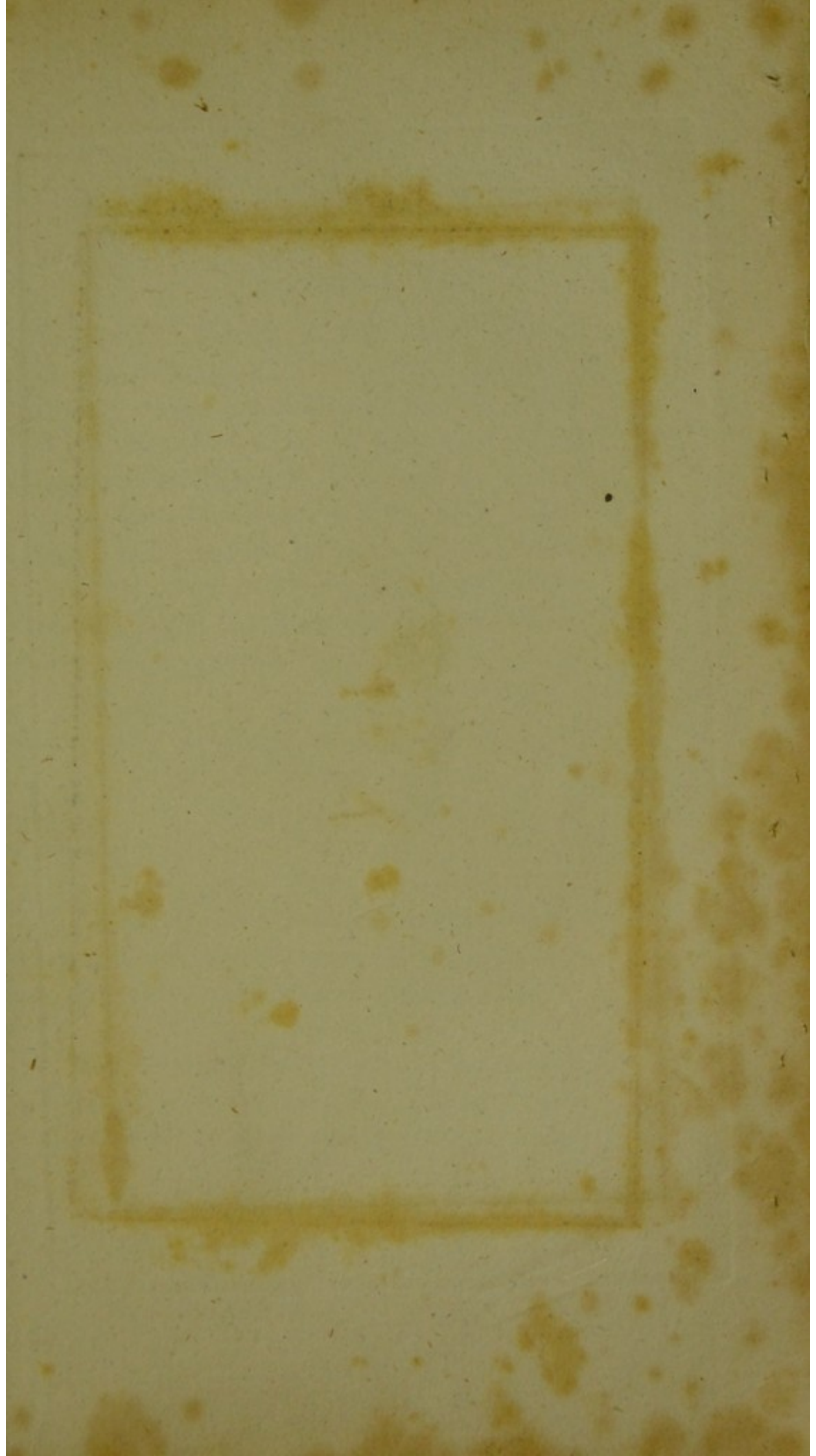














LVI.

MOUTH.

A SMALL narrow mouth, under a small nostril, with a circularly-arched forehead, is always easily intimidated, fearful, feebly vain, and ineloquent.—If accompanied by large, projecting, dull eyes, and an oblong, boney chin, the signs of imbecillity—especially if the mouth be open—are still more decisive. But if it only approaches to this conformation, the character is æconomical, useful, and prudent.

LVII.

CHIN.

WHEN the chin decisively indicates good sense, the whole will certainly have the character of discernment and understanding.

That chin decisively indicates good sense which is somewhat incurved, or indented in the middle, of which the under part some-

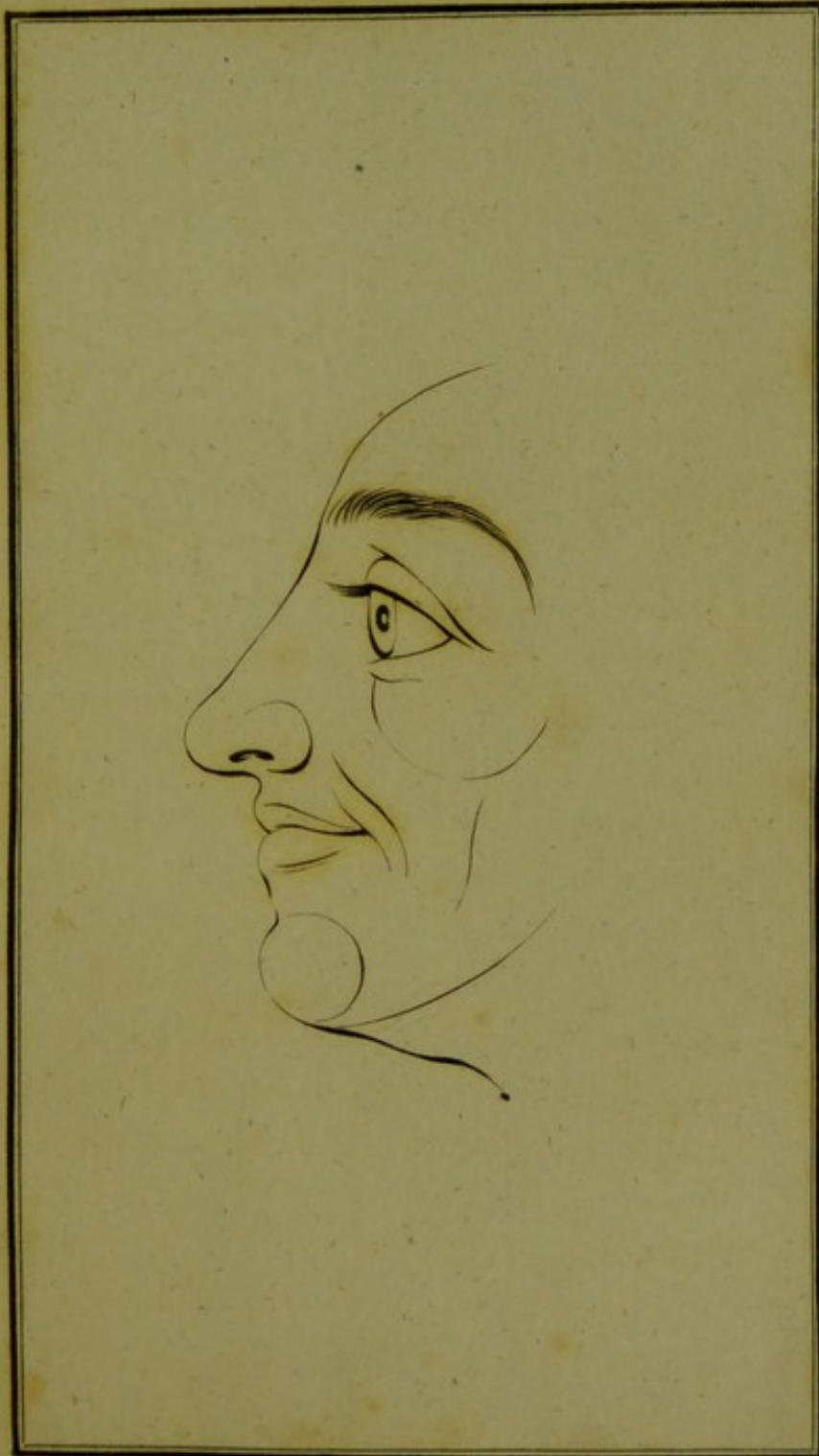
what projects, which is marked with various gradations, incurvations, and lines, and below sinks in somewhat in the middle.

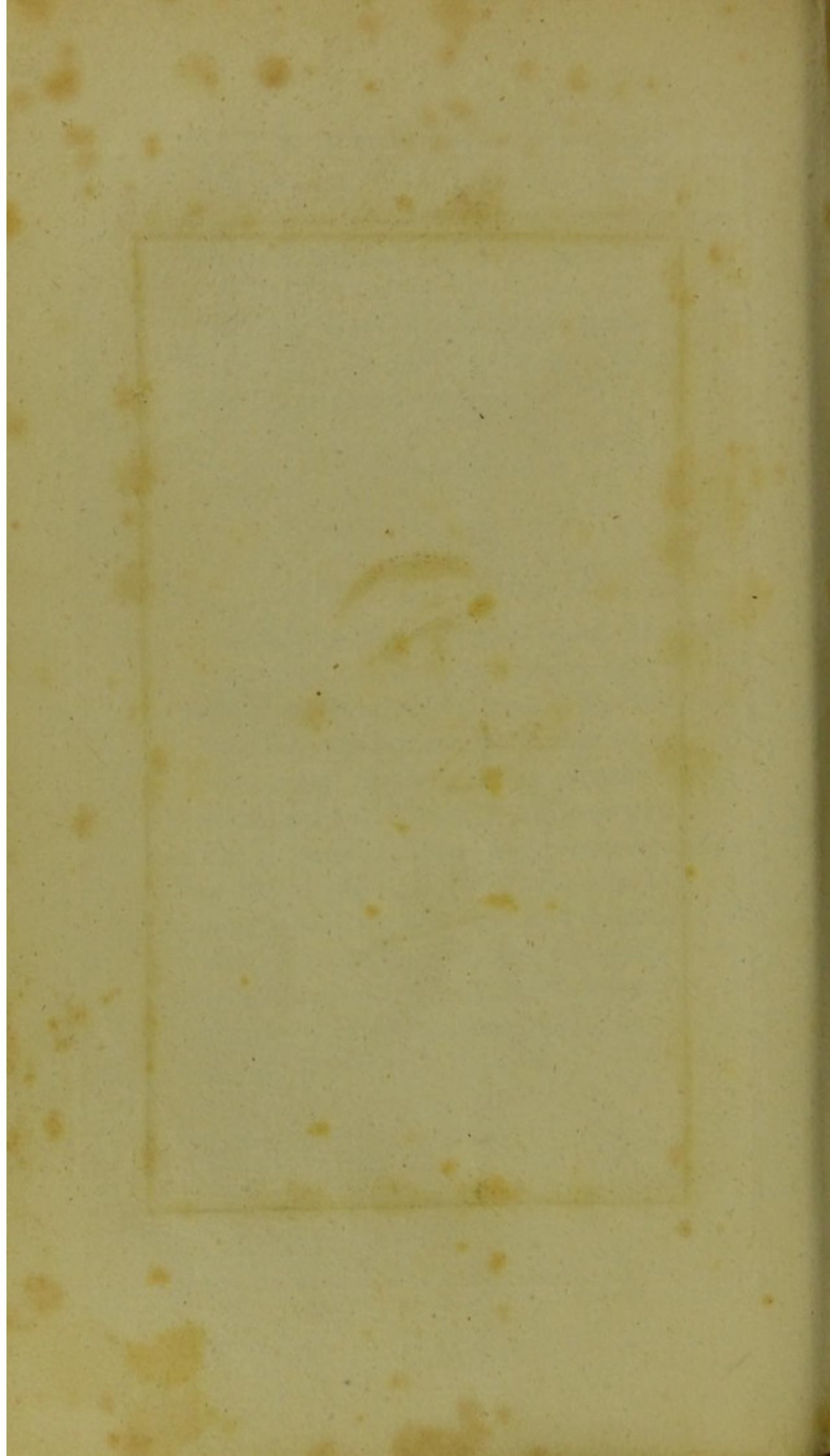
A long, broad, thick chin—I speak of the boney chin—is only found in rude, harsh, proud, and violent persons.

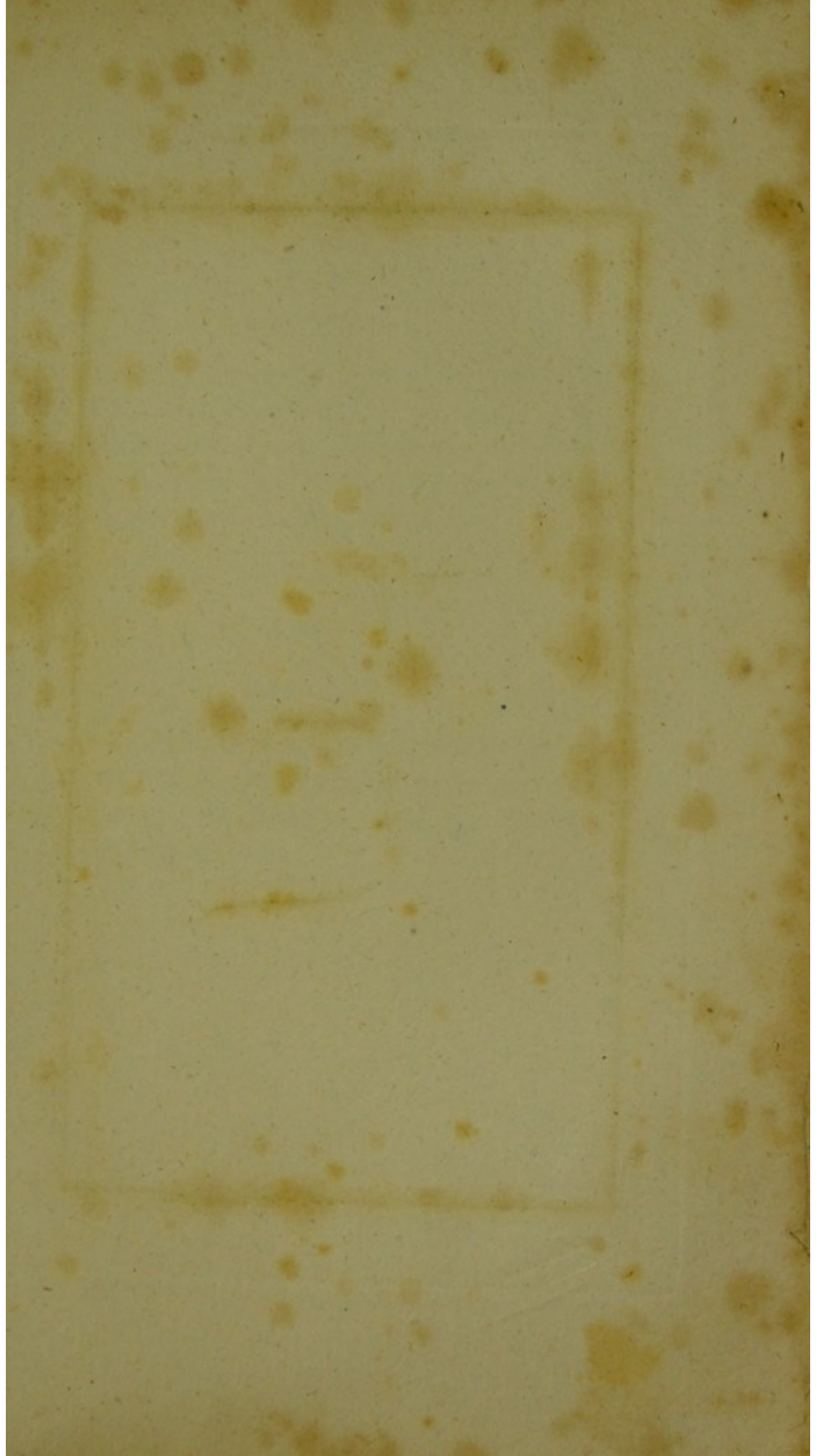
LVIII.

FOREHEAD AND MOUTH.

OBSERVE the forehead more than any other part of the countenance, when you would discover what a man is by nature, or what he may become according to his nature—and the motionless closed mouth, when you would know what he actually is.—The open mouth shews the present moment of habituality. A calm, uncontracted, unconstrained mouth, with well proportioned lips, under a characteristic, retreating, mild, tender, easily-moveable, finely-lined, not too sharply pointed forehead, should be revered as sacred.









LIX.

STUPIDITY.

EVERY countenance is stupid, the mouth of which, seen in profile, is so broad, that the distance of the eye, measuring from the upper eyelid to the extreme corner of the mouth, is only twice that breadth.

LX.

STUPIDITY.

EVERY countenance is stupid, the under part of which, reckoning from the nose, is divided by the middle line of the mouth into two equal parts.

LXI.

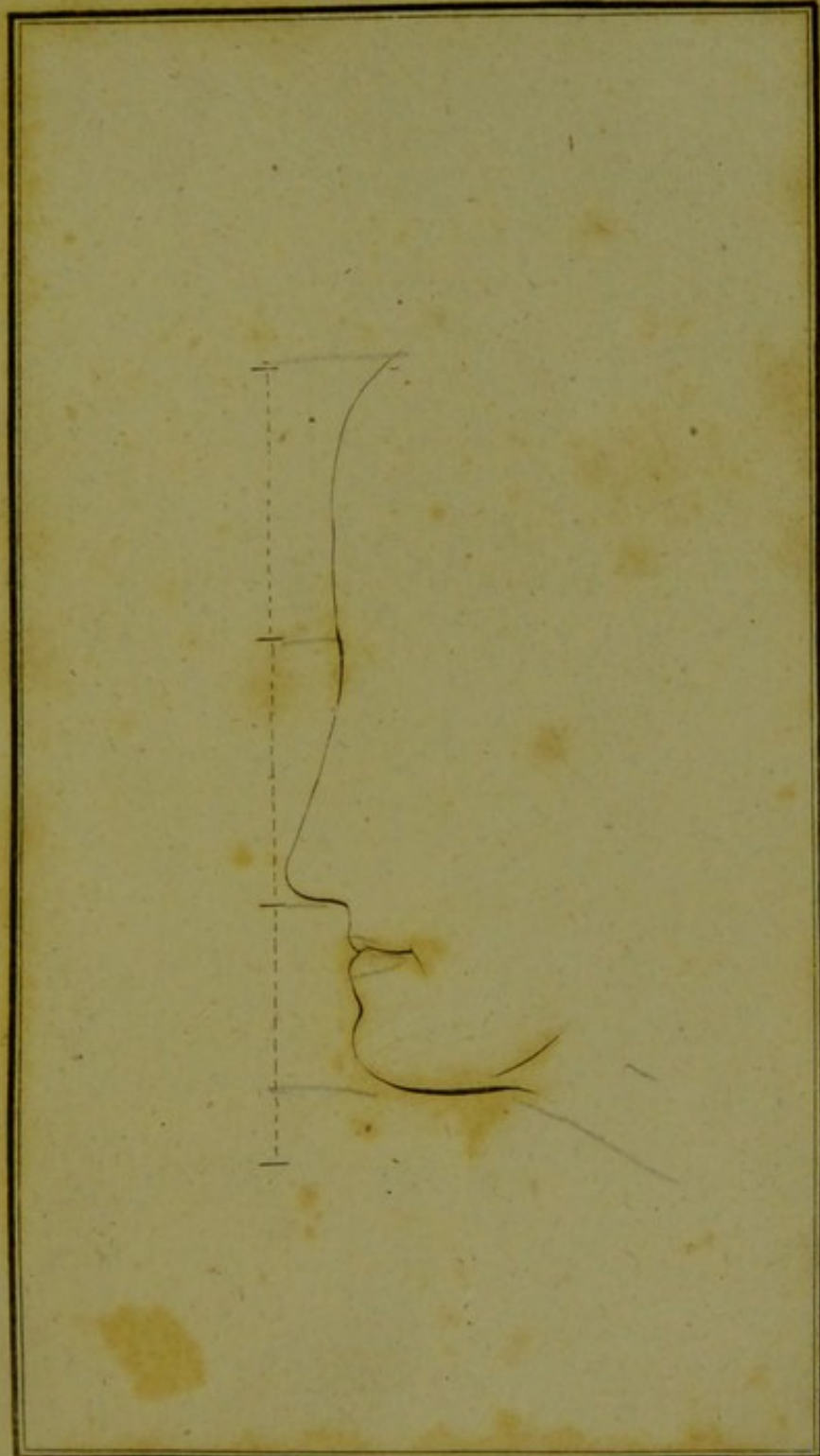
STUPIDITY.

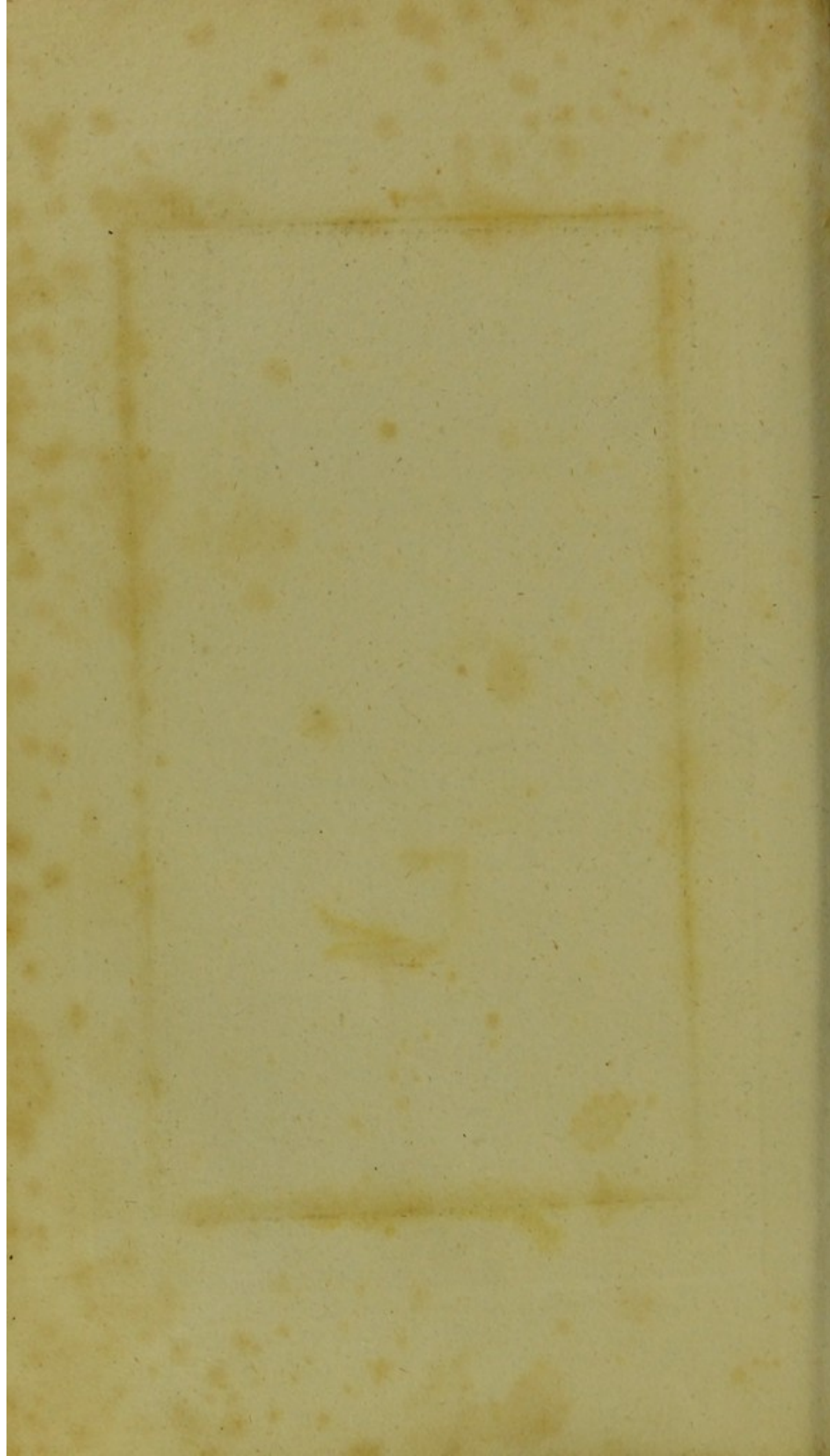
EVERY countenance is stupid, the under part of which, taken from the end of the nose, is less than a third part of the whole—if it is not stupid it is foolish.

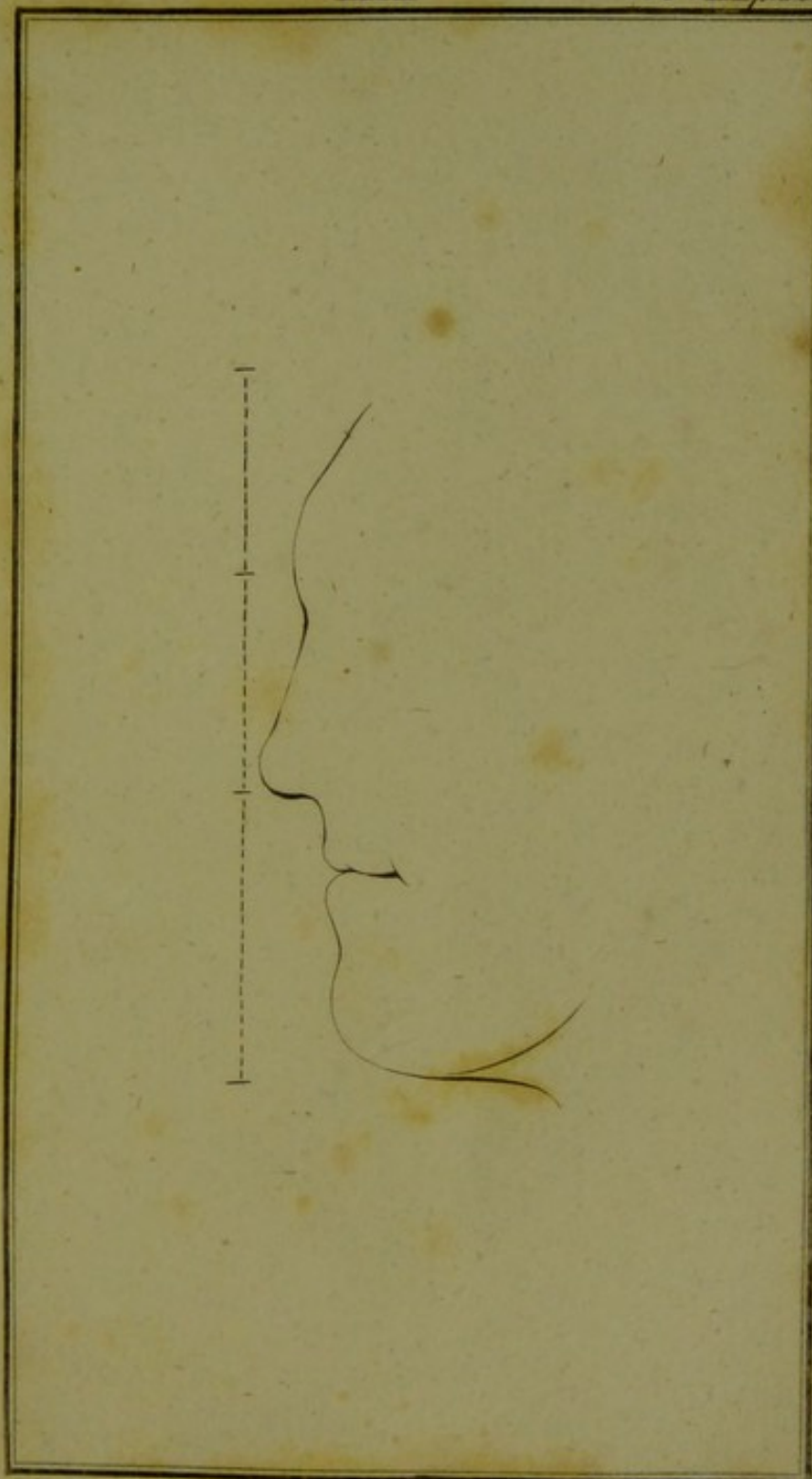
LXII.

STUPIDITY.

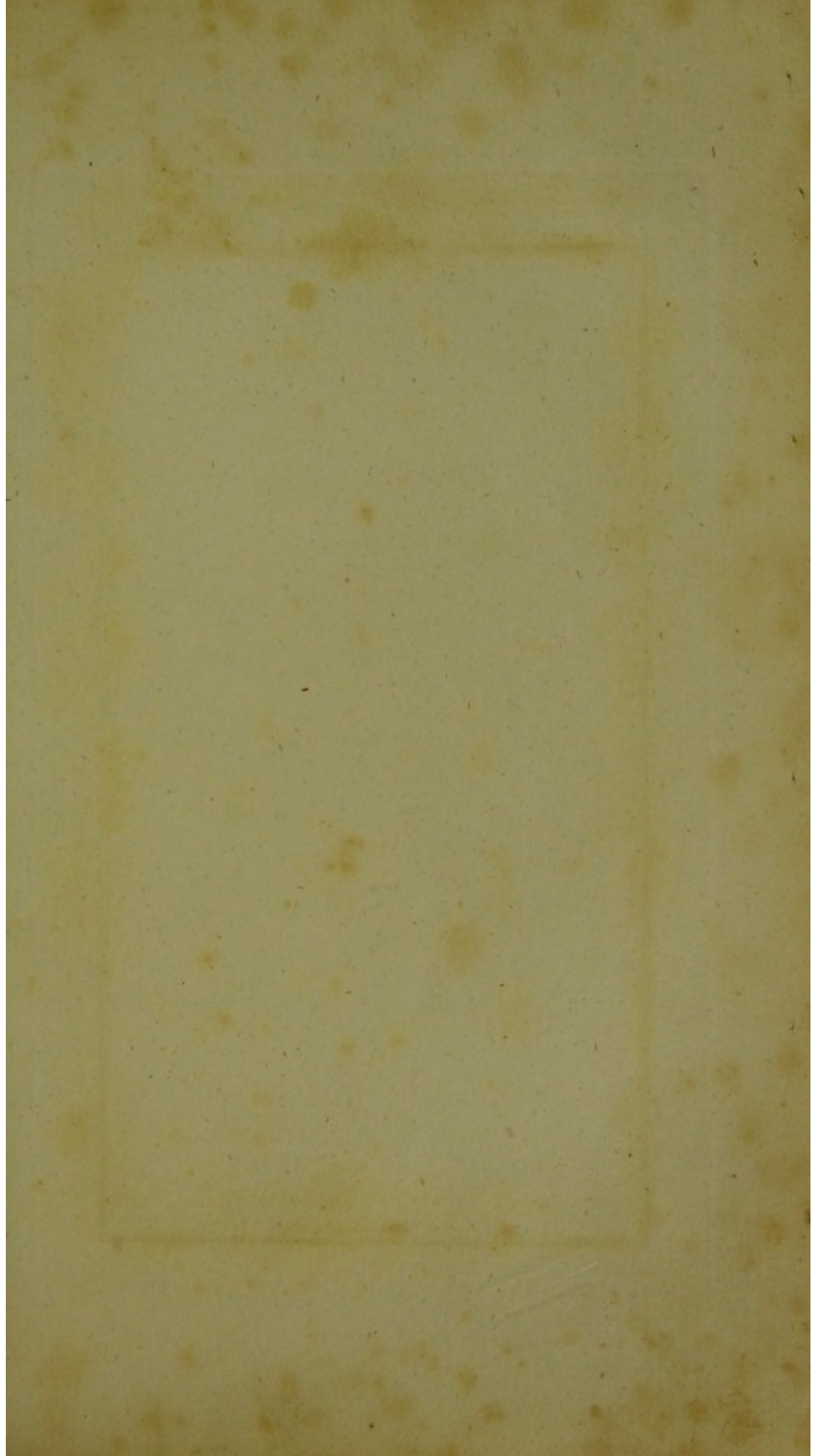
EVERY countenance is stupid, the firm under part of which is considerably longer and larger than either of the two upper parts.

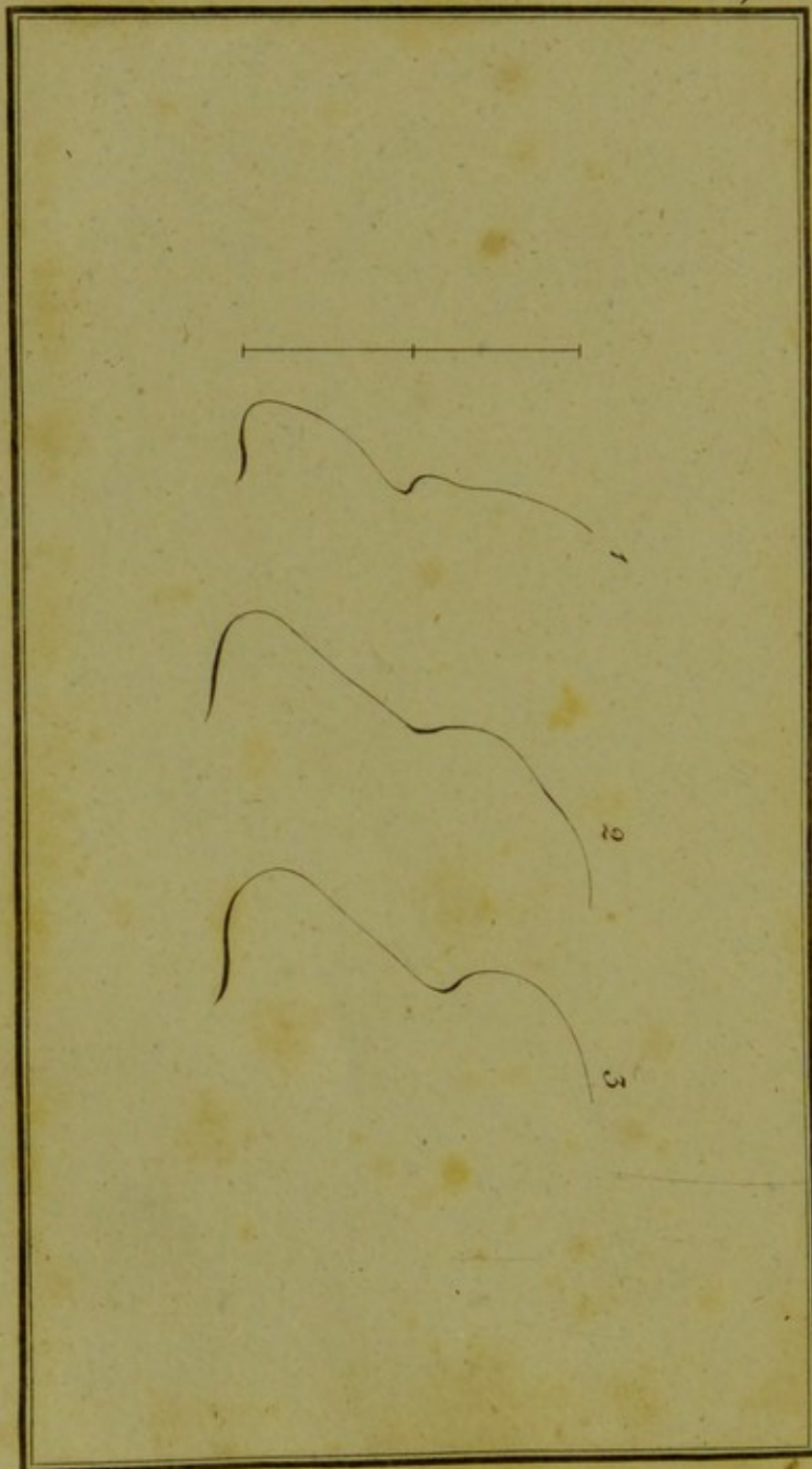


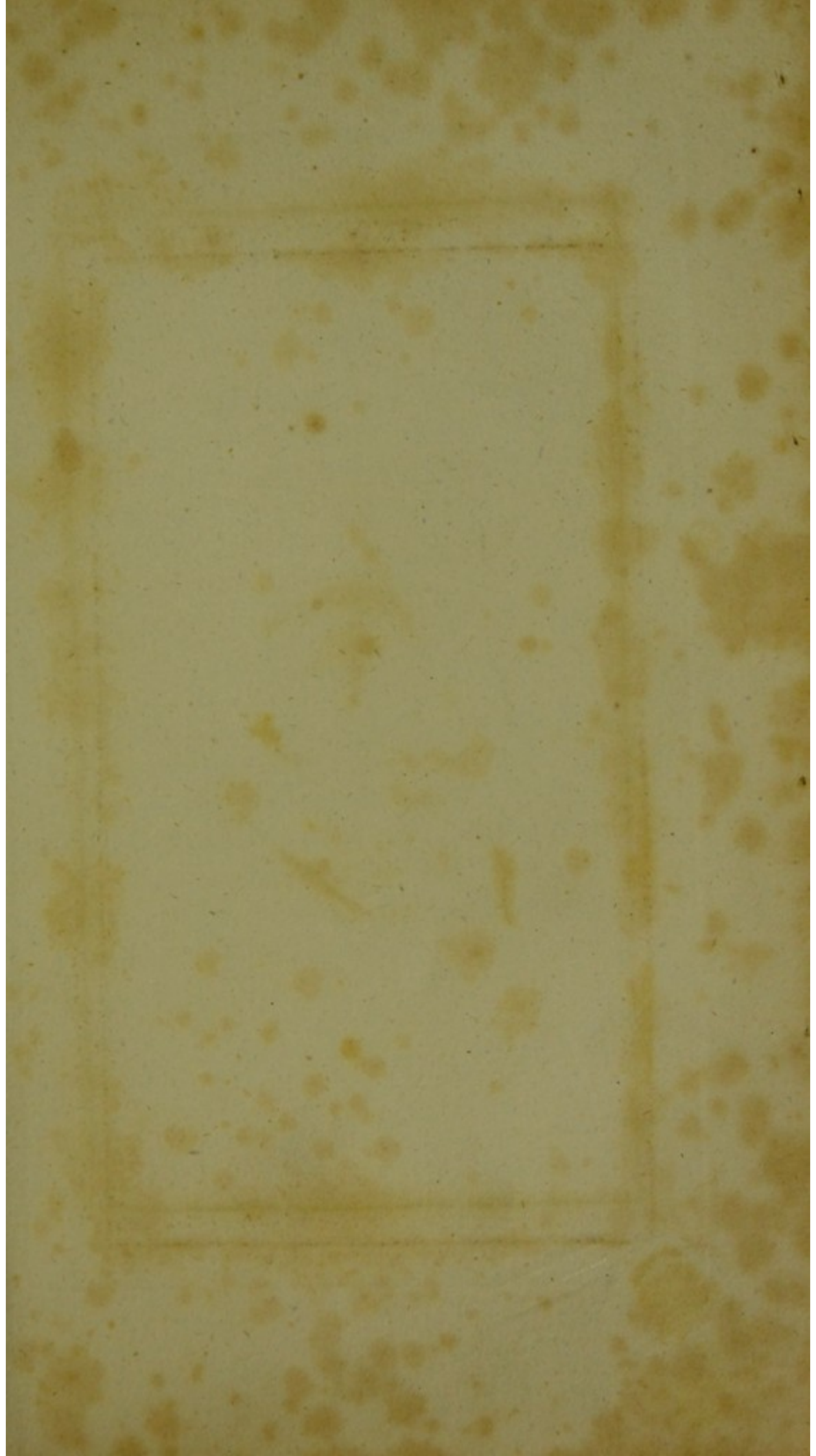














LXIII.

STUPIDITY.

THE greater the angle is, which the profile of the eye forms with the mouth, seen in profile, the more feeble and dull is the understanding.

LXIV.

STUPIDITY.

EVERY countenance is by nature dull and stupid, the forehead of which, measured with a pliant close-fitting measure, is considerably shorter than the nose, measured in the same manner from the end of the forehead; though measured perpendicularly, it should be of the same length.

LXV.

STUPIDITY.

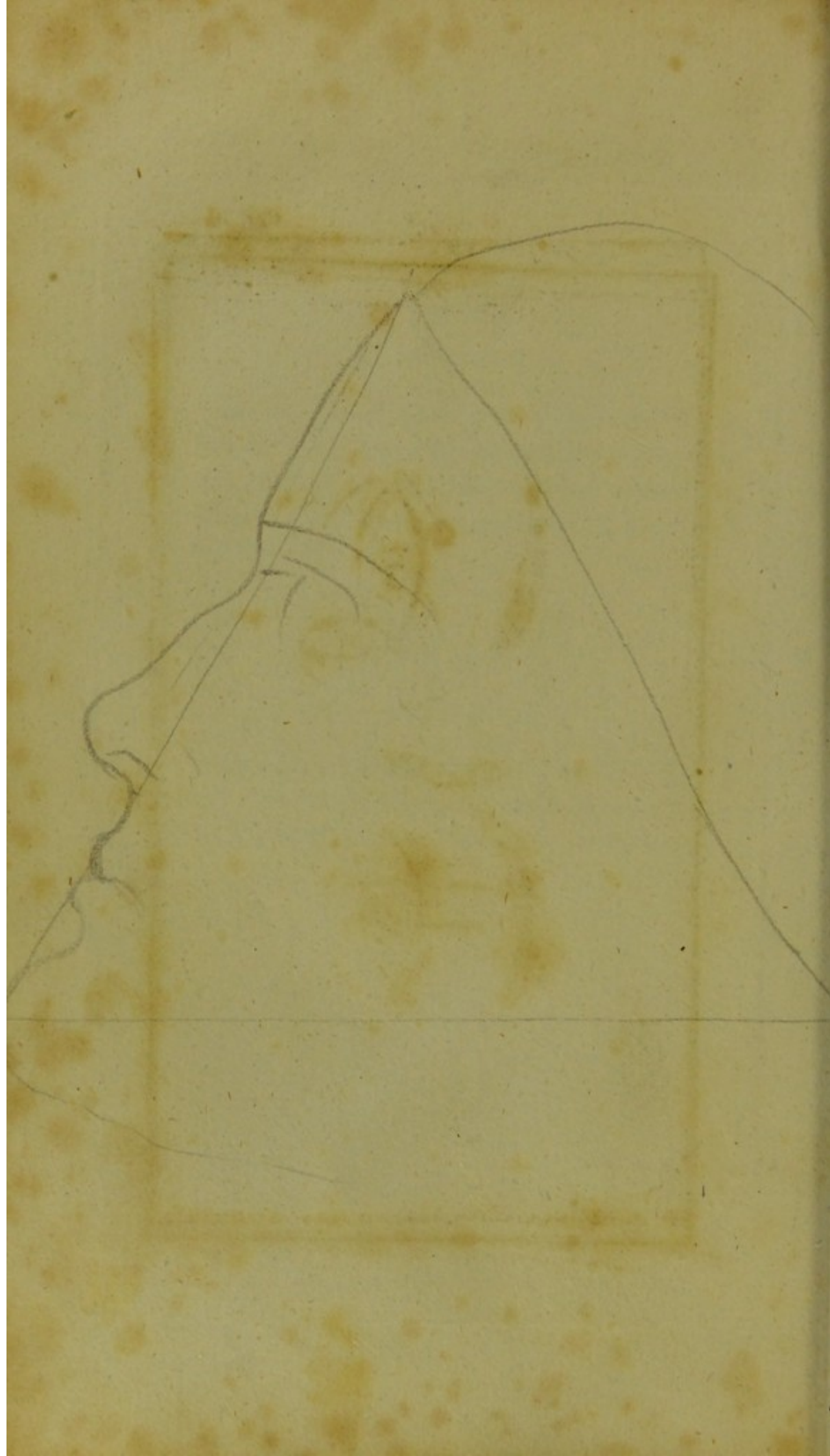
EVERY countenance is stupid in which the distance from the corner of the eye to the middle of the side of the nostril, is shorter than from thence to the corner of the mouth.

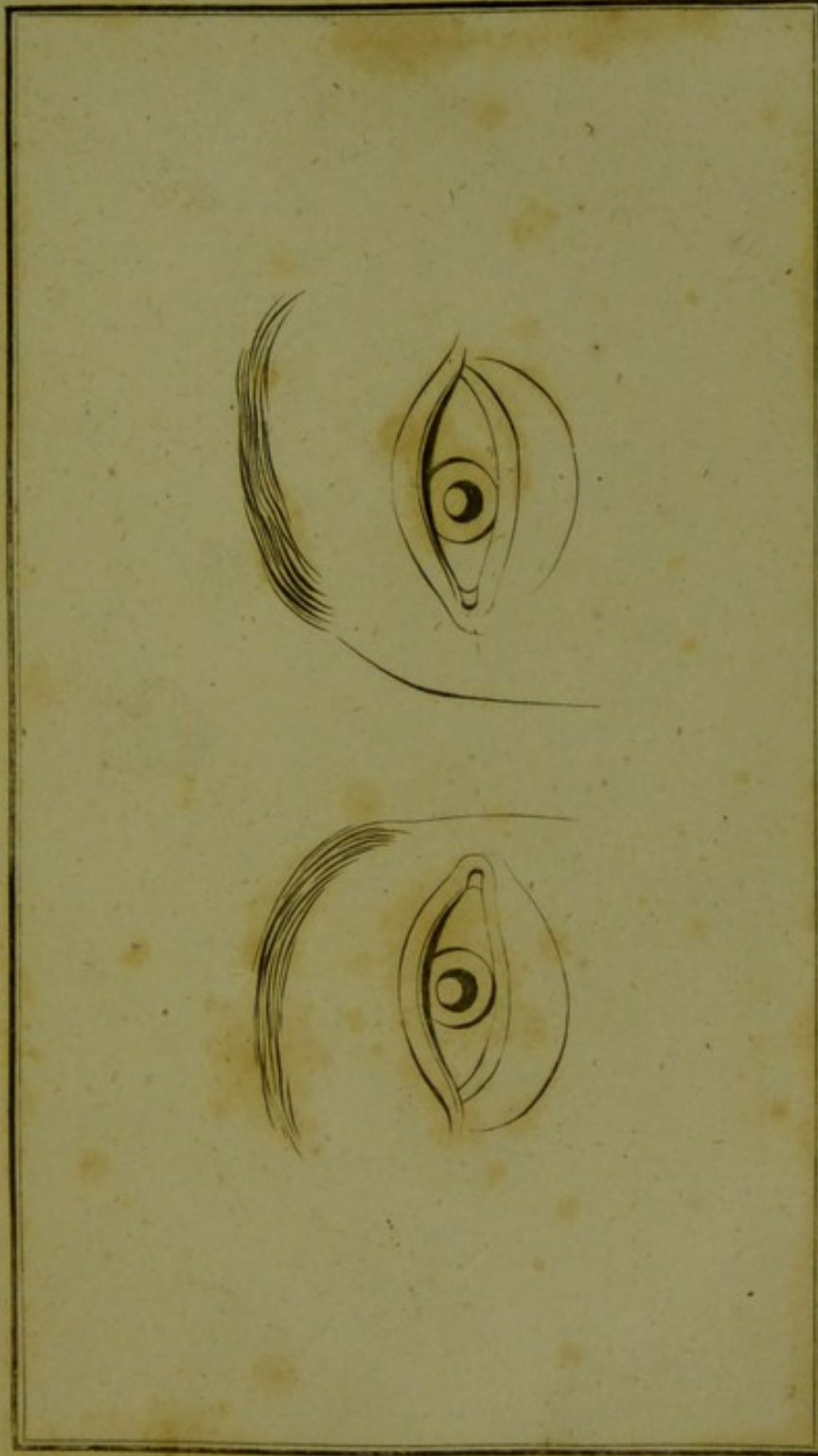
LXVI.

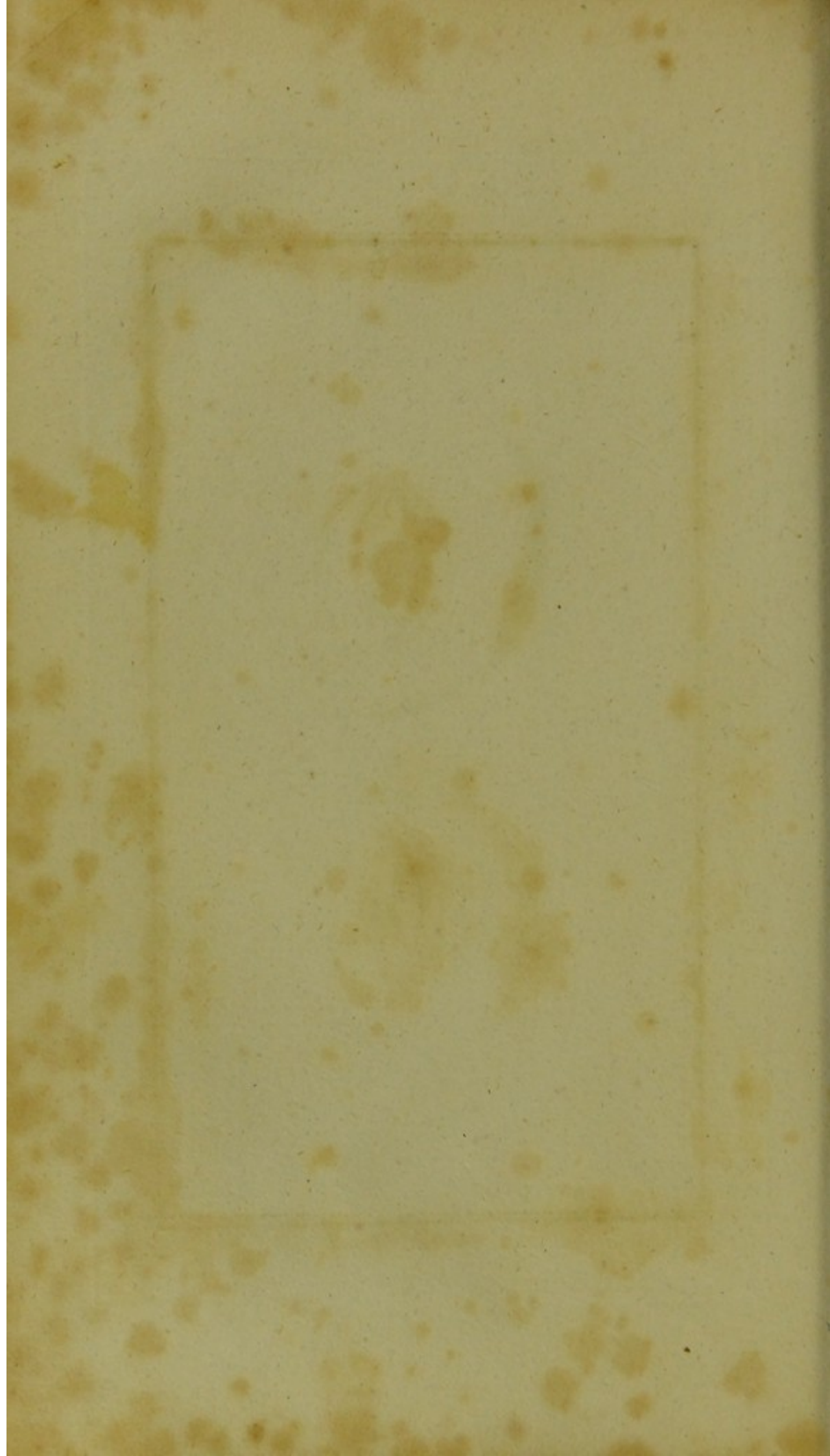
STUPIDITY.

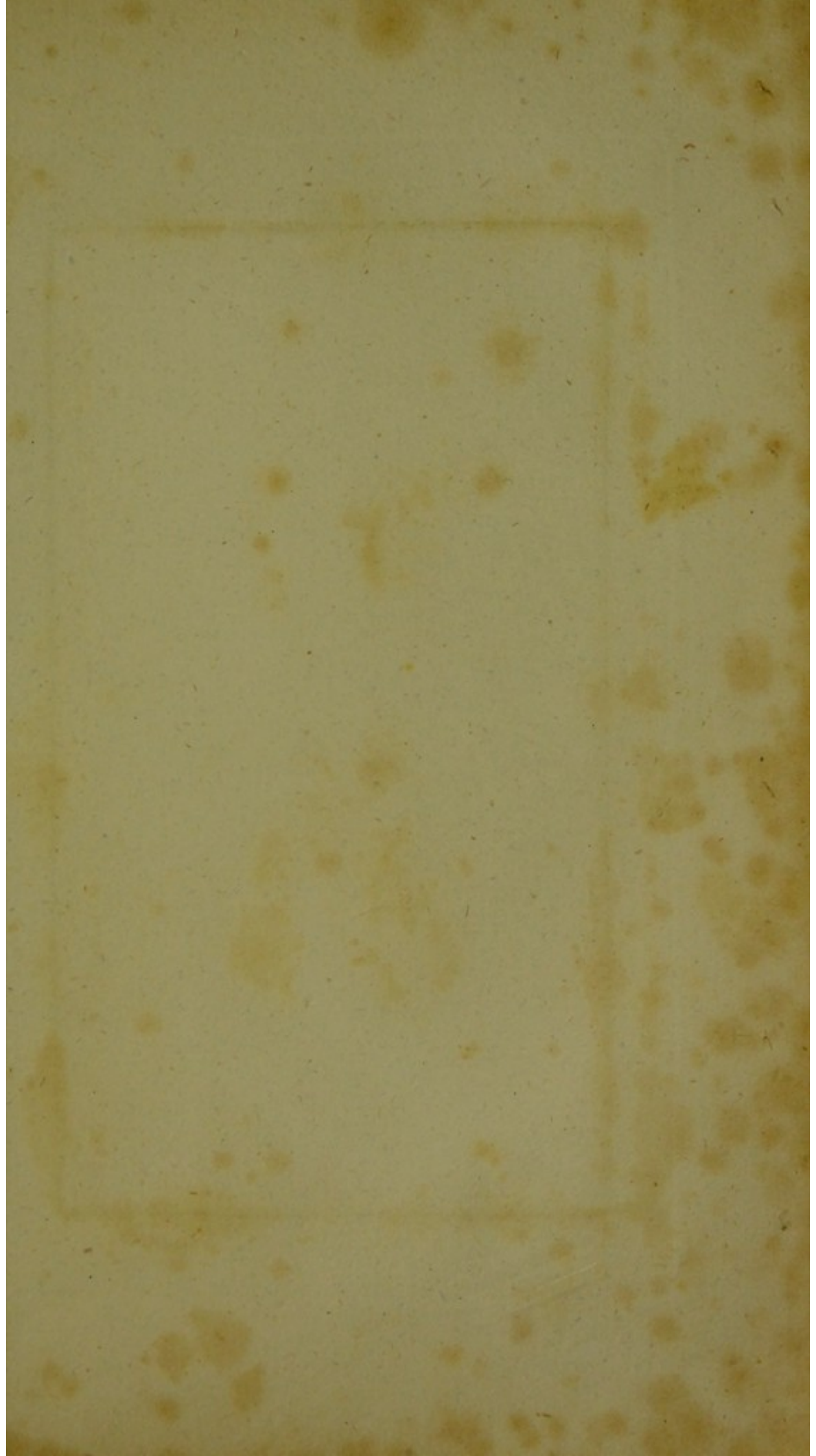
EVERY countenance is stupid in which the eyes are discernibly more distant from each other than the breadth of an eye.

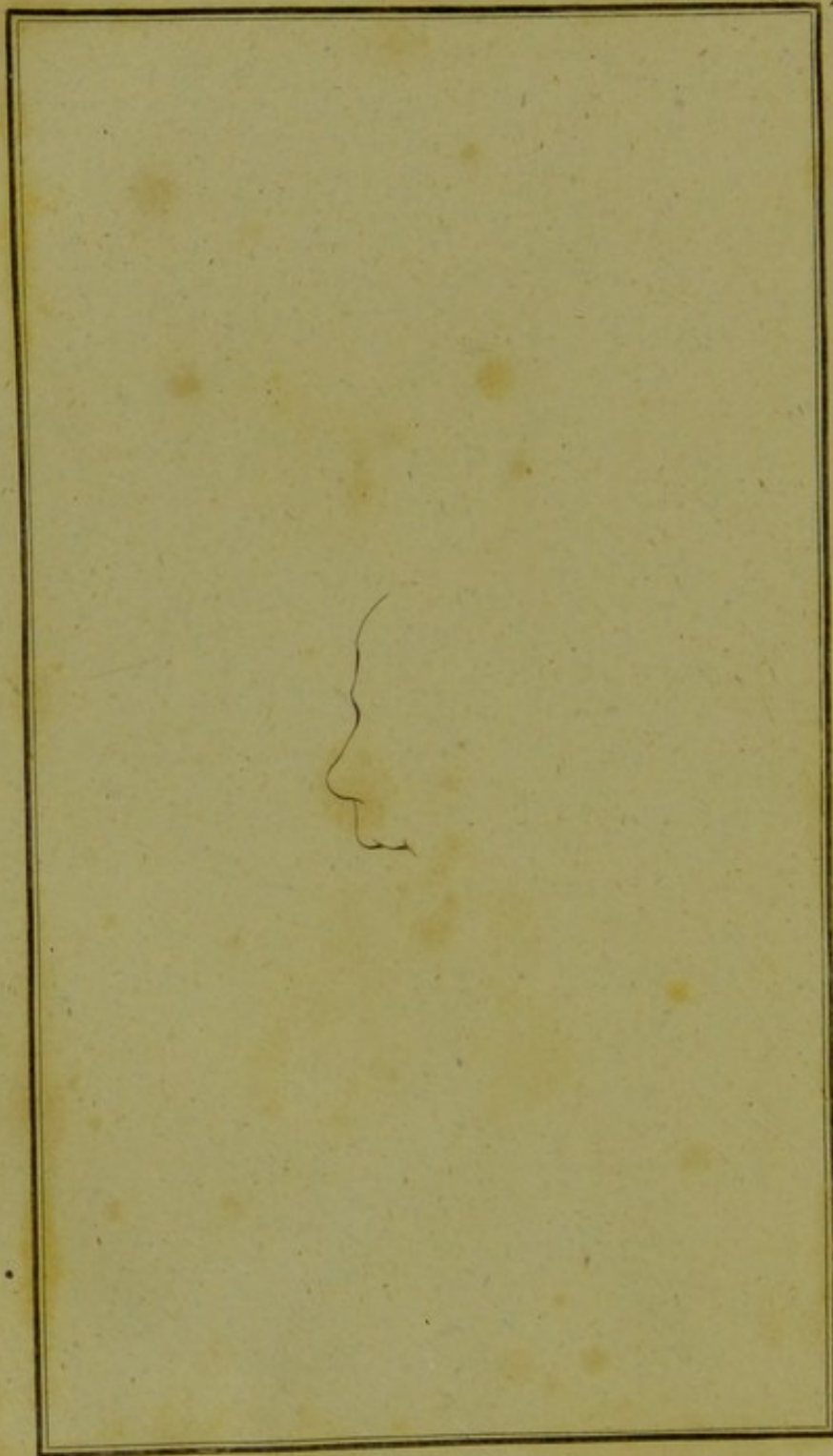




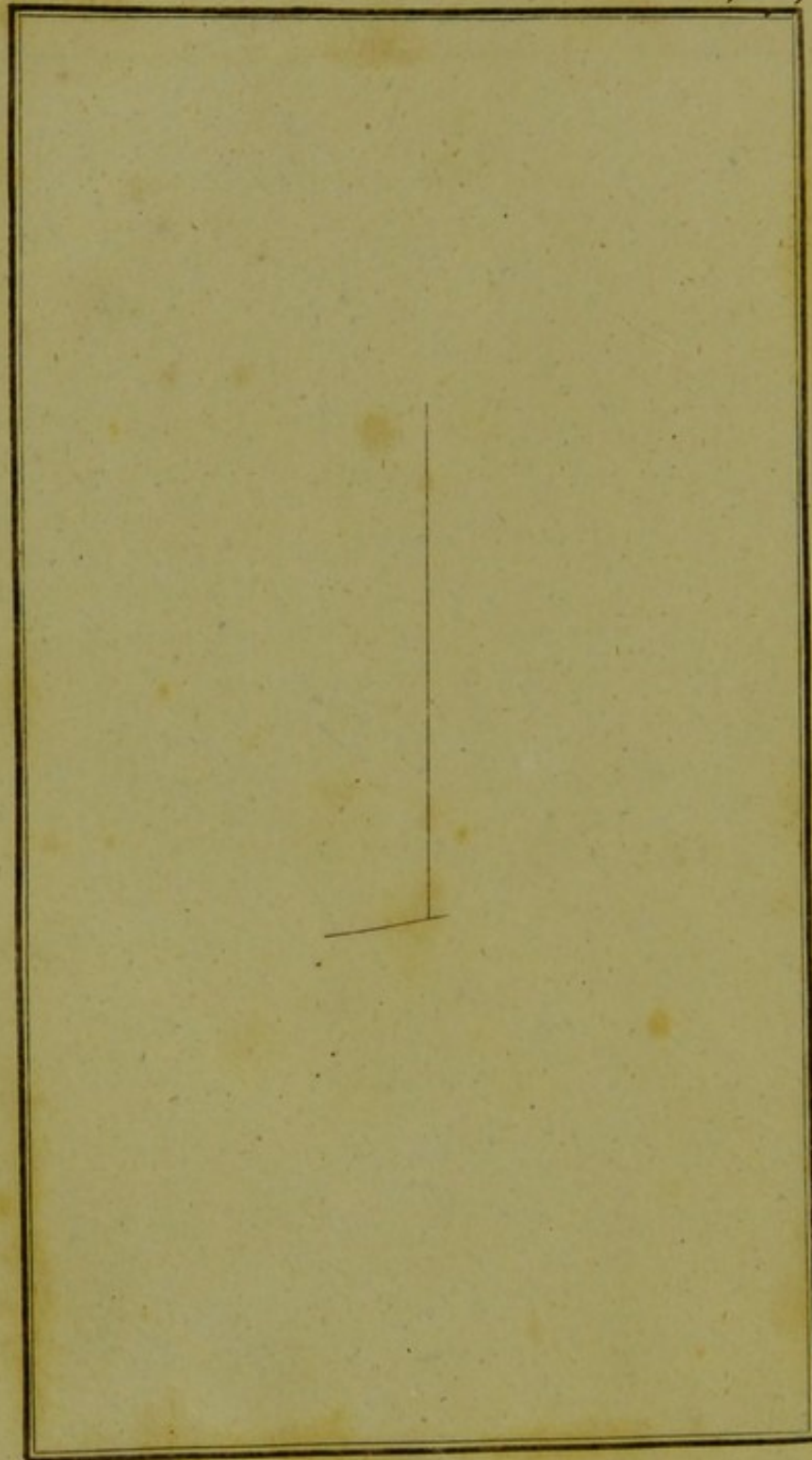












LXVII.

FOLLY.

HE who laughs, without an object, with oblique lips; who often stands alone without any determinate tendency or direction; who salutes by only nodding his head forwards, while his body remains erect—is a fool.

LXVIII.

VARIABLE CHARACTER.

SHORT perpendicular foreheads, knotted above, strongly and perplexedly wrinkled, and flat between the eyebrows; large, clear, projecting blue-grey eye; small noses; long (improper) upperlips; pale complexion; tremulous lips;—I have found with intelligent characters, of capacious memory, active, intriguing;—but variable;—sometimes benevolent, sometimes harshly severe;—sometimes of acute discernment, and sometimes liable to the grossest misconceptions and mistakes.

LXIX.

SOPHISTS, KNAVES.

SMALL, weak, ill-defined eyes, with a watchful glance; a leaden-coloured complexion; smooth, short, black hair; a turned-up nose; a strongly projecting underlip which turns upwards, accompanied by a well-formed intelligent forehead, are seldom found except in consummately-subtle, shameless sophists; obstinate wranglers; artfully-knavish, caballing, suspicious, self-interested, mean, abominable men.

LXX.

OBSTINACY.

THE higher the forehead, and the less the remainder of the countenance appears in consequence, the more knotty the concave forehead, the deeper sunken the eye, the less excavation there is between the forehead and the nose, the more closed the mouth, the broader the chin—the more perpendicular the long profile of the countenance—the more unyielding the obstinacy; the harsher the character.

LXXI.

WOMEN.

Not the thousandth part of what is to be observed may be committed to writing.—Vanity or pride is the general character of all women.—It is only necessary to offend one of these qualities to perceive traits which will enable us to see into the profound depths of their character. These traits shew themselves more rarely in the forehead than in the sides of the nostrils, the wrinkles of the nose and of the cheeks, particularly in a smile.

LXXII.

WOMEN.

No forward confident woman is formed for friendship.—Such a character no woman can conceal, however prudent or artful she may be. Observe, only, the sides of the nose, and the upper lip, in profile, when mention is made of a female, whether a rival or not a rival, who excites attention.

LXXIII.

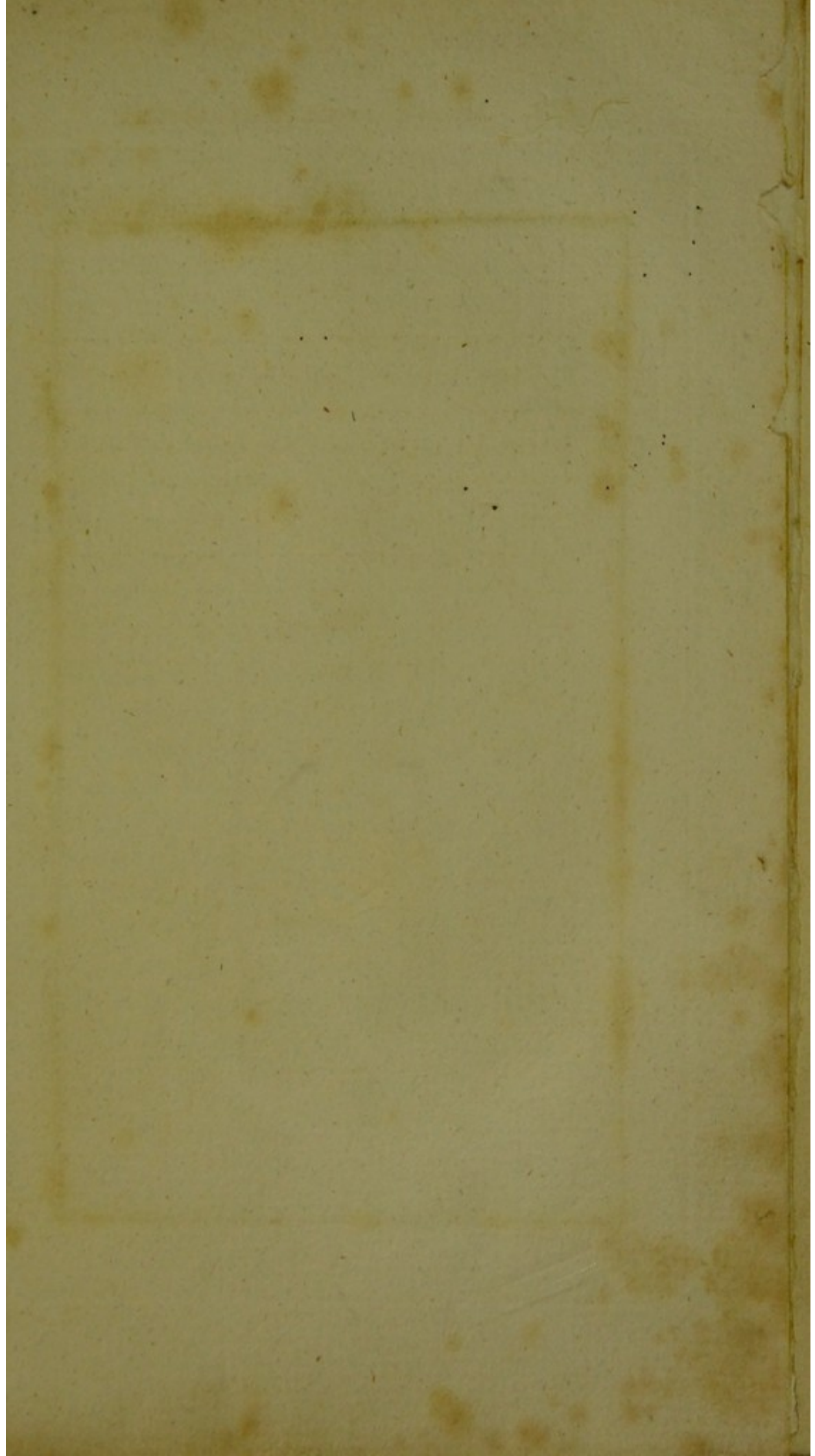
WOMEN.

WOMEN with brown, hairy, or bristly warts on the chin, especially the under part of the chin, or the neck, are commonly industrious, active, good housewives, but extremely sanguine, and amorous to folly, or even to frenzy. They talk much, and would willingly talk only of one object. They are easily excited to kindness, but not so easily prevailed on to become indifferent.—They must be treated with circumspect calm friendship, and kept at a distance by a mildly-cold dignity of demeanour.

LXXIV.

WOMEN.

If the manner of walking of a woman be disgusting, decidedly disgusting, not only disagreeable, but impetuous, without dignity, contemptible, verging sideways—let neither her beauty allure thee to her, nor her understanding deceive thee, nor the





confidence she may seem to repose in thee betray thee.—Her mouth will be like her gait; and her conduct harsh and false like her mouth. She will not thank thee for all thou mayest do for her, but take fearful revenge for the slightest thing thou mayest omit.—Compare her gait with the lines of the forehead, and the wrinkles about the mouth, and an astonishing conformity will be discovered between them.

LXXV.

WOMEN.

WOMEN with rolling eyes, tenderly-movable, wrinkley, relaxed, almost hanging skin, arched nose, ruddy cheeks, seldom motionless mouth, a conspicuous underchin, a well-rounded, wrinkley, tender-skinned forehead—are not only of persuasive speech, prolific in imagination, ambitious, and distinguished for capacious memory—but also by nature extremely inclined to gallantry, and easily forget themselves notwithstanding all their good sense.

LXXVI.

WOMEN.

A WOMAN with a deeply concave root of the nose, a full bosom, and a somewhat projecting canine-tooth, will, notwithstanding her homeliness and unloveliness, more certainly, more easily, and more irresistibly lead away the whole herd of groveling voluptuaries than a perfect beauty.—The worst prostitutes brought before the spiritual courts are always of this conformation. Avoid it as a pestilence, and form no connexion with any such—not even a matrimonial union, though the reputation be apparently unblemished.

LXXVII.

WARTS.

A BROAD brown wart on the chin is never found in truly wise, calmly noble persons—but very frequently in such as are remarkable for imbecility.—When it is found in the countenance of a man of sense we may be certain of frequent intervals of the most extreme thoughtlessness, absence of mind, and feebleness of intellect.

LXXVIII.

WARTS.

MANY very intelligent agreeable persons have warts on the forehead, not brown, nor very large, between the eyebrows, which have nothing in them offensive or disgusting.—But a large brown wart on the upper lip, especially when it is bristly, will be found in no person who is not defective in something essential, or at least remarkable for some conspicuous failing.

LXXIX.

WORTHLESS INSIGNIFICANCE.

PUFFED, withered cheeks; a large swollen mouth; a middling or rather small figure; freckles in the face; weak straight hair; forbidding interrupted wrinkles in the forehead; a scull with a steep descent towards the forehead; eyes which never survey an object naturally and tranquilly, and of which the corners turn upwards—form together a receipt for a character of worthless insignificance.

LXXX.

CAUTION.

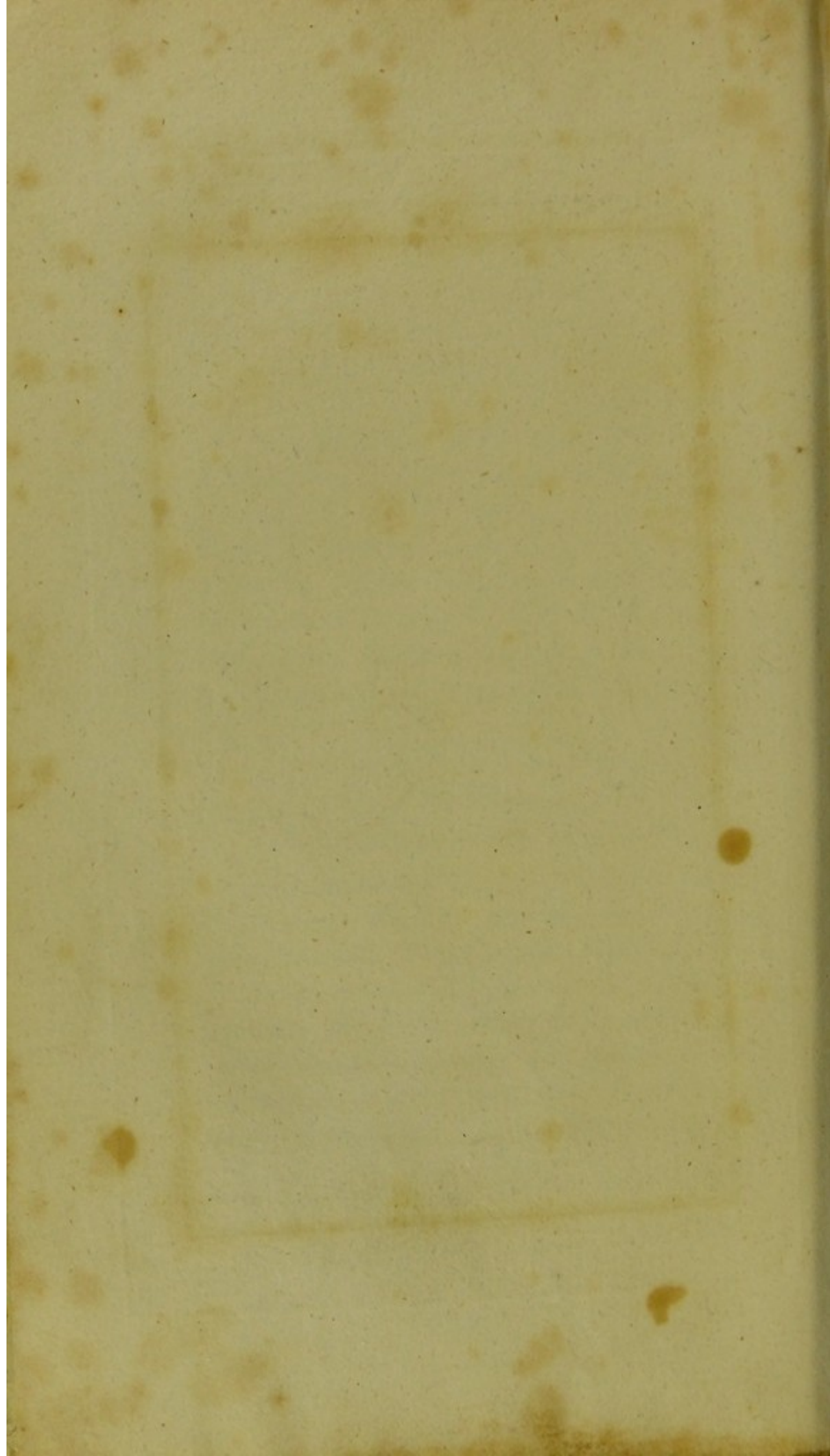
BE on your guard against every one who speaks mildly and softly, and writes harshly; against him who speaks little, and writes much; against every one who speaks little, and laughs much, and whose laughter is not free from superciliousness and contempt.—Such characters are distinguished by short foreheads, snubbed noses, very small lips, or projecting under-lips, large eyes, which never can look directly at you, and especially broad harsh jaw-bones, with a projecting, in the under part, firm fat, chin.

LXXXI.

HYPOCRISY, IRRESOLUTION.

WEAKNESS and vanity are the parents of hypocrisy.—Wherever you discover decisive signs of both these qualities, with an outward appearance of courteous prepossessing manners, unmarked feeble traits, with some grace in motion, coldness with the semblance of ardour—there expect, if not hypocrisy, irresolution, which borders on hypocrisy.





LXXXII.

THE SMILE.

HE who gains on you in a smile, and loses in a laugh—who without smiling appears to smile condescendingly, and when silent conciliates to him all around him—who when he smiles or laughs at what is witty or humorous betrays no cold contemning derision—who smiles with pleasure when he observes the joys of innocence, or hears the praise of merit—will have in his physiognomy and his character every thing noble, every thing harmonizing.

LXXXIII.

TO BE AVOIDED.

BE circumspect as possible in the presence of a corpulent choleric man, who continually speaks loud, and never at his ease, looking round with rolling eyes; who has accustomed himself to the external parade of politeness and ceremony; and who does every thing with slovenliness, and without

order.—In his round, short snubbed nose, in his open mouth, his projecting protuberance-producing forehead, his sounding step, are contempt and harshness; half-qualities with pretension to super-eminence; malignity with the external appearance of civility and good-humour.

LXXXIV.

TO BE AVOIDED.

AVOID every one who discourses and decides in a stiff-constrained manner, speaking loud and shrill, and without listening to what is said by others; whose eyes, then, become larger, and more projecting; his eyebrows more bristly; his veins more swelling, his under lip more advanced; his neck swollen; his hands clenched—and who, as soon as he sits down, becomes courteously cool;—whose eyes and lips, as it were, recede, when he is interrupted by the unexpected presence of a great man who is thy friend.

LXXXV.

AMBIGUOUS CHARACTER.

HE, the traits and complexion of whose countenance rapidly change, and who is anxious to conceal those changes, and can suddenly assume an easy unconstrained air; who, especially, can easily dilate or contract his mouth, and, as it were, have it under command, particularly when the eye of the observer is turned upon him—has less integrity than prudence; is more a man of the world than a philosopher; more a politician than a man of calm wisdom; more a boon companion than a faithful friend.

LXXXVI.

THINKERS.

THERE is no attentive just thinker, who does not shew that he is such between the eyebrows and the descent of the forehead to the nose. If there be there no indentings or cavities, refinement or energy, we shall seek in vain, in the whole countenance, the

whole man, and in all the acts and operations of the mind, the thinker—that is the man who will not be satisfied without true, clear, definite, consequent, and connected ideas.

LXXXVII.

VOLUPTUARIES.

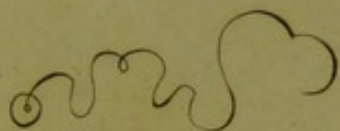
A LONG, projecting, needle-formed, or a strong, curled, harsh, rough hair, springing from a brown mole or spot, on the chin or neck, denotes, in a most decisive manner, very great voluptuousness, which is rarely unaccompanied by great imprudence and indiscretion.

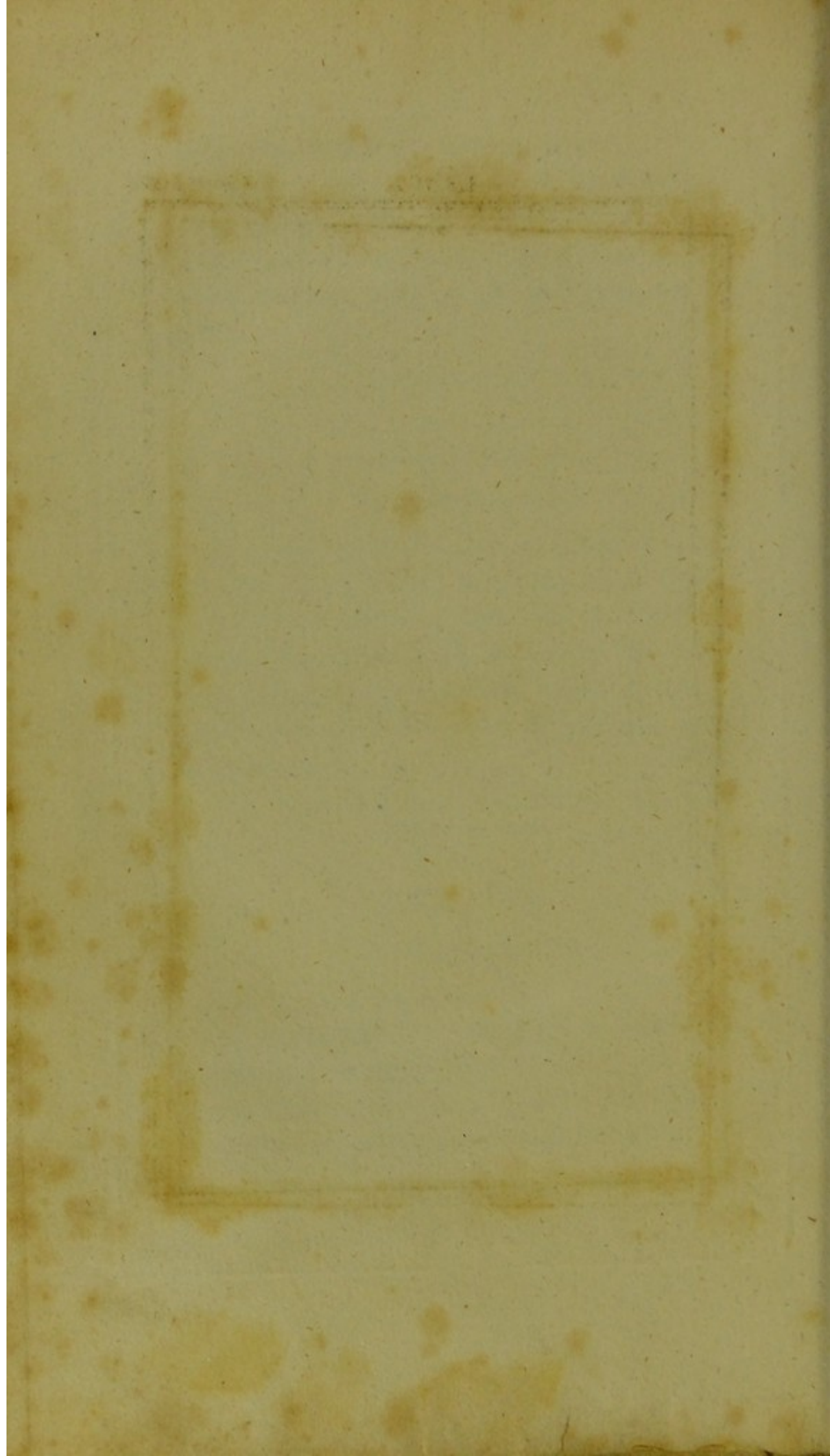
LXXXVIII.

HARSH CHARACTER.

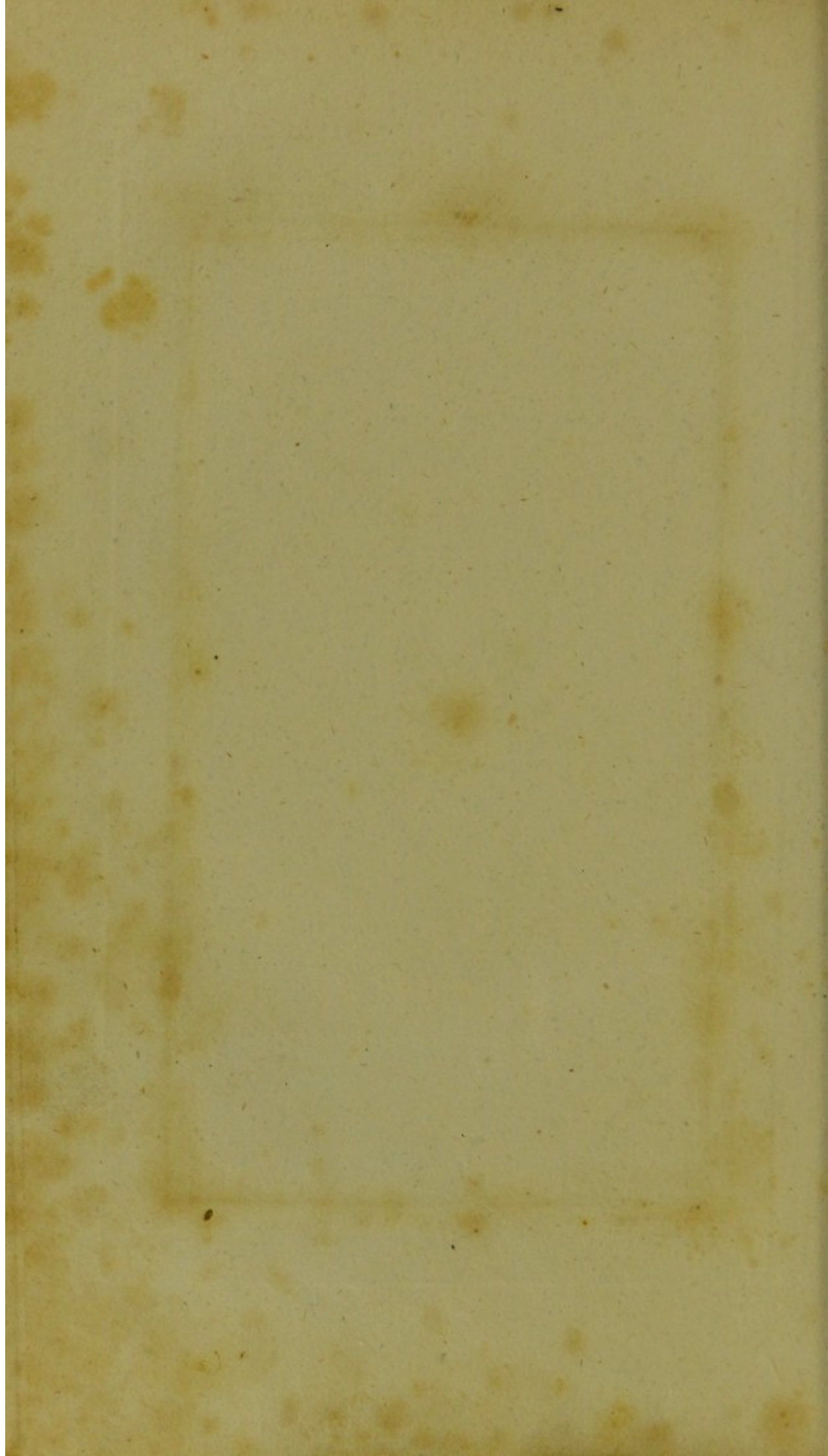
SOME ingredients.—

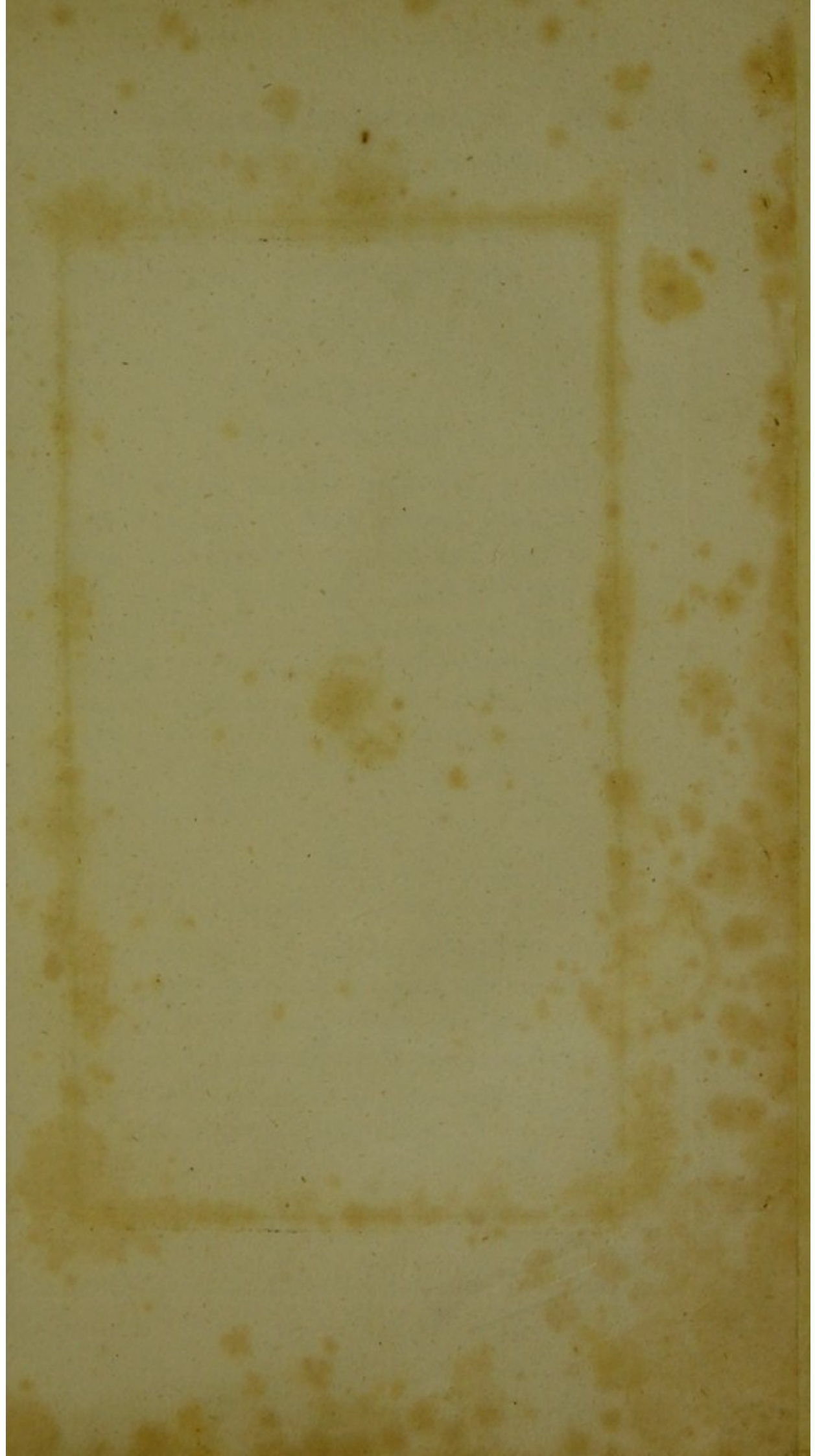
- a) Perpendicular, very high, or very short foreheads, abounding in knots.
- b) Very sharp, small, short, or rudely-rounded noses, with wide nostrils.













c) Deeply-indented, long, uninterrupted lineament of the cheeks or nose.

d) Lower teeth remarkably projecting, under long, or very short upper ones.

LXXXIX.

TO BE AVOIDED.

WHOEVER, without squinting, is accustomed to look on both sides at once, with small clear eyes in unequal directions; who has besides black teeth; and, whether of high or low stature, a bowed back, and an oblique contemptuous laugh—him avoid, notwithstanding all his acuteness, knowledge, and wit, as a false and mean person, destitute of honour, shameless, crafty, and self-interested.

XC.

TO BE AVOIDED.

AVOID great eyes in small countenances, with small noses, in persons of little size, who when they laugh evidently shew that they are not cheerful—and amid all the joy they seem to manifest at your presence, cannot conceal a malicious smile.

XCI.

TO BE AVOIDED.

LARGE bulky persons, with small eyes, round full hanging cheeks, puffed lips, and a chin resembling a purse or bag; who are continually occupied with their own corpulence; who are always hawking, spitting, taking and chewing tobacco, blowing their noses, and on every occasion consult their own ease without regard to others—are, in reality, frivolous, insipid, powerless, vain, inconstant, imprudent, conceited voluptuous characters, difficult to guide, which desire much and enjoy little—and whoever enjoys little, gives little.

XCII.

TO BE AVOIDED.

HE who walks slowly, bending forwards; who retreats in advancing to meet thee; who says gross and rude things in a low and timid voice; who fixes his eyes on thee so soon as thou hast turned from him, and never can look thee calmly and steadily in the face; who speaks well of no person but the

vicious; who finds faults in every fair character, and has an objection ready whatever may be affirmed—Oh! couldst thou feel his scull! what concealed misconformation, what irregular knots, what parchment softness, and at the same time iron hardness wouldest thou find!—Avoid him. Thou losest while in his atmosphere, even though thou mayest seem to gain.—Observe, I here repeat, the wrinkles of his forehead, when he crushes a sincere, innocent, religious man, and when he speaks to a hardened knave.—The perplexity of these will shew, with irresistible evidence, the perplexity of his character.

XCIII.

TO BE AVOIDED.

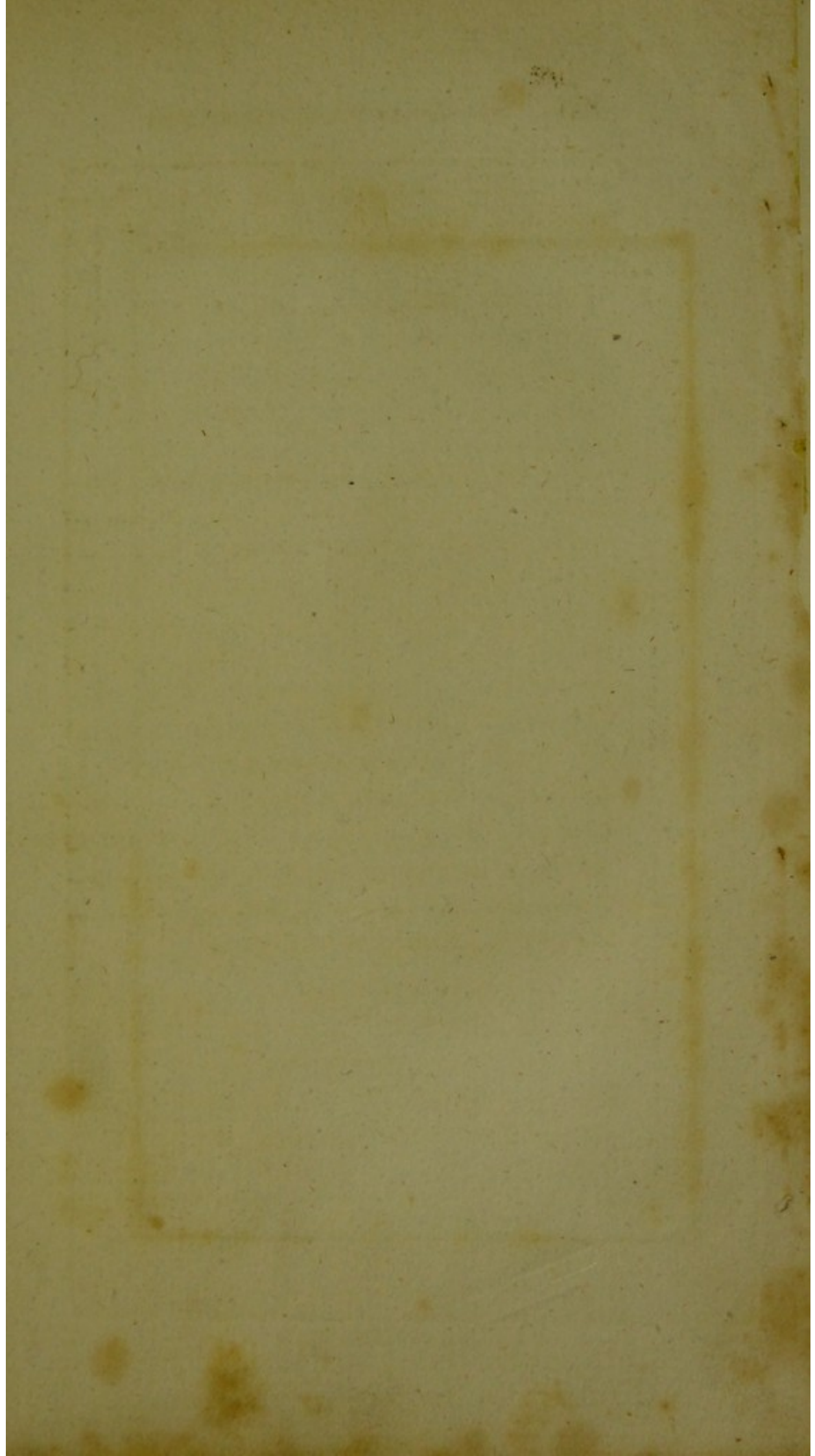
HOWEVER intelligent, learned, acute, or useful a man may be, if he continually estimates, or seems to estimate his own value; if he affects gravity to conceal the want of internal active power; if he walks with measured step, never forgetting *self* for even a moment, but exhibiting *self* in his head, in his neck, in his shoulder blade; and yet, in reality, is of a light inconsiderate and malicious disposition,

and as soon as he is alone lays aside all dignity, gravity, and self-display, though at no time his egotism—he will never be thy friend.

XCIV.

CAUTION.

WHEN a hasty, rough man is mild, calm, and courteous to thee alone, and continually endeavours to smile, or excite a smile, say to thyself—"we can have nothing in common"—and hastily turn from him, before he can make the lines and wrinkles of his countenance again pleasing to thee. The line or wrinkle of the forehead, and that of the cheeks, which immediately precede his artificial counterfeiting, and which, in this moment, almost always exhibit themselves strongly, are the true ones.—Delineate both these, and call them the warning traits in thy physiognomonical alphabet.





XCV.

DISCORDANT CHARACTERS.

IF thou hast a long high forehead, contract no friendship with an almost spherical head; if thou hast an almost spherical head, contract no friendship with a long high boney forehead.—Such dissimilarity is especially unsuitable to matrimonial union.

XCVI.

TO BE AVOIDED.

FORM no connection with any person who has in his countenance a, to thee, disgusting trait, however small it may be, which displays itself at every motion, and seldom entirely disappears; especially when this trait is found in the mouth, or the wrinkles about the mouth. You will certainly disagree, though in other respects there should be much good in his character.

XCVII.

TO BE AVOIDED.

AVOID him who has a conspicuously oblique look, with an oblique mouth, and a broad projecting chin—especially when he addresses to thee civilities with suppressed contempt.—Remark the lines in his cheeks, which cannot be concealed.—He will trust thee little; but endeavour to gain thy confidence with flatteries, and then seek to betray thee.

XCVIII.

MANLY CHARACTER.

ALMOST wrinkleless, not perpendicular, not very retreating, not very flat, not spherical but cup-formed foreheads; thick, clear, full eyebrows, conspicuously defining the forehead; above more than half-open, but not entirely open eyes; a moderate excavation between the forehead and a somewhat arched broad-backed nose; lips observably waving, not open, nor strongly closed, nor very small, nor large, nor disproportioned; a neither very projecting nor very retreating chin—are, together, decisive for mature understanding, manly character, wise and active firmness.

XCIX.

TO BE AVOIDED.

HE who carries high, and bends backwards, a large or remarkably small head; displaying feet so short as to attract notice; who making his large eyes larger, continually turns them sideways, as if he must see every thing over his shoulder; who listens long in proud silence, and then answers drily, short, and disapprovingly, concluding with a cold laugh, and superciliously imposing silence as soon as a reply is attempted—has at least three unamiable qualities—conceit, pride, ill-nature—and most probably adds to these a disposition to lying, maliciousness, and avarice.

Lar. Esq.
Agust/48
all over

C.

TO BE AVOIDED.

AVOID every large-eyed, full, deep-wrinkled, sharp-lipped, yellow-brown, blue-veined, boney countenance, pregnant and rich in character, which approaches thee with humble flattery—it will prove to thee an Ahitophel, a Judas, a Satan, if you treat it with

plain truth, and undisguised integrity. It will lie, and rage against thee, and the very mention of thy name will cause its eyes and veins to swell.—Flattery in harsh, and harshness in yielding countenances, are alike to be feared.

CONCLUSION.

Use, but abuse not ; for thyself and truth
 Preserve what nature teaches, and esteem
 The friend of nature sacred. What is holy
 Cast not to dogs ; nor unto grov'ling swine
 Throw precious pearls. Pure to the pure are all
 things ;
 And truth and liberty are ever one*.

* These lines in the original are German hexameters, as are those which introduce the following essay. T.

ON THE
LINES OF ANIMALITY.

LIST OF ANIMALS

NATURE has all things formed by one great law,
Harmonious and firm, yet ever-varying
In its proportions; and the wise discern
The object of creation's wond'rous power,
E'en in the smallest link of the great chain
Of beings endless, legibly impress'd.

All things by regular degrees arise
From mere existence unto life, from life
To intellectual power; and each degree,
Has its peculiar necessary stamp,
Cognizable in forms distinct and lines.

MAN only has the face erect, the nose,
The mouth minute, the eye with acute angle,
The oval regular, encircled round
With tender, flowing, and luxuriant hair.
In him alone are wisdom and beneficence:
He is of measure and of fair proportion

Alone the original. He can enjoy
 The great reward of action and enquiry :
 The sense refined, the feeling exquisite
 Of the high rank and worth of human nature !

ON THE

LINES OF ANIMALITY.

INNUMERABLE attempts have been made to exhibit the gradations of form in men and animals, and regularly to systematize and define, in a physiognomically-mathematical manner, the peculiar and absolutely fundamental lines of each degree; delineating the transition from brutal deformity to ideal beauty, from satanical hideousness and malignity to divine exaltation; from the animality of the frog or the monkey, to the beginning humanity of the Samoiede, and thence to that of a Newton and a Kant. These attempts have not been entirely unsuccessful. I shall here add some notices on this subject to the preceding miscellaneous rules.

Many men of eminence—Albert Durer, Winkelmann, Buffon, Sommering, Blumenbach, Gall—some of them rather as designers, others more as naturalists, have me-

rited great praise by their attention to this object. The acute essay of Camper on the natural difference of the lines of the countenance especially deserves to be read ; for though it may not entirely satisfy physiognomists, since it does not define certain proportions with sufficient accuracy, it can never be too warmly recommended to students of the imitative arts.

It is undeniable that the form of the scull and bones is the most important and essential object to be considered in such observations : on this depend the proportion, the developement, the formation, and, in some degree, the destined functions of the yielding parts ; but these yielding parts are the magical mirror which shews the half-virtues and half-vices, the depression and elevation of our internal power, our employment of the gift of the divinity.

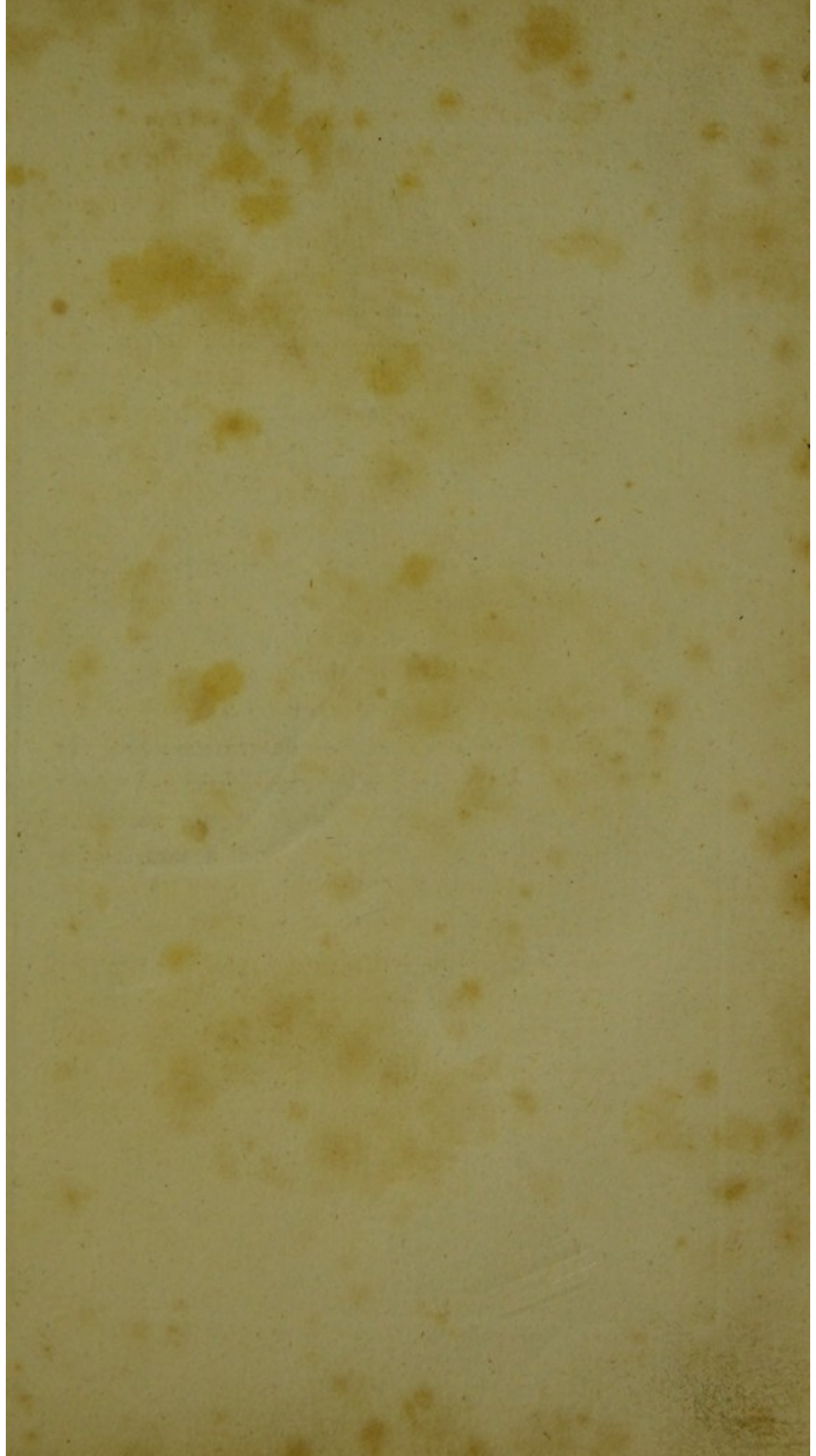
Nature, the mother of all things, is a living active essence, and her noblest products are active organizations. She displays herself in productive products, and the most productive is her final object.

The more acute, in general the angle of the profile is, the legs of which extend either from the closing of the teeth to the cavity of the ear, and the utmost protuberance of the forehead ; or from the extreme end of the nose to the outer angle of the eye, and the corner of the mouth, which always ends where, in the skull, the first jaw-tooth begins—the more brutal, inactive, and unproductive is the animal.

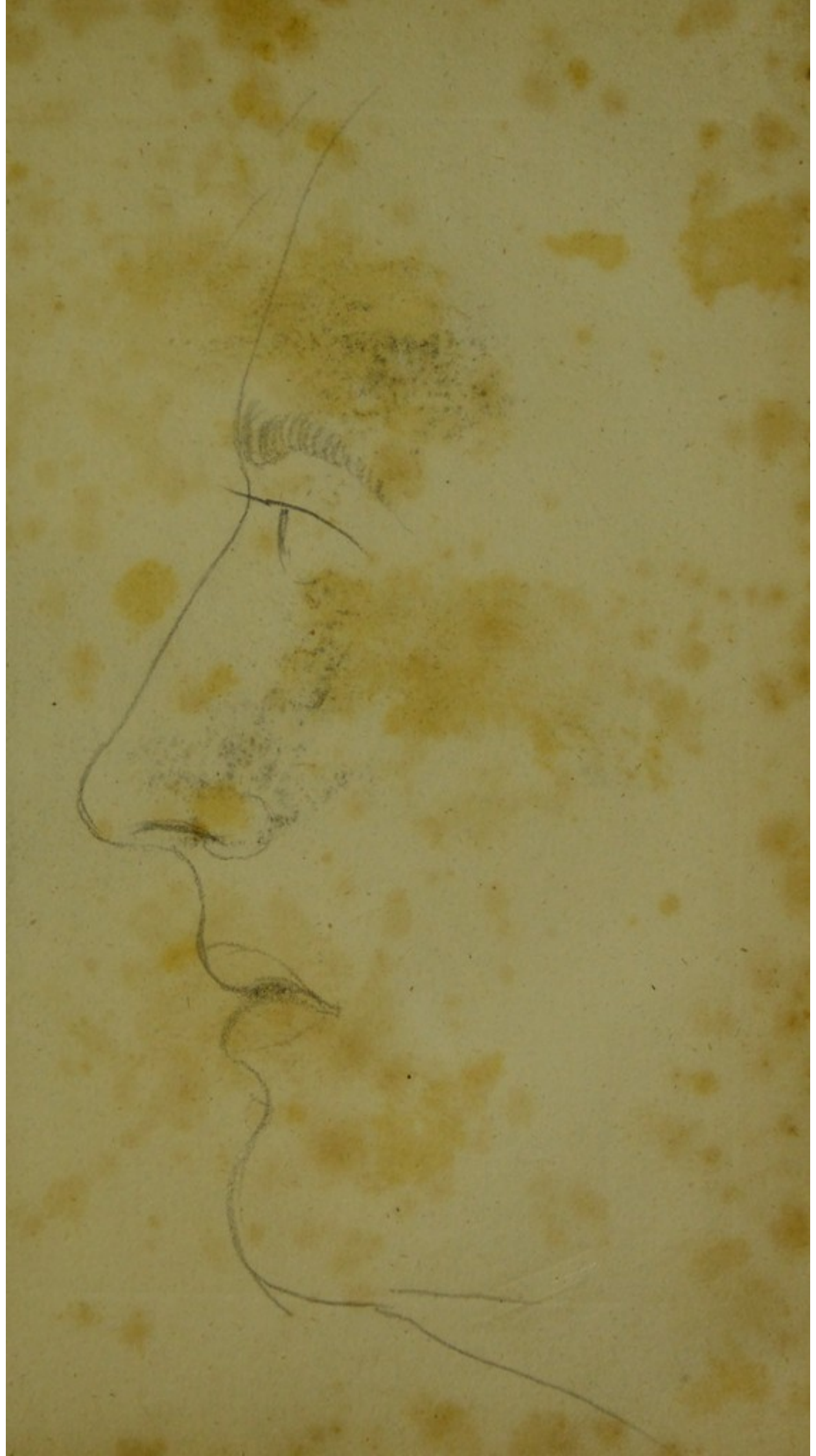
These angles may with propriety be termed the *angles of the lines of the countenance*,

These angles have, in every species of animal, and every race of men, a characteristic *minimum* and *maximum* ; an extreme diminution and extreme magnitude. The former of these angles, as above defined, is employed by M. Camper for his gradation from the monkey to the Apollo ; and the latter I had used, before the similar idea of M. Camper was known to me, as the rule for my observations. All creatures which we comprehend under the name of man, with all their anomalies, are included be-

tween sixty and seventy degrees of my angle of the countenance; and with reference to the other angle between the seventieth and eightieth degree.—The Chinese has seventy-five of the latter degrees, the most beautiful European eighty, and no real natural head, of no age, neither Grecian, Roman, Persian, or Egyptian, has, or ever had more. What exceeds eighty degrees is not found in healthy nature, though it sometimes may in monstrous births and dropsical heads, and in the productions of art, in the Roman, and, still more conspicuously, in the Grecian countenances of divinities and heroes; the angle of which is sometimes extended even to a hundred degrees; an evident demonstration that the antiques—let them be considered as beautiful or deformed—are, at least, not naturally beautiful, not truly human; a fact which must be admitted by even the most zealous admirers of antique beauties. What is below seventy degrees gives the countenance of the negro of Angola and the Calmuc; and by a further diminution soon loses all trace of resemblance to humanity. The line of the countenance of the orang-outang







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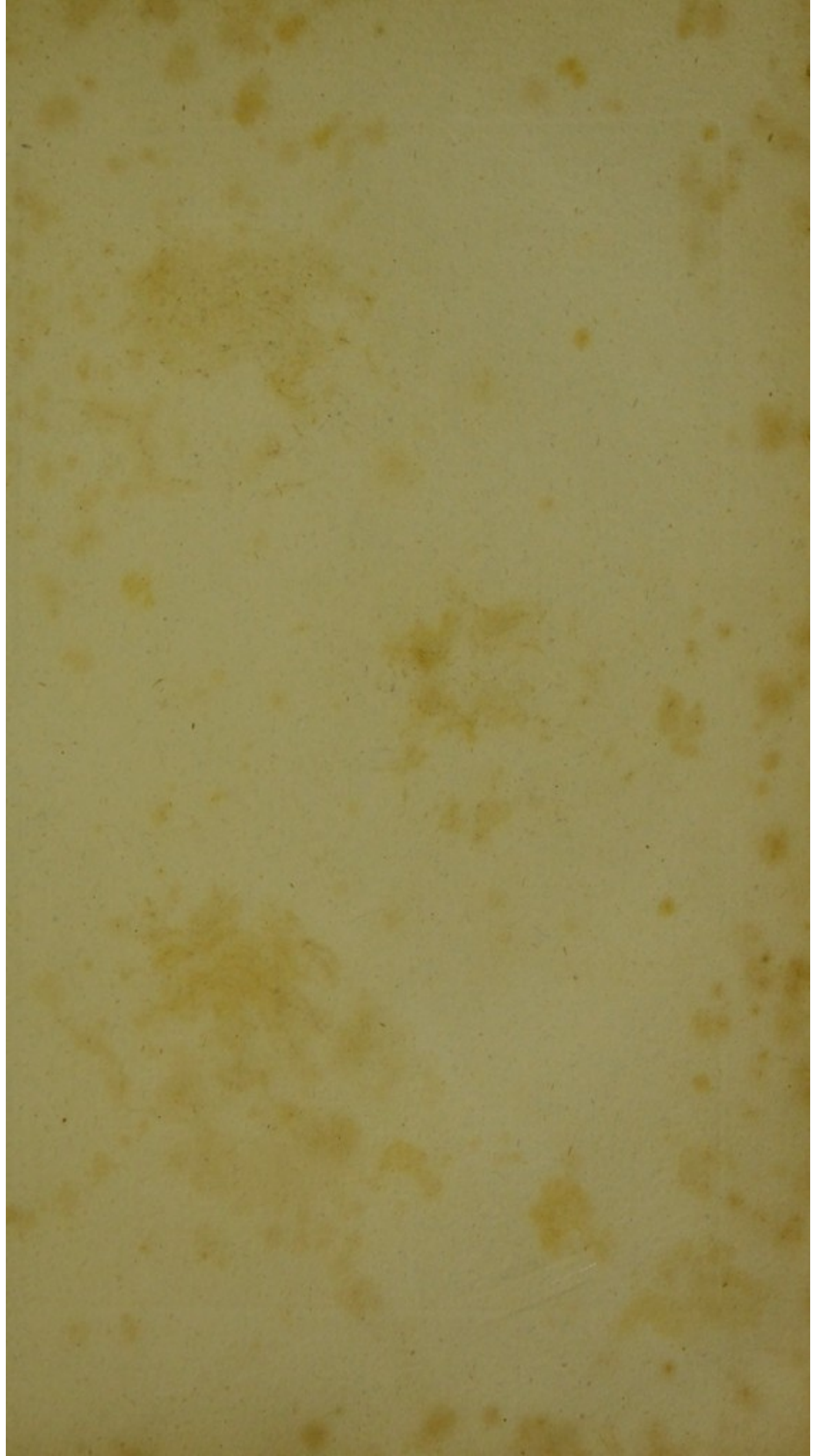


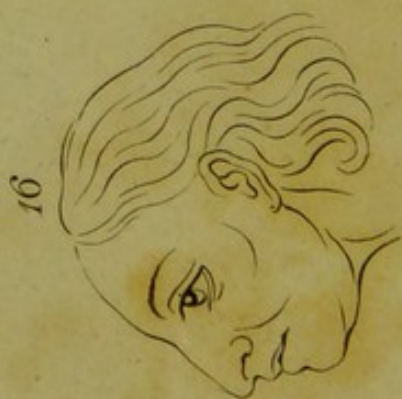
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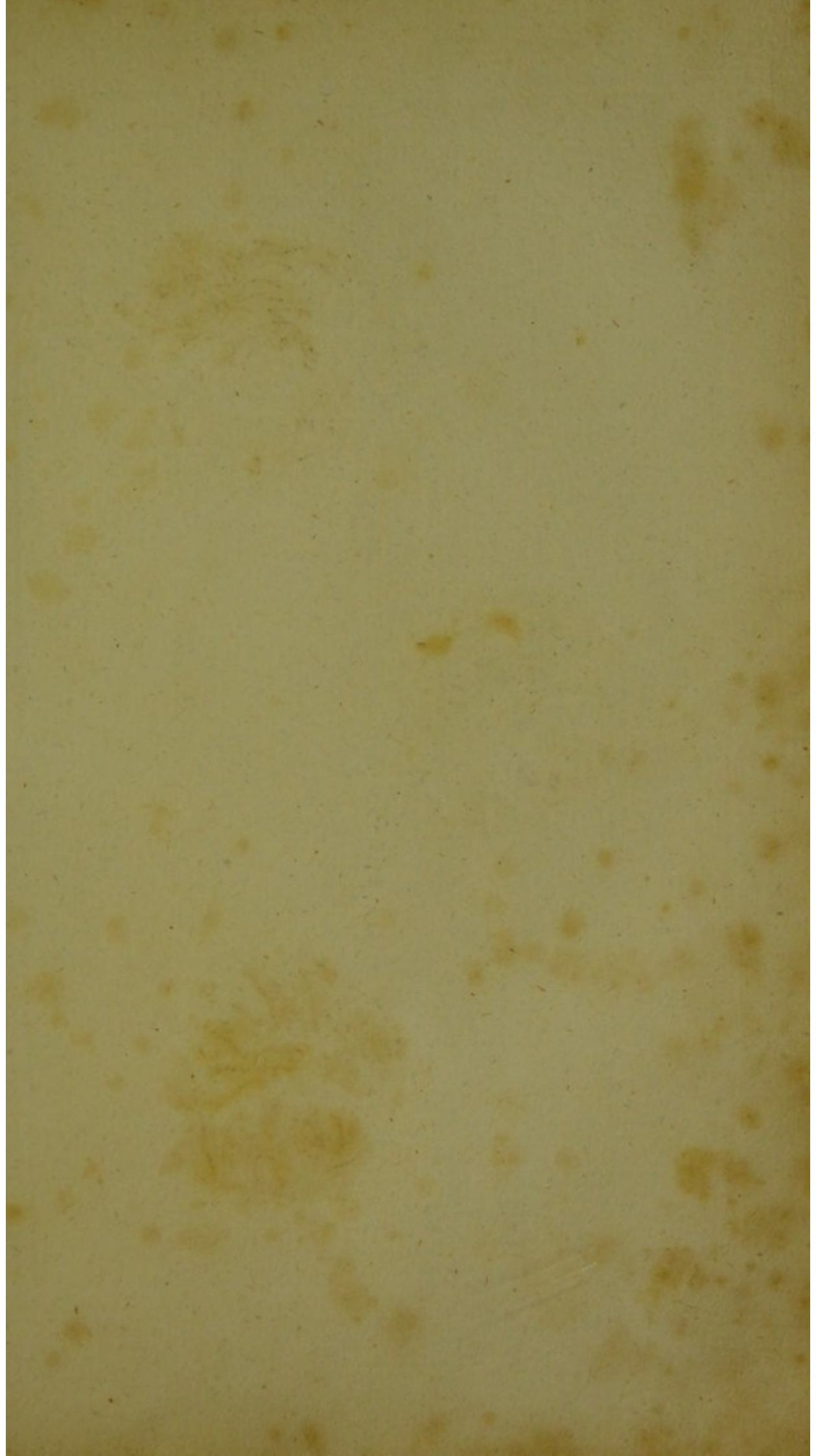


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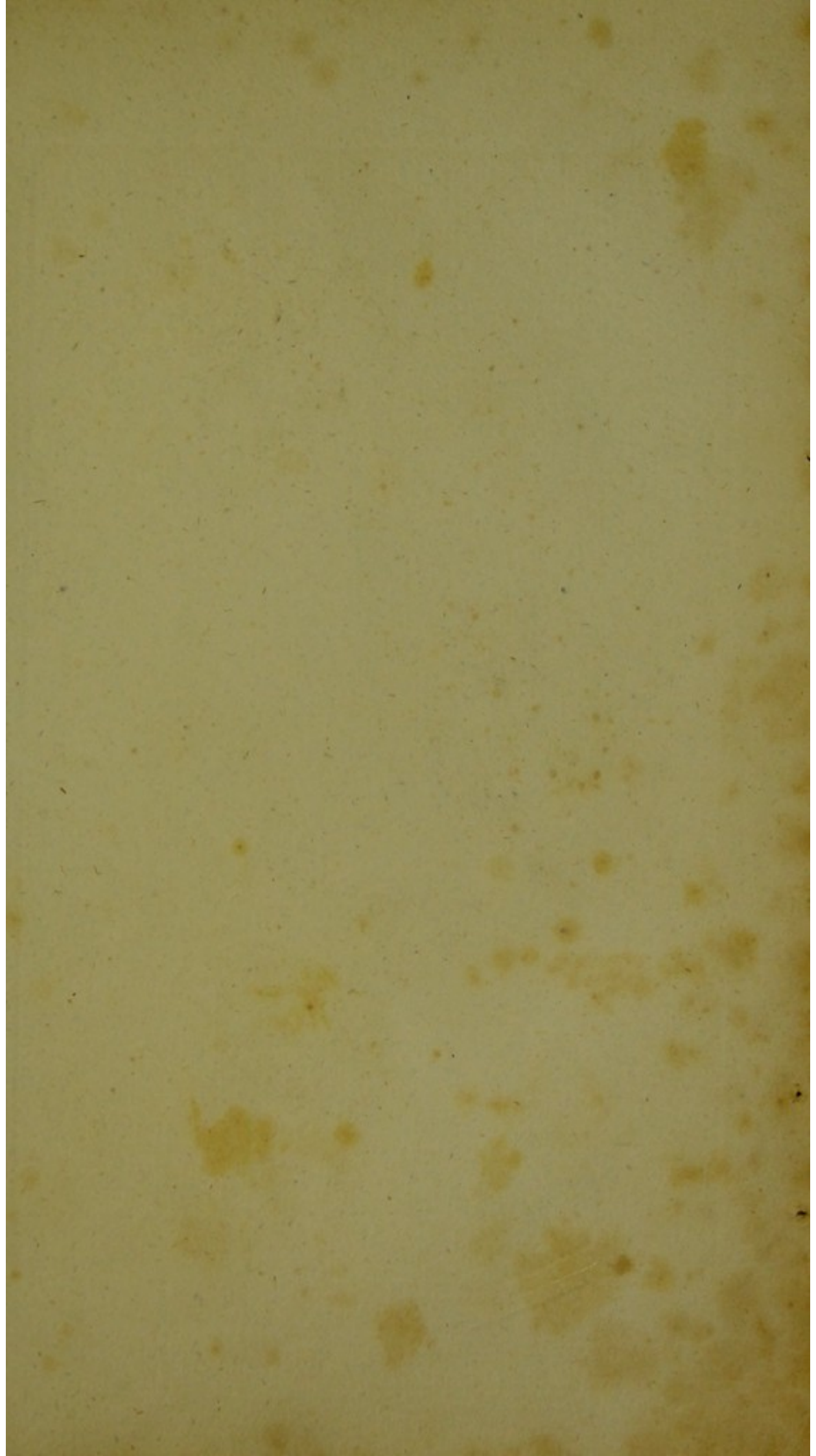












find the commentary on what we see in our own feelings, without a single word of explanation. Fig. 1. is entirely the frog, the swollen representative of disgusting bestiality. 2. is likewise a complete frog, but a frog of an improved kind; 3. may be considered as a more intelligent frog; 4. has still somewhat of the nature and appearance of the frog; 5. is no longer a frog; 6. is still less so; the round eye has lengthened. In 7. there is a sensible advance towards a nose and chin. In 8. the progress is small, but the angle between the mouth and eye is impossible in any animal of very low degree. The progress is much more conspicuous in 9. The lips of 10. are much more defined. Here commences the first degree of the cessation of brutality. In 11. a greater progress is made towards a forehead and a mouth. In 12. begins the lowest degree of humanity: the angle of the countenance is indeed not much larger than sixty degrees, very little raised above brutality, yet nearer to the negro than the orang-outang; and the projecting nose and defined lips decisively indicate commencing humanity. 13. Ex-

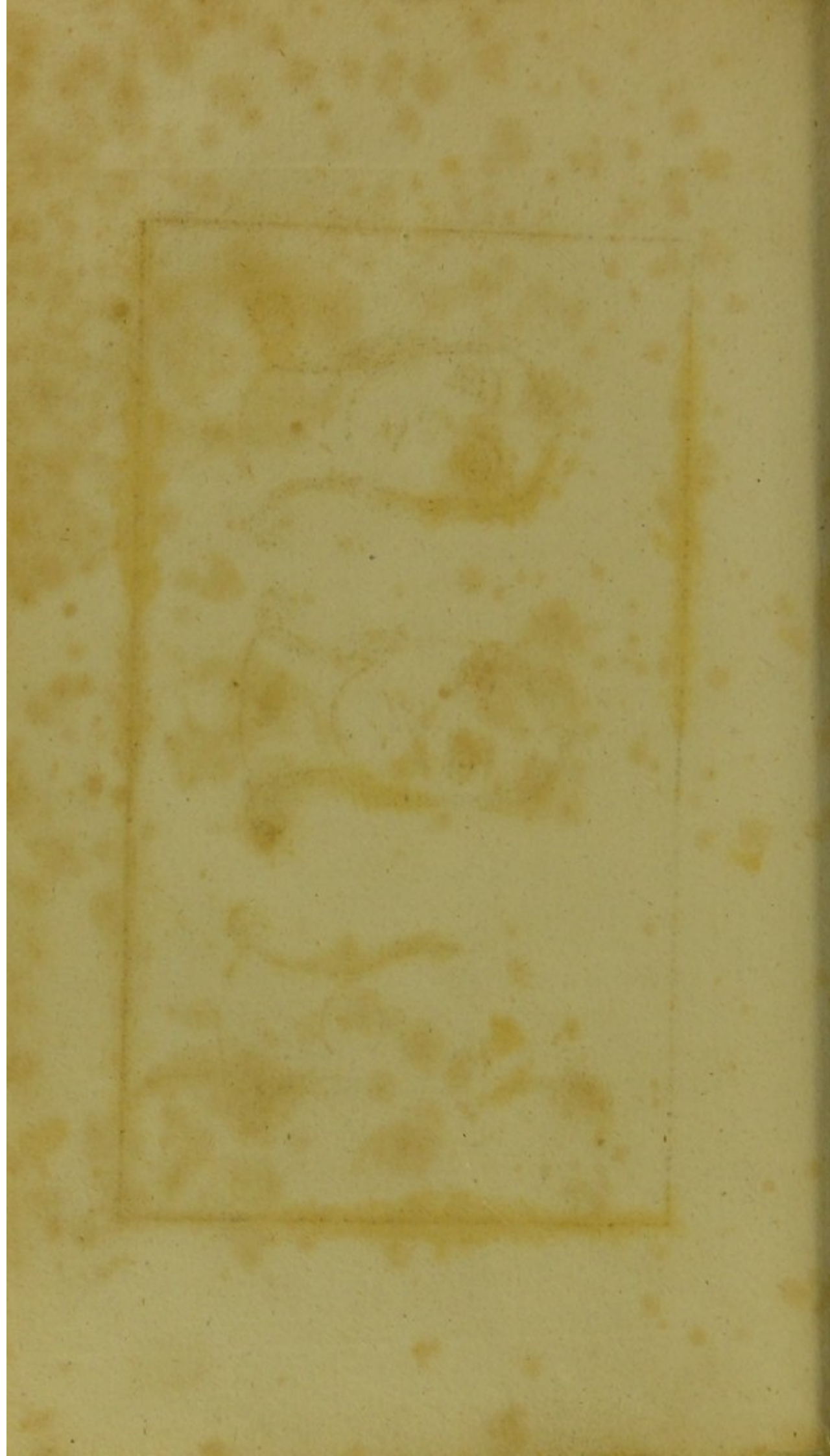
presses weak limited humanity ; the eye and forehead are not yet sufficiently human. 14. has the expression of benevolent weakness. 15. has all the attributes of humanity, and the angle of the countenance contains seventy degrees. 16. gradually advances towards reason. 17. is still more rational ; but the eye, forehead, and chin are feeble. The signs of intelligence are manifest in 18 ; but still more conspicuous in 19. In 20. the progress is not discernible nor expressed as it ought to be : it is in fact an unmeaning supplementary countenance. Much more intelligent is 21. The three last heads are on the whole elegant, but ill-delineated : so dull a forehead, so vacant an eye, as in 24, is not suitable to the far-striking, the penetrating divinity.

On the same principles an angle, or rather a triangle, of the countenance may be assigned for the full face, and applied with great advantage for the determination of

the degrees of animality. Let a horizontal line be drawn from the outer corner of one eye to that of the other, and from its extremities draw lines accurately, bisecting the middle line of the mouth, and forming an isosceles triangle, and you will have my angle of the countenance for the full face. This angle in the frog contains five-and-twenty degrees, and is increased to fifty-six degrees, an angle which Aristotle, Montesquieu, Pitt, and Frederic the Great have in common with the Pythian Apollo. The last plates, which exhibit the progressive gradation from the frog to the human countenance seen in front, according to this principle, will serve for the elucidation of my meaning, and assist the reader in making his own observations.

When, lastly, the length of the line of the mouth is to that of a line drawn from the outer corner of one eye to that of the other, as thirteen to twenty-seven, and the distance of these two lines equal to the length and half the length of the line of the mouth, or as nineteen and a half; or when the dis-













tance of the two inner corners of the eye from each other is to the length of the line of the mouth, as three to four; we have in these the proportional lines of extraordinary qualities: such a trapezium is the index of wisdom and greatness.

THE END.

Since of the two lines, curves or straight lines each other is to the length of the line of the motion, as the ratio found; we have in these the proportional lines of a straight line quantity: such a proportion is the law of wisdom and goodness.

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* The word is thus spelled in the original, and I know not what mistake has been committed. T.

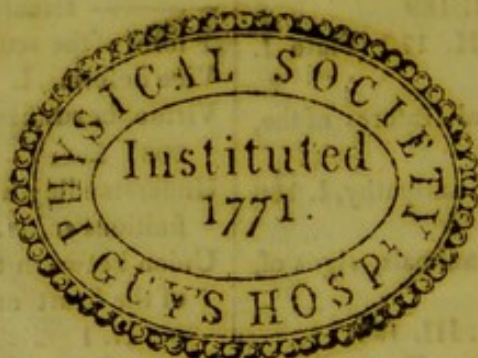
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