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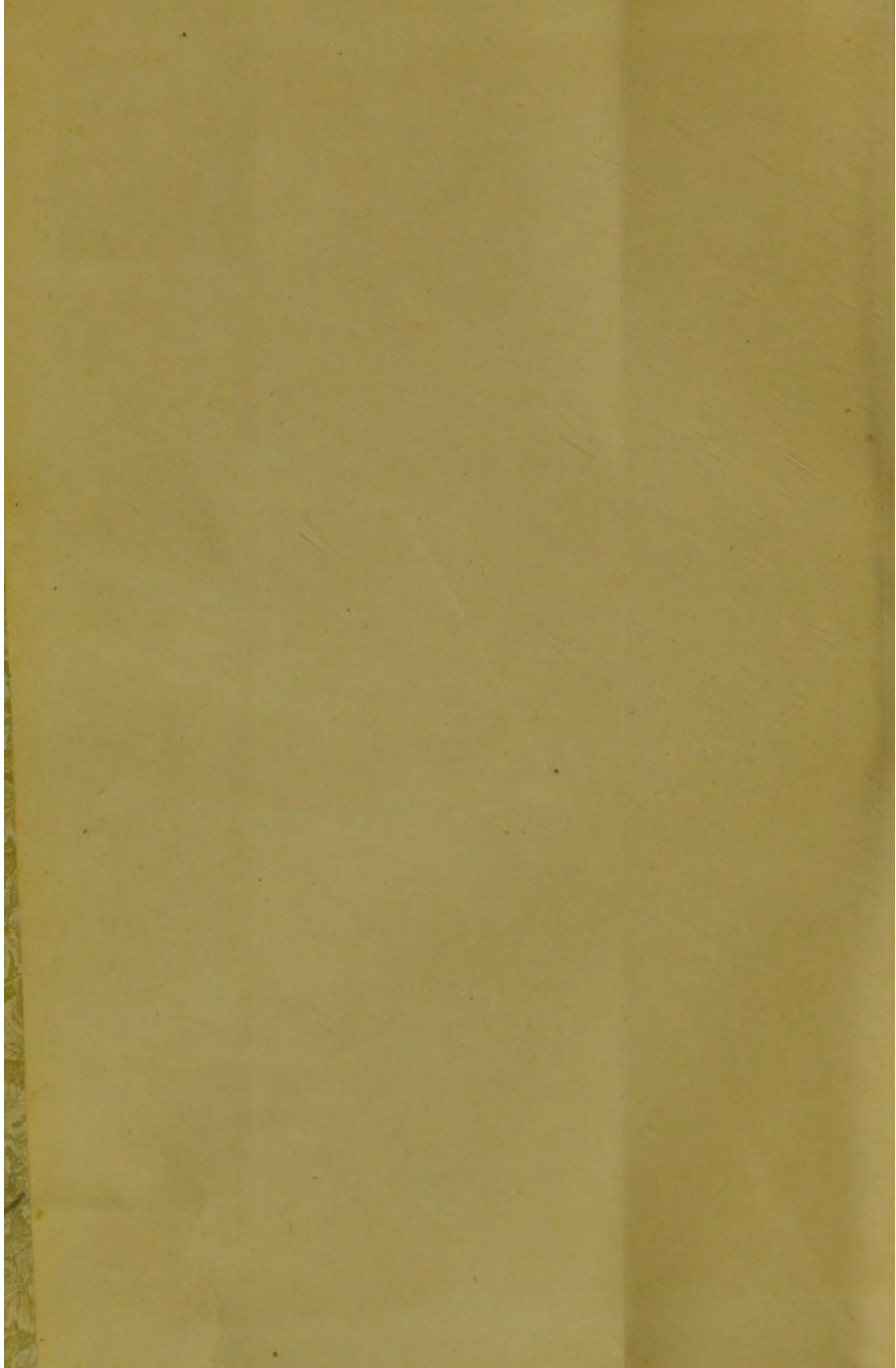
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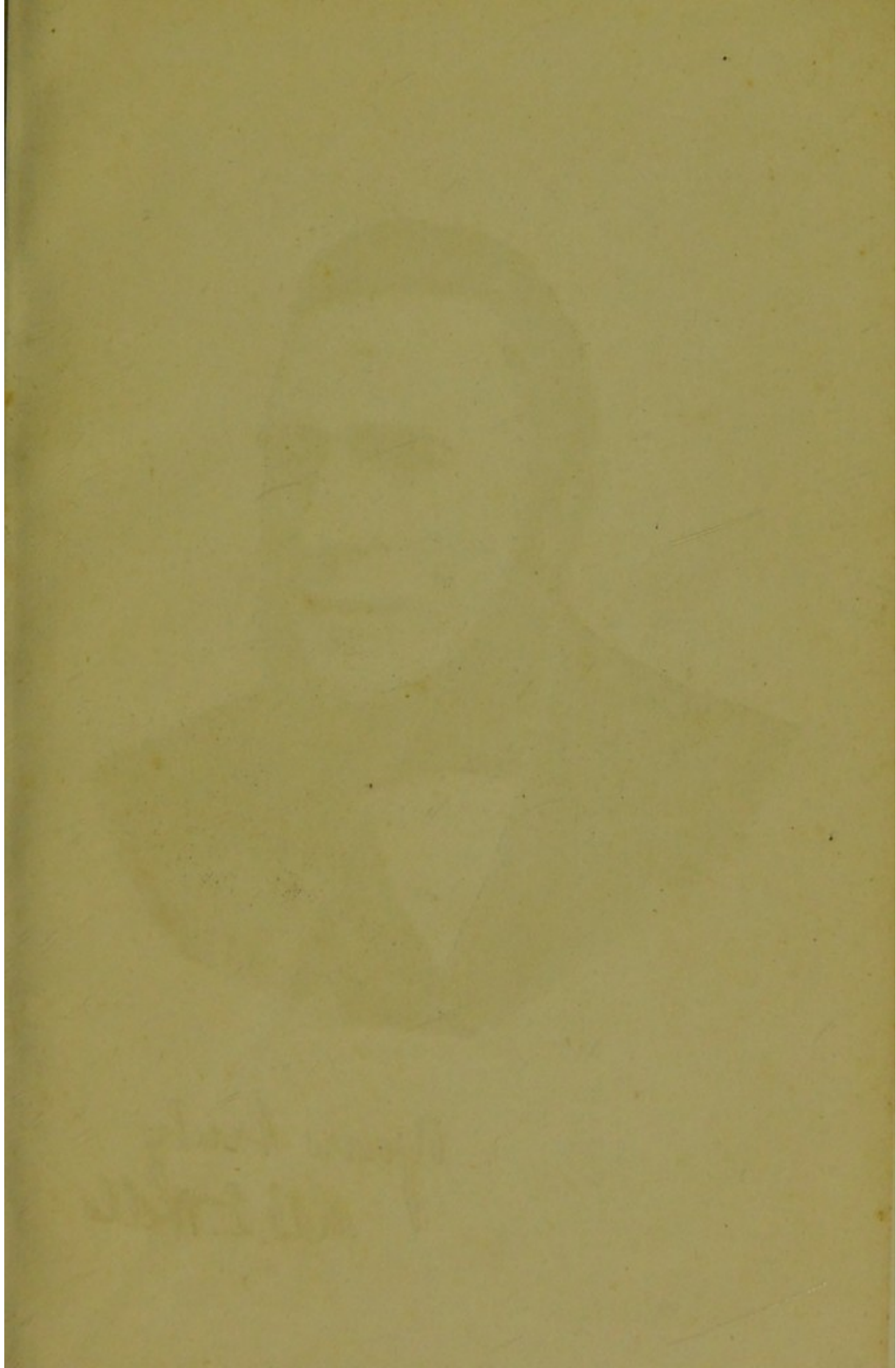


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Yours Truly
R.B.D. Wells

FACES WE MEET,

AND

HOW TO READ THEM.

BY

R. B. D. WELLS,

PHRENOLOGIST,

OBSERVATORY VILLA, WEST BANK, SCARBORO'.

[187-?]

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PREFACE.

“MAN, know Thyself” was a golden maxim of the ancient Greeks, and surely, there is no study that is more capable of elevating and improving the human race, than the knowledge of ourselves.

The object of this book is to teach persons to see themselves as others see them, also to assist them to overcome their natural defects, and become more intelligent, beautiful, useful, healthful, and happy.

“A thing of beauty is a joy for ever,” and there is nothing more beautiful than a well formed human countenance bedecked with love, genial warmth, intelligence, and nobleness of mind.

The following pages are intended to act as a stimulus to a better life, through the knowledge and beautification of the “human face divine.” A dry scientific treatise on the important study of “Faces we meet, and how to read them” has been purposely avoided, as it has been our earnest endeavour to render the subject attractive, interesting, easy to be understood, and beneficial.



NOTE.

For some of the drawings which illustrate this work, we are indebted to the "American Phrenological Journal" and to S. R. Wells' *New Physiognomy*." For others, to "Lavater's *Essays on Physiognomy*"—while a few have been selected from "Dr. Simms' *Revelations of Character*," "Darwin's *Expressions of the Emotions*," "Kenny Meadows' *Heads of the People*," "Cassell's *Races of Mankind*," &c., &c. For the original drawings we are indebted to the pencils of Mr. W. Lawrance, of London, and to Mr. Geo. Goodhind, of Leeds. Mr. W. Lawrence has been our principal engraver, while Mr. Goodhind has contributed to the engravings in the latter part of the work.



INTRODUCTION.

FACES WE MEET, AND HOW TO READ THEM.

THE human face is a very interesting and most important study, so much so, that sages and philosophers of all ages and in all climes, have given much thought and energy to the art of character reading, by signs in the face, and from external forms. Some of the ancients were quite clever in reading the characteristics of individuals by their faces; but until recently, no fixed rules have been laid down, by which character may be determined with scientific accuracy. Several modern authors, however, have classified the systems of those who have gone before, and have laid down rules, by which character may be faithfully delineated by those who possess a fair amount of intelligence. The world is greatly indebted to the observations and productions of such men as Lavater, Darwin, Sir Charles Bell, S. R. Wells, Alexander Walker, and others who have written elaborate treatises on this important subject; but their works are so large and costly that they do not come within reach of the masses.

Our object in writing this work is to supply a long felt want, and to bring within the reach of one and all a practical work, which is as free as possible from technicalities.

We do not lay claim to complete originality, nor profess to write an elaborate work on the subject ; but we shall give the results of our own observations during the last thirty years ; while the deductions of other authors will be classified and portrayed in as clear and concise a manner as possible, so as to render our teaching intelligible, even to the illiterate.

The limited space at our command precludes the possibility of giving an historical sketch of Physiognomy ; indeed, it is unnecessary to do so, as other authors have given the history of this useful science. Neither are we disposed to enter into a long range of argument, to prove that this art is founded on a scientific basis, which, in this case, will be taken for granted. If the reader is hypercritical, he may perhaps think that this is a very easy way of overcoming a great difficulty, and that we shrink from such a task either from inability, or from the worthlessness of the arguments that could be adduced in its support. The intelligent observer, however, is not likely to arrive at the latter conclusion, inasmuch as it is quite evident that, as we look, so we feel, so we act, so we are. The wily man is wily in his look, and the honest man has an honest look. Even the child evinces much of its character in the face ; but after youth is passed, little by little the soul beneath peeps out. Noble thoughts, aye, and mean ones too, each have their separate signs. God marks on the mortal part of us the semblance of the immortal ; hence we invariably carry our characters about with us, written in lines not difficult to understand, and in the most conspicuous parts. As years

pass on, the truthful tale is told of how those years were spent, yea it is written in unmistakable signs upon the countenance.

If it were necessary to bring evidence from Holy Writ, to prove that Physiognomy is true, we should have no difficulty in adducing the testimony of

SOLOMON,

who says, "A naughty person—a wicked man, walketh with a forward mouth. He winketh with his eyes, he speaketh with his feet; he teacheth with his fingers."

"The countenance of the wise showeth wisdom, but the eyes of the fool are in the ends of the earth."

"Where there is a high look, there is a proud heart. A wicked man hardeneth his face. There is a generation, oh, how lofty are their eyes! and their eyelids are lifted up."

"A man may be known by his look, and one that hath understanding by his countenance, when thou meetest him. A man's attire, excessive laughter, and gait, show what he is."

The strongest evidence, and numerous other illustrations could be produced from Holy Writ, but the above are sufficient to prove, that the truth of Physiognomy is supported by the Bible.

Scientific men of the highest eminence, have proclaimed their testimony in support of Physiognomy being classed as a science; but many still look upon it as a merely fanciful art, incapable of being reduced to scientific formula, and hence they say, that it is only fitted to amuse the idle and the curious. The following pages, however, will contain evidences to show, that Physiognomy has not only the

elements of a science in it, but that it may truthfully claim to rank amongst the most useful branches of human investigation.

As we move along the busy street, we come into contact with many varied forms and outlines of face, the round, the oblong, the angular, the smiling, the frank, the frowning, the retiring, and the obtrusive. Some faces are naturally attractive, while others are repulsive. Now we meet a loving and genial face, and anon we encounter a forbidding cast of countenance. One face indicates a heart full of sunshine and happiness, which loves to diffuse warmth and affection to all around. Another face seems to say by its haughty look—"Keep your distance." Now and then we see a face "as sour as vinegar," as though the owner had lived on an acid diet; while others seem as healthy, loving, and happy as though they had been sipping the honey dew and basking in the breezes of early morn.

Observers of faces in the street, do not generally know that they are practising Physiognomy, but such is the fact. When people do not feel at home with others, they should be cautious how they associate with them, for it is evident there is not such harmony and sympathy between them as would enable them to enjoy each others society, inasmuch as there is an unconscious monitor within, that warns them to steer clear of each other. In some such cases, however, both parties may be honest, sincere, generous, and noble-minded; still, there is not sufficient harmony and magnetic affinity as would constitute concord and oneness of spirit.

The nose is a very interesting study. One person has a pug or turned up nose; another has a straight or aquiline nose; the one indicating inquisitiveness, and the other refinement and taste.

Unobserving persons may think that all lips are alike. Not so ; some lips appear to be loving, as if bedecked with kisses ; while others indicate that their owners possess very little ardour or affection.

The chin in one is small and receding, and prominent in another. A second has a dreamy look, and another is wide awake, active-minded, and versatile.

Some people droop their heads and eyes, and notice nothing ; others walk erect, look about them and observe everything that goes on. The gait of one person is dragging, slow and heavy ; the walk of another is full of spring and elasticity. It is easy to distinguish by their gait an active-minded, vigorous, business man, from a person of no occupation, who is slow, plodding and mopish.

It takes a lifetime to master the mysteries of the various schools of thought, ancient and modern, but the great book of Nature is open to all to "read, mark, and learn" her many lessons of wisdom, and enjoy her infinite sources of recreation. Physiognomy is a charming study and a profitable and amusing pastime. Subjects for observation are plentiful wherever people congregate, and no two faces are exactly alike. There is no sameness in nature. Every face is original in proportion to its individuality. Physiognomy can be studied in the street, the omnibus, the railway carriage, the school, the market, the church, or wherever there are human beings, sleeping or awake, young, middle-aged, or old.

CHAPTER I.

ARE WE RESPONSIBLE FOR OUR
FACES ?

Of the soul the body form doth take,
For soul is form, and doth the body make.

THESE thoughtful lines of the poet Spencer, beautifully embody the idea, that people's souls make their bodies what they are. Every student of physiognomy will confirm this truth, and this is why experienced physiognomists can "read a face like a book."

Men and women are undoubtedly responsible, to some extent for their faces; though they are not responsible for the features with which they were born; but they are responsible for the influence of the play of the feelings upon their features, whereby they become either marred or beautified.

When a woman who is a "perfect beauty" indulges in "envy, hatred, malice, and all uncharitableness," her face becomes ugly by reflecting her unlovely temper; the wrinkles in her soul are reflected in her face.

Another woman may have a "plain face," but her sweet temper creates such heavenly sunshine, peace, and goodwill, that she is rendered supremely beautiful. Placidity of temper is a wonderful beautifier.

It may, therefore, be accepted as an axiom that every person has in some measure the blessing of beauty, or the curse of ugliness in their own keeping. Consequently, it becomes both our interest and duty to "look our best," and

to "assume a virtue even if we have it not," in order that this heaven-born quality may be developed in our nature.

There is no sphere of life in which good or bad habits are more quickly formed and fixed than in the matter of temper. It is true that a man may "smile and smile, and yet play the villain;" but that is hypocrisy, not good temper. We must first *feel* the smile, and then look smiling. Good looks will then promote good deeds.

Apart from any improvement in personal appearance, what a happy world this would be, if every person henceforth resolved to exhibit a happy and cheerful countenance, for "as iron sharpeneth iron, so a congenial man sharpeneth the countenance of his friend."

BEAUTY

And ugliness are not definite, but relative terms. No face is perfectly beautiful, or absolutely ugly. The finest features are lacking in some quality of beauty, and the worst face has some redeeming feature.

By beauty of face is usually meant a good complexion, regular features, brilliant and "speaking" eyes, and sound teeth. The opposite of these characteristics, namely, a coarse, botchy skin, irregular features, fishy eyes, and decayed teeth constitute ugliness. There is also an invisible symptom of beauty or ugliness, which is very potent in producing pleasure or annoyance, namely, a sweet or a fœtid breath.

Real beauty depends less upon the outward form than upon the inward soul, which animates each feature.

The soul by its action can transform ugliness into beauty, or beauty into ugliness. A face may look pretty with a smile of loving welcome, or ugly with a frown of hateful

repulsion. The best faces are those which become more beautiful as their owners grow older, which is said to be one of the characteristics of angelic life.

The writings of the great poets and dramatists—notably so in Homer, Dante, Shakspeare, and Milton—abound in evidences, of the observation of the physiognomical law, of accord between character and countenance.

Lady Macbeth said to her husband—

Your face, my thane, is as a book, where men
May read strange matters.

Then she adds the hypocritical and serpent-like advice—

To beguile the time
Look like the time ; bear welcome in your eye,
Your hand, your tongue ; look like the innocent flower,
But be the serpent under it.

This was bad advice, and if practised would be calculated to deceive the unwary, but the skilful physiognomist would easily pierce the disguise, and show up the serpent.

Great Cæsar said, “ Let me have men about me that are fat.” He did not like the pinched and sinister looks of the foxy conspirators about him, like the “ lean and hungry Cassius.” Every reader of Milton will be able to recall confirmatory passages from “ Paradise Lost,” showing that he also was a student of nature and an observer of the human countenance. Shakspeare, indeed, has been aptly termed the “ poet of physiognomy,” for he above all other writers “ held the mirror up to nature, showing virtue her own form and vice its own image.”

Visit a school of the better class, and notice the expansive foreheads of the youths, their open and confiding eyes and innocent mouths. Visit another school attended by the poor victims of hereditary perversity, and your heart will be

saddened by the contrast, for there you will see contracted foreheads, "villainously low," sinister-looking eyes, and sensual mouths. No man or woman is fit to be a teacher who is not a physiognomist, because only on the observation of character, hereditary and acquired, can a judicious system of education be founded. Too much of what goes by the name of education is mere instruction, and there is a radical difference between the two things. Education involves painstaking to "draw out" and improve the nature of the pupil; instruction is mainly a mechanical process of putting mere facts and figures into the memory.

Although the bad influence of inherited physical defects cannot be entirely removed, they may be modified and ameliorated by education, and even repulsive features may be toned down and their presence almost obliterated by the endearing and beautifying influence of compensating features. Michael Angelo, the painter, sculptor, poet, and architect, one of the noblest of men in character and appearance, had his face disfigured by a broken nose, caused by a blow from a passionate companion; but this disfigurement was forgotten by his friends, because it was overcome by the manliness and grace of his other features, the gravity of his deportment, and the wisdom of his conversation.

Mirabeau was one of the ugliest of men, and he used to say, that it required half an hour of his fascinating discourse to make the listener tolerate or forget his ugliness.

Nature is not a partial mother who lavishes all beauty upon her favourites. The happy law of compensation will render the odds of life more even to those who make the best of their opportunities. It is a solemn consideration

that every thought, word, and act influences the soul for good or evil. Every habit leaves its impress on the face; is, in fact, photographed upon the countenance. An unpleasant illustration of this fact is, the discoloring and distorting effect upon the mouth and teeth, caused by the habit of smoking.

Climate is one of the most potential forces of nature in moulding and coloring the faces of millions of men. The sun bronzes some faces and makes others black. Cold dries up the skin and cramps the features.



FIG. 1.—This is a well-formed and well-proportioned child, but has been overfed, which will materially detract from its future health and intelligence.

Food has an equally powerful influence in the formation of peculiar features, as seen in the difference between vegetarian and cannibal races. People who feed themselves too freely, and eat rich and gross food, become dull in intellect, mopish in mind, and deformed in feature. Whilst the diet of children should be plentiful and nourishing, it should be

simple, and easy of digestion, else a pampered stomach will cause a vacant mind and a diseased imagination. The very atmosphere affects people's character and spirits. We feel buoyant and progressive when the west wind blows; are braced up by the northern blast; made petulant and gloomy by an east wind, and are fanned into a dreamy languor by warm airs from the "sunny south." Sickness soon records



FIG. 2.—Vitellius, a sensuous gourmand, Emperor of Rome.

its painful history upon the features; while Health renovates and makes perpetual youth. Study and prolonged mental labor plows furrows in the brow. Love lights up the face; Hate darkens the countenance; the head is cast down in Despair; whilst Hope and Adoration lift the face heavenward until it catches the glorious light of the "Better Land."

In considering how far persons are responsible for their personal appearance, we must not overlook the effects of

pre-natal influences. Some children are brought into the world with unfavourable physiognomies in consequence of their parents having led vicious lives. The sins of fathers are visited upon their offspring to the third and fourth generation. Not only are sinful inclinations transmitted, but trifling personal peculiarities, which are perhaps only known to those who are troubled with them and to their intimate friends. As an encouragement to a pure life, it is ordained that its good effects shall be transmitted even to the thousandth generation.

Parents who indulge in bad tempers and irritability of feeling, transmit these infirmities to their children. Viciousness entails a double punishment; first it plagues the possessor, and then it torments him again through his offspring. Goodness, on the other hand, brings a double blessing. It beautifies the life of those who practise it, and is reflected from those who inherit its blessed influence. Hence the great responsibility of parentage, and the importance of training up children in the way they should go. When children are not drilled, disciplined, and properly trained, and when they are fed upon unsuitable food, a deteriorating influence is certain to be produced upon their features. Indigestible food and alcoholic drinks inflame the blood and debilitate the system. Strong tea and coffee excite the nerves and weaken the digestive organs. All intoxicating and stimulating drinks tend to degeneracy of the body. Intoxicating drinks are doubly dangerous, because they produce a temporary sensation of warmth and comfort at the expense of subsequent misery, and the destruction of the tissues of the body; causing also fatty

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 punishment; first it plagues the

FIG. 3.—Miss Ugly Face.

FIG. 4.—Her Transformation.

A farmer's daughter, who had been pampered and spoiled at home, was allowed to have so much of her own way that she gave way to fits of temper, irritability, petulance, &c., when she could not have just what she desired. These feelings were reflected in her face, and she appeared to such disadvantage that people used to call her "Miss Ugly Face." Her face was not naturally deformed, but its repulsive appearance had been produced by her fits of the "sulks and pouts." So difficult was she to manage that her parents resolved to have her head examined. The Phrenologist explained that her excessive combativeness and irritability of feeling were causing a sad disfigurement of her face, rendering her disagreeable, and making everybody miserable about her. She was advised to turn over a new leaf, and to keep a looking-glass by her side, so that when she became vexed and petulant she might see her repulsive and

distorted features in the glass ; and by trying to overcome her bad temper, and putting on a smile, might gradually recover her pleasing countenance. The girl procured a small looking-glass, took it into her bedroom with her each night, and resolved to wear a smile upon her face on retiring to bed, so that she might awake with the same pleasant expression of countenance. She was also informed that her organs of Order and Ideality were defective, and that she had better cultivate these faculties by arranging her hair with greater precision, paying attention to cleanliness, and putting everything in its place. This advice made such an impression upon her mind, that she at once began to practise it, and the result was such a wonderful change in her dress, appearance, and manners that everybody around her were equally delighted and surprised. In twelve months the reformation or restoration was complete, as portrayed in the adjoining cuts. Let those persons whose features are not so beautiful as they would desire, learn a lesson from this little story and try to overcome their passions, purify their love, stimulate their energies, cultivate their minds, and thereby make themselves “beautiful for ever.”

CHAPTER II.

THE UTILITY OF PHYSIOGNOMY.

THE majority of people are prepared to admit that Physiognomy may be true, but “practical” men want to know what use it is to the community at large—and what good it will do ?

We answer that the benefits arising from the study and practice of the science of physiognomy are incalculable. Physiognomical knowledge is most valuable, as already indicated, in the education of the young. It is of equal service in discovering the character and adaptability of persons for various departments of business. The whole fabric of our commercial prosperity rests upon the faith and honour men place in one another; and the frequent breaches of faith show how often this trust is misplaced. Appearances are proverbially deceitful. We want some means of detecting dishonest and unscrupulous men, so that they may not get into positions of honour and responsibility. Unconsciously, perhaps, to himself, the successful merchant possesses this power of discriminating character. He is gifted with physiognomical power without knowing it, and can almost infallibly select by their countenances the men best fitted for certain departments. There may be skilful physiognomists who would not make successful merchants, but there has never been a successful merchant who was not a skilful physiognomist.

This science, which enables us to determine the inward character of a man from his outward appearance, has nothing inquisitorial in its nature, it is simply applying the power of character reading, which Nature herself has written in the plainest symbols upon the countenance. If the science of Physiognomy were universally practised it would have a marvellous influence in deterring people from the commission of evil, because they would feel certain of being "found out."

In no department of business is a knowledge or practice of physiognomy more general and more useful than "behind

the counter." The cleverest salesman or saleswoman is the one who takes in at a glance the characteristics of every customer, and treats them accordingly, so as to give the greatest amount of satisfaction, and get the greatest amount of custom. A knowledge of character is equally necessary in knowing how far it is safe to trust a customer. There is, so to speak, a moral atmosphere about every person which indicates their character, and this is portrayed in the features of the face, and by the shape of the head. Perhaps not more than one person in a thousand possesses the natural gift of physiognomical discernment, but more or less of this valuable power of character-reading may be acquired, and is to some extent practised, by every one. Shopkeepers, and especially drapers who are no judges of character, make the strangest mistakes.

Some ladies are hard to please in the selection of a pattern for a new dress. Shopkeepers would save themselves a deal of trouble, and suit their customers better, if they were to bear in mind that, as a general rule, ladies with long features prefer a long pattern, while those with round and small features prefer a small and rounded pattern. Examples might be multiplied of the utility of physiognomy in business, but our object is not so much to go into details as to lay down general principles and exemplify them by a few striking illustrations. There is an opposite character of shopman who so blunders from lack of this perceptive faculty, that his customers become offended, and make their purchases elsewhere. Dr. Simms, in "Nature's Revelations of Character," says:—"We have often wondered how it comes that hairdressers and barbers,

as a class, are so devoid of this knowledge of physiognomy. Few men like to be reminded that their hair is "getting grey and thin on the crown." He goes on to show that this is only a sly way of introducing some wonderful "hair restorer," and argues that it is bad policy and very annoying to sensitive customers.

The more we consider the science of Physiognomy, the more we perceive the universality of its application in all the circumstances of life. If we desire a favour, a knowledge of Physiognomy teaches us how to proceed, so as to reduce the chances of refusal to a minimum. Instead of being met by a flat "No!" we may succeed in our object by the study of character, and even make the donor feel that he is receiving a favour rather than conferring one. When travelling, the ability to read character will enable one to discover friends, and select suitable subjects for conversation. Success in life depends greatly upon the fortunate adaptation of men to their business. Too often the "round" men find themselves in "square" holes, and *vice versa*. As no two human beings are similarly endowed, it is quite evident that each individual is better fitted for some particular occupation than for any other. It is a great mistake, therefore, to neglect that art or science which will enable the right man to get into the right place. Above all is Physiognomy important and valuable to men and women in the selection of a "partner for life," where the happiness of themselves and their offspring depends upon their making a judicious selection.

Apart from the utilitarian view of the question, the pleasure to be derived from this science should commend

it to more regard. There is a vast fund of amusement to be derived from the study and comparison of faces, as we know by many years practice of this science.

But there are higher uses than amusement for the science of Physiognomy. It would enable us in courts of justice to separate innocence from guilt more effectually than by the testimony of witnesses or the arguments of lawyers. False friends would be banished, and selfish dissemblers abashed. Ignorance and shallowness would no longer be invested with wealth and position, while talent was neglected. Egotism, affectation, and pride would give way to modesty and merit. Dishonest men would be hurled from public offices; contemptible slanderers, and men of prejudice and malice would be estimated at their proper value. Hypocrisy and deceitfulness would be at a heavy discount, and uprightness would be rewarded. Physiognomy would, in fact, serve as a conspicuous beacon or lighthouse in guarding us against the waywardness and instability of mankind.

Lavater, who may be said to be the founder of this science, was of opinion that "all men estimate all things by their physiognomy," that is by their exterior appearance. "What merchant," he asks, "does not estimate his wares by their physiognomy or appearance? Does he not judge money by its physiognomy? Why does he take one sovereign and reject another? If a stranger enters his shop, will he not observe him, and draw conclusions from his countenance?" He goes on to show that even the farmer judges of his crops physiognomically, that the physician diagnoses the condition of a patient from his physiognomy; and he sums up by saying, "Physiognomy is the foundation of all human decisions, efforts, actions, expectations, fears, and hopes.

From the cradle to the grave, in all conditions and ages, and throughout all nations, physiognomy is the origin of all we do and suffer." In reply to

OBJECTIONS,

Lavater justly remarks that the hypocrite assumes the appearance of an honest man, because all persons are supposed to be familiar with the characteristic marks of honesty. Do we not constantly hear such expressions as, "The man has an honest face;" of another, "He has evil eyes;" of another, "He has an open countenance?" The very judgments which seem to militate against the science, testify to its correctness, as when it is said of a man, "His conduct is against his appearance."

Some persons are opposed to the study and practice of Physiognomy, from the fear that it may encourage a prying disposition, and a desire to look too closely into other people's affairs. This objection generally proceeds from persons who do not like to be told of their faults, or to have them known to others, and who put on a disguise of character, trying to appear the very reverse of what they are. But masks and disguises avail nothing with the practised physiognomist; for he sees through all these deceptions, and perceives character as it really is. It is true that when persons put on a pleasing appearance, they may deceive the inexperienced physiognomist, but this only shows that it is the "little knowledge" which proves "dangerous." Every honest person will be glad to be made acquainted with his peculiarities and eccentricities, by the aid of this science, in order that he may overcome them, knowing that "a fault confessed is half redressed."

It cannot be denied that this power is dangerous in the hands of the unscrupulous; but that is true of all know

ledge; and the only way to eliminate this element of danger is to make the study of Physiognomy universal. One step towards so desirable a consummation would be attained by having the general outlines of the science taught in every Board School. We believe the time will come when it will be as rare and disreputable to lack this knowledge of human nature as to be ignorant of the art of reading.

It has been thought by some that it is the dress which makes the difference between one person and another, and that physiognomists judge of character by the dress more than by the features. This idea is quite fallacious, for if a bully were dressed in broadcloth, and his pockets filled with gold, it would not give him a more pleasing

expression of countenance, alter the shape of his nose, the thickness of his lips, the breadth of his head, or the configuration of his body. His features would remain unaltered, to indicate the true character of the man. Even if his dress were more stylish and his external appearance less repulsive to the many, his face would indicate just what he is. Who would desire to make the acquaintance of such a

character, who would wish to be acquainted with him, or to be

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to scold about. Scolding is a very disagreeable habit, and it is also infectious, for while "a soft answer turns away wrath, grievous words stir up strife." Women are said to fall into the habit of scolding more readily than men. This may result from their greater confinement to the house, with

its close atmosphere and petty occupations, so trying to the nervous system, especially to those who have sensitive organisations.

Excessive tea drinking tends to produce irritability of temper and consequent scolding. When reproof has to be administered let it be done kindly. That is a very different thing from scolding. In olden time scolds were gagged and ducked in the village pond. Such barbarous treatment was sure to make them worse instead of better. We should prescribe very different treatment—hygienic and kindly in its character. Scolding, by deranging the nerves and the mental and physical nature, leaves an indelible mark upon the face, and wrinkles the forehead, as is evident in the portrait of the scold :—



FIG. 7.—SCOLD.

Habitual scolding has distorted those features that were at one time pleasing, and we turn away from the picture with pity and disgust. A scolding wife makes everybody about her as miserable as herself. Instead of bending to

circumstances, and so overcoming them, she is like a frisky untamed colt that kicks against the traces, injuring itself and becoming more entangled, and has to pull the load at last. What a contrast to the above face is afforded by that of the Princess of Wales, whose features are pleasing, because they indicate the loveliness of patience, gentleness,



FIG. 8.—Princess of Wales.

and affection, combined with intelligence and nobility of character. It is a cheerful face, which would make sunshine in any home. The bright eye, kindly word, and cheerful smile exert an electric influence on the entire household, and diffuses love, peace, and sympathy.

Lavater shows how clearly the moral life of man reveals itself in the lines of his countenance. When any passion is called into action, it is accompanied by a strong palpitation of the heart and motion of the muscles, and these influences

become by repetition stereotyped upon the features. This will explain why a tranquil countenance denotes tranquility in the region of the heart, and consequently promotes longevity; while the passionate, as well as the wicked, do not live out half their days.

PHRENOLOGY VERSUS PHYSIOGNOMY.

Some of our readers will probably ask—What is the difference between Phrenology and Physiognomy? and if the one science be complete in itself, what is the use of the other? In answer to this question, we would state that these sciences are not antagonistic; inasmuch as Physiognomy is founded on Phrenology and Physiology.

Physiognomy manifests its signs in the face; Phrenology manifests its signs in the head; and Physiology manifests its signs in the body, and by its temperamental conditions. Physiognomy is more easily understood and applied by the amateur than the kindred science of Phrenology, because the faculties are more open to observation. Some of the faculties of the mind, however, are latent in childhood and partially effaced in old age, and consequently are not manifested in the facial character.

Those who desire to be expert character-readers must be well acquainted with these three kindred sciences. This will be evident from the fact that the head has to be compared with the face, and the influence of the body estimated on both head and face. For instance, if the phrenological sign of a faculty be smaller than the corresponding physiognomical sign, there will be more activity than endurance of the faculty; but if the manifestation be the

reverse, then endurance will predominate. By understanding the inter-action of the facial and cranial manifestations, much mis-conception will be avoided. In infancy the nose and chin are not fully developed; therefore, in judging of character, and capabilities, the shape of the head, temperamental conditions, and hereditary predisposition have to be estimated.

Physiognomy may be compared to the hands of a clock, which indicate the time of day; but without the moving machinery within the hands would be useless. This moving machinery consists of the brain and nervous system, and if this machinery be out of order the hands of the face do not "keep time," and at death the human watch "runs down."

It is through the brain that mind is manifested, which also gives expression to the countenance; and when the brain is fatally injured the features cease to show emotion, and become, as it were, petrified. A Roman nose indicates the possession of courage and the power to command; but when a Roman lost his nose by accident his courage remained. Again, full lips indicate affection; but if the lips were impaired by accident or disease, would the person be less affectionate? No, because affection is from the spirit acting through the brain. Another illustration. A man sees himself reflected in a mirror; but the reflection is not the man. Now, the features are the mirror in which human thoughts and emotions are manifested or reflected; but the true source of this reflection or expression is interior and invisible, and it acts through the brain. Hence, we say that Physiognomy is as much dependent on Phrenology as Phrenology is dependent upon Physiology. Without

the body there would be no phrenology; and physiognomy would be impossible without phrenology. We repeat, therefore, that these three sister sciences must not be separated if the student would learn to indicate character with unerring certainty. This is what is meant by the term "Physiognomy of Phrenology," which was the title of a work published by the late Dr. Spurzheim, at Boston, shortly before his decease. As this work is little known in England, the following quotation may be new to our readers:—"The countenance tends to take a permanent expression from the prevalence of particular feelings. It is this which renders the Physiognomy of Phrenology scientifically trustworthy. It was in Lavater's hands a mere empirical art. Skilful phrenologists have often predicted the organs from the expression of the countenance, and when aided by pathognomy, or the science of attitudes and motions, and, not least, by the sounds of the voice, there is a power possessed by phrenologists of judging character which almost renders manipulation of the head unnecessary. When, however, this last is added, the key to character is complete."

Our conclusion is that, while Physiognomy is true as far as it goes, it is only by blending that science skilfully with Phrenology that we can indicate with precision the minuter points of human character.

CHAPTER IV.

WE will now proceed to consider, analyse, and describe the

FEATURES OF THE FACE.

THE FOREHEAD.

"It is clear that intellectual life, or the powers of the understanding and the mind, make themselves most apparent in the circumference and form of the solid parts of the head, especially the *forehead*; though they will discover themselves to an attentive and accurate eye in every part and point of the human body."—*Lavater*.

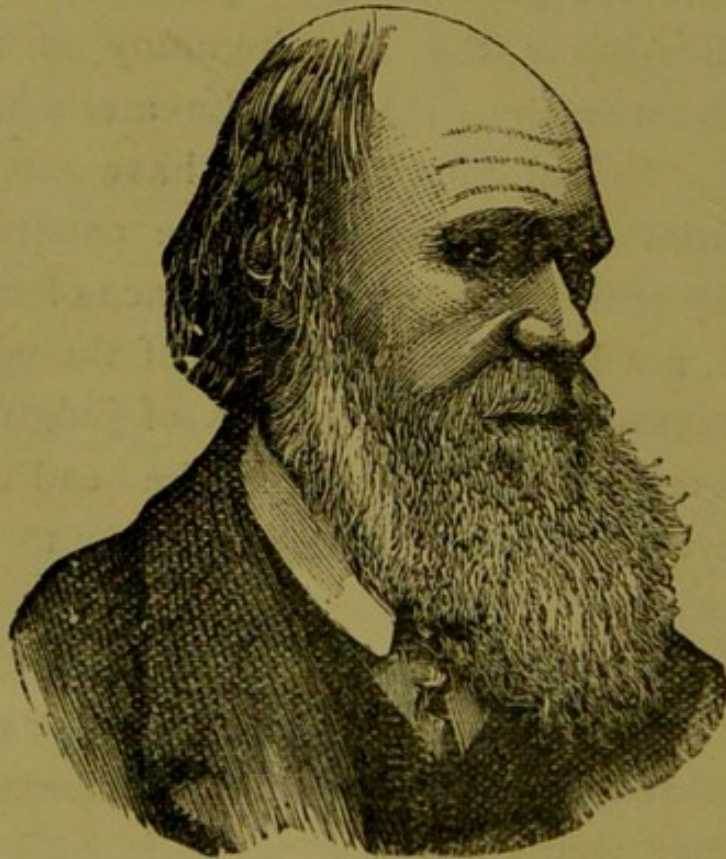


Fig. 9.—Darwin,—in whose face the observing, penetrating, and classifying faculties are largely represented.

Phrenologists usually claim the forehead as belonging exclusively to their science, inasmuch as it is a part of the head. Physiognomists, on the other hand, insist that it is a part of the face, and hence claim it as their own, but we

Please place all on
side bench

think that each may justly claim an equal share. The Forehead is undoubtedly the principal seat of the reasoning, reflective, and perceptive faculties. It is the vestibule to the temple of the mind, the domain of thought, the receptacle of information, and the storehouse of knowledge, and, as such, indicates the mental capacity of its possessor.



FIG. 10.—Doré.

In the Forehead are contiguously located the faculties of comparison, or the power to analyse and classify; and causality, which reasons upon subjects and traces effects to their causes. The observing and perceptive powers of the mind are located in the lower part of the Forehead. When these faculties are large there is a desire to see the world, to study science, learn languages, and master matters of fact.

In Elihu Burritt, Liebig, and John Stuart Mill, the perceptive faculties were extraordinary prominent, as are also those of the Earl of Beaconsfield and Charles Darwin. When the middle portion of the Forehead is fullest, there will be memory of events, power of entertaining with anecdotes, and ability to analyse, criticise, and reason by analogy.



FIG. II.—Professor Owen.

S. R. Wells has aptly remarked that “When the upper part is largest, there will be more thoughtfulness and less observation; more philosophy and less science; more of the abstract and metaphysical, and less of the definite and practical. Professor Owen, the famous naturalist, is a good illustration of this conformation.” If the side portions of the upper forehead are largely developed, wit and mirthfulness will abound in connection with causality. Such

faculties lead to a keen appreciation of anything ludicrous, absurd, or incongruous; and there is an inclination to satirise the follies of the age, as exhibited by Sterne, Hogarth, and Tom Hood.

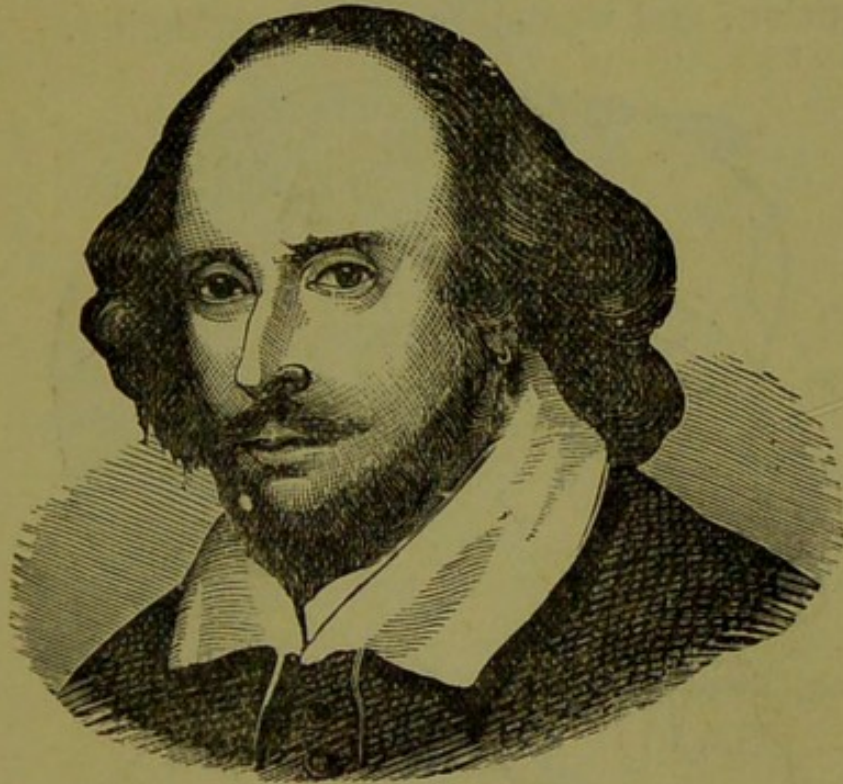


FIG. 12.—Shakespeare.

Breadth of forehead still further back and higher than mirthfulness, indicates the possession of the faculty of Ideality, which is always found in what may be called the Poetical or Artistic head. Shakespeare, Milton, Goethe, Michael Angelo, Raphael, Canova, West, Delaroche, and Doré are illustrations.

Horizontal wrinkles in the centre of the forehead are conjectured to indicate active Benevolence. The sentiment of Conscientiousness is thought to be indicated by perpendicular wrinkles between the eyebrows; while a single wrinkle is associated with Honesty in small money matters, or what some persons would regard as "closeness."

The man with a fleshy forehead, with the bones of the brow jutting out, and without wrinkles, will be much given to litigation, contention, and disputation. Very fleshy and blunt foreheads indicate obtuseness of mind, dullness of comprehension, and weakness of understanding.



FIG. 13.—Large Reflective and Small Perceptive Faculties.

When the lower part of the forehead is *very* small and seems to fall in, as in Figure 13, the possessor takes too superficial a view of everything pertaining to matters of fact; is dull of comprehension, and generally blind to his own faults. Such persons are usually unfortunate, unlucky, and unsuccessful; simply because they fail to open their eyes to surrounding objects, and to impress matters fully upon their minds; hence they are constantly making mistakes, and, as a rule, blame others for their misfortunes and failures. This class should never attempt to enter into

business on their own account until the perceptive faculties have become both more strong and active, otherwise failure will be the result.



FIG. 14.—Charles Fleming, who possessed a low, narrow, and small forehead, was noted for his harshness, cruelty, and ignorance.

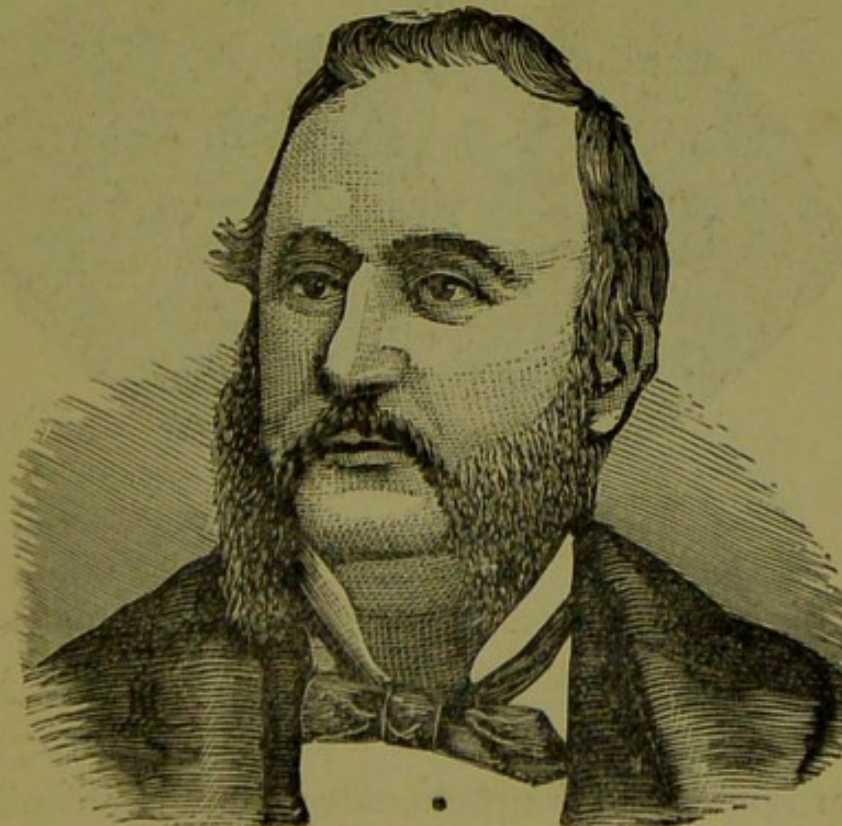


FIG. 15.—Sankey.

Breadth of forehead above the outer corner of the eyes, as seen in Sankey (Fig. 15), indicates musical taste and capacity, especially when this sign is accompanied with rounded ears, full eyes, and a fine quality of hair.

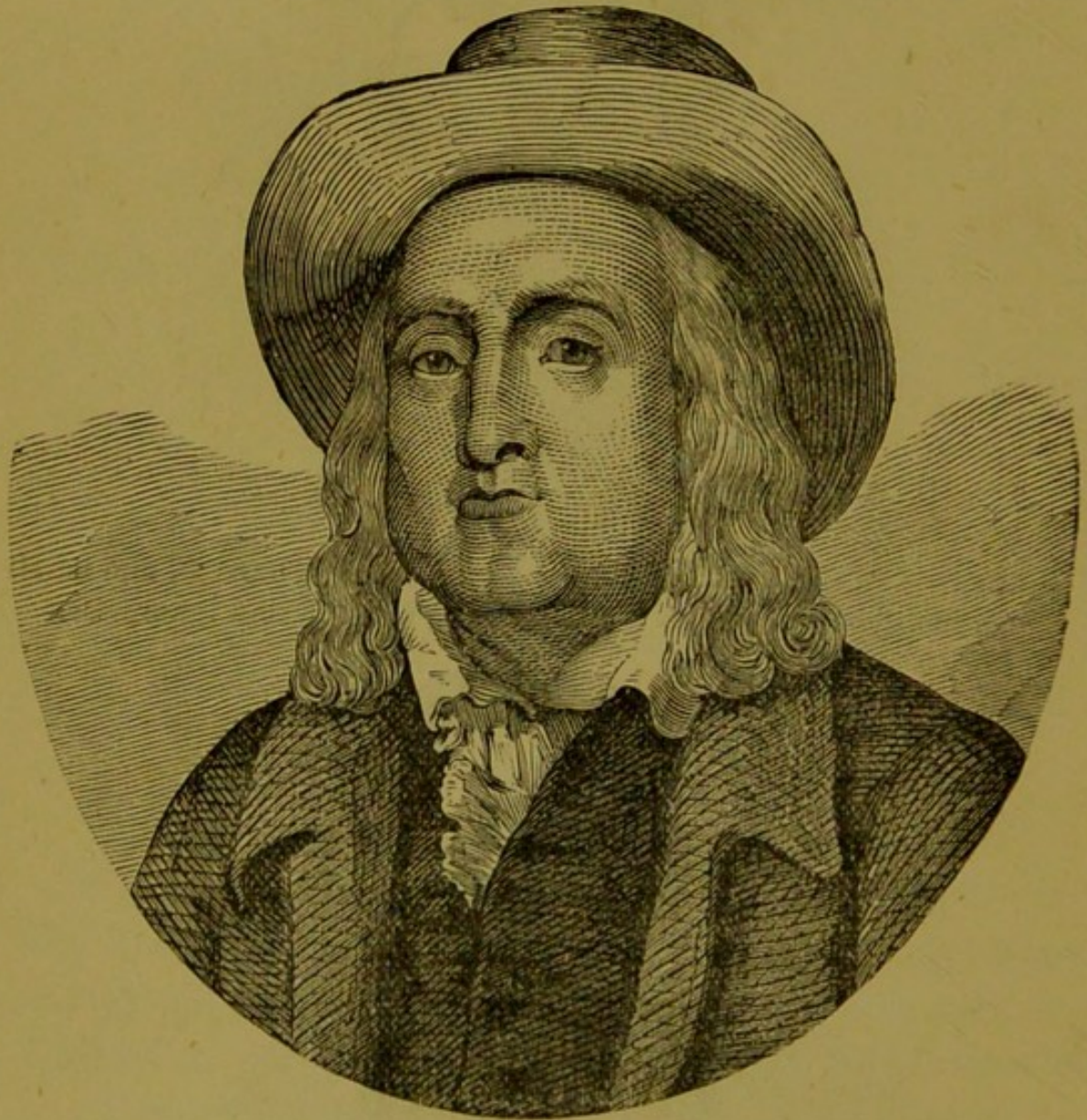


FIG. 16.—Jeremy Bentham.

Broad, high-rounded, and full foreheads, especially when accompanied with well-set mouths, firm upper lips, and clear, penetrating eyes, as seen in Figures 16, 17, and 18, indicate progressive, comprehensive, philosophical, reforming, and enterprising minds.

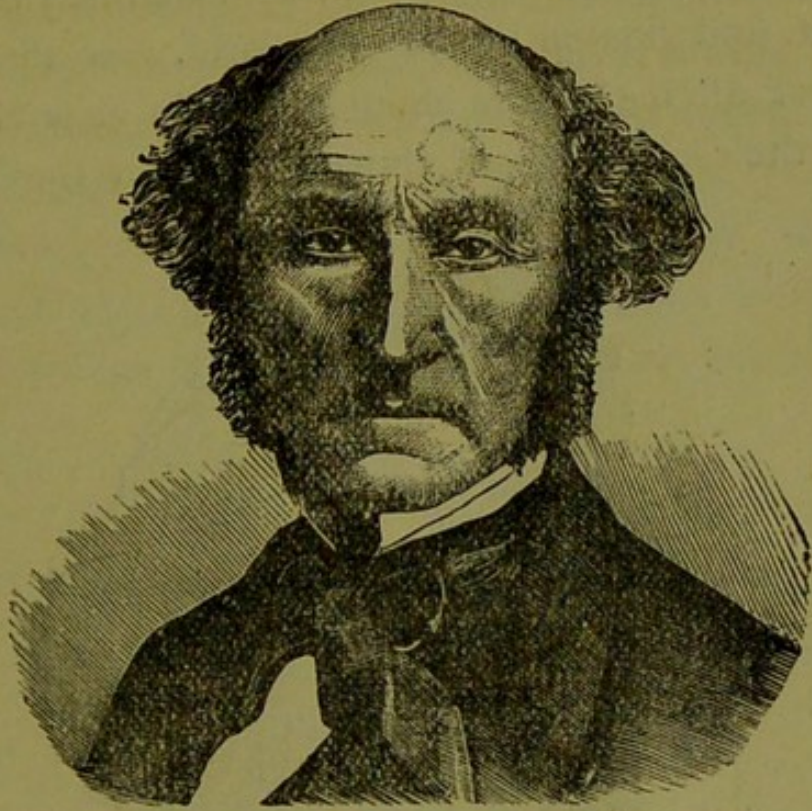


FIG. 17.—John Stuart Mill.



FIG. 18.—Cobden, when young.

Bentham's grand maxim, the truth which he inscribed on his banner, and floated before the world, was that the ultimate object all legislators should have in view is the happiness of their citizens—of those for whom they legislate.



FIG. 19.—Cobden, the Veteran Reformer.

Thus Bentham might be termed the forerunner of the late John Stuart Mill and kindred philosophers. All the great reformers have had high, large, and full foreheads. It is true that when Cobden was young he was chiefly distinguished by a frank, expressive cast of countenance, un-

accompanied by much breadth; but cultivation and work for the people so expanded his brain, that during the latter years of his life his head would compare favourably with those of Bentham and other notable reformers.

Those who have very low foreheads are lacking in sympathy, tenderness, generosity, and true nobleness of character; whilst elevated foreheads, accompanied with an

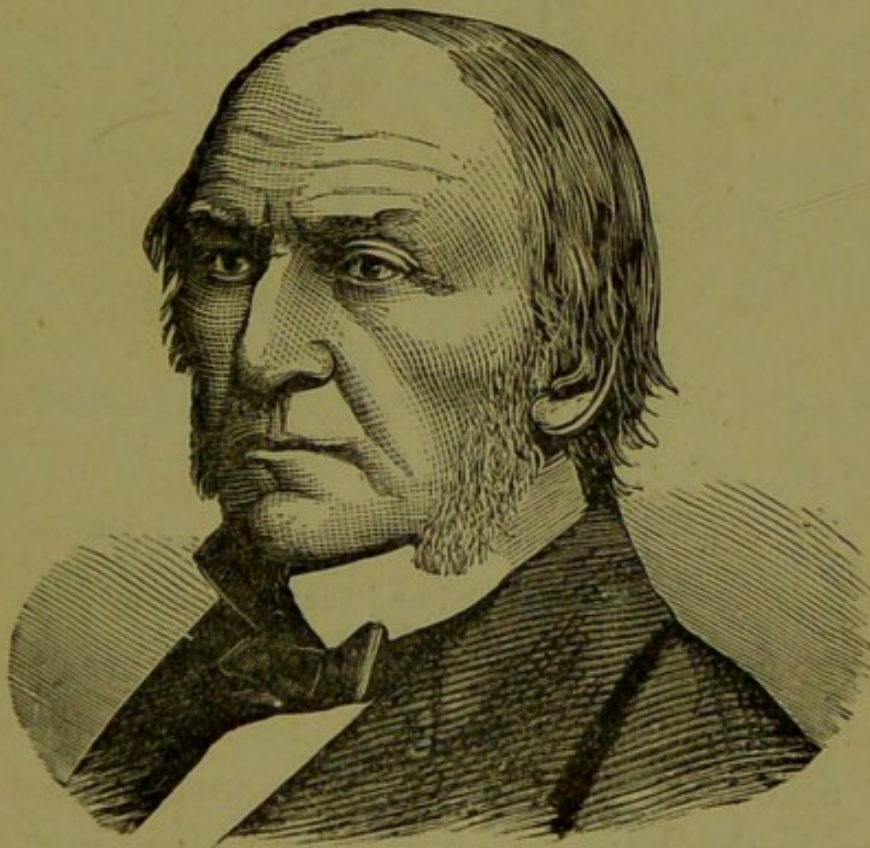


FIG. 20.—Gladstone.

even, open, and frank countenance (as in Fig. 20), indicates the "Good Samaritan" spirit, an overpowering desire to be of service to mankind at large, to redress wrongs, ameliorate the condition of the oppressed, and to do these things at any personal sacrifice.

In the portraits (Figs. 14 and 21) we have small, low, and contracted foreheads, with strong, selfish propensities. Such

faces indicate characters that are hard, cruel, suspicious, spiteful, avaricious, and which believe in living for self alone. Hence, they are never happy. Contrast this representation of scowling selfishness with the portrait of the intellectual, highly-cultured, self-sacrificing, and noble-minded statesman, the Right Hon. W. E. Gladstone.



FIG. 21.—Hard and suspicious.

It should be understood that sharp features indicate a quick and penetrating cast of mind; whilst dull and blunt features accompany corresponding mental conditions; consequently the latter are not quick to see into anything new or of a complex nature. In other words, obtuse features indicate obtuse minds.

THE EYES.

The eyes claim early attention in an examination of the human face. These wonderful orbs have been poetically called the "windows of the soul," "fountains of life and

light." Emerson says :—" The eyes speak all languages. They converse as much as the tongue, with the advantage that it is understood all the world over. When the eyes say one thing and the tongue another a practised man relies on the language of the first. If a man be off his centre, his eyes confess it. Vain and forgotten are all the fine offers and offices of hospitality if there be no liberality in the eye. There are asking eyes, asserting eyes prowling eyes, and eyes full of fate—some of good and some of sinister omen. Each man carries in his eye the exact indication of his rank in the immense scale of men, and we are always learning to read it. The reason why men do not obey us is because they see mud at the bottom of our eye."

This is as true as it is quaintly expressed, but it is not all the truth. Our province is to point out the physiognomy of the eye, and to show why it is raised in adoration and depressed in grief; why it melts with love and pity, glows and flashes with passion and hatred, and sparkles with mirth and joy.

Buffon says :—" The images of our secret agitations are particularly painted in the eyes. The eye appertains more to the soul than any other organ; seems affected by and to participate in all its emotions; expresses sensations the most lively, passions the most tumultuous, feelings the most delightful, and sentiments the most delicate. The eye at once receives and reflects the intelligence of thought and the warmth of sensibility; it is the sense of the mind, the tongue of the understanding."

The great sculptors give particular attention to the shape, size, and prominence of the eye. The statues of Jupiter,

Juno, and Apollo have large, round, well-arched eyes. Pallas has large eyes, but the upper eyelid is drawn up, to express languishment, as is also the eye of the Venus Urania. Modern sculptors have tried to excel the ancients by giving to their statues what Homer calls the ox-eye. This is effected by making the pupil project, so that it seems to start from the socket. These efforts to give importance to the eye indicates the supremacy of this feature of the human

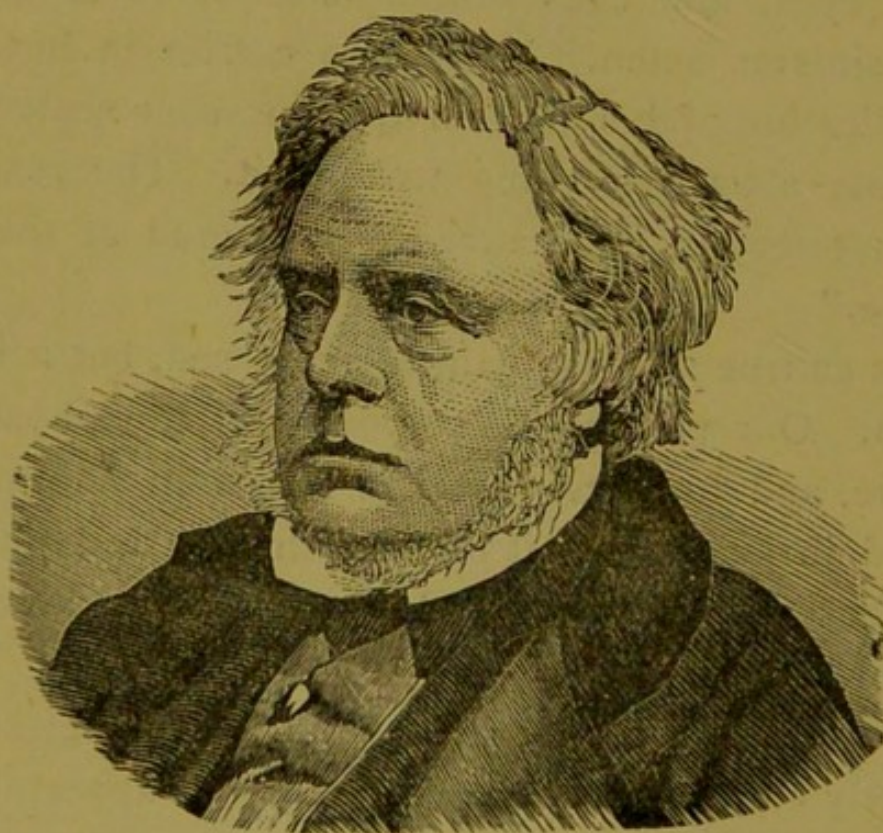


FIG. 22.—John Bright, the distinguished Orator and Statesman.

face as the mirror of the soul, and the vehicle of “thoughts that breathe and words that burn.” Every emotion seems capable of expression by the eye—admiration, love, hate, fear, horror, supplication, and contempt. The eye can look insolent, and express the thoughts of the sensual and brutal mind. Then, how much of pathos can be indicated by a glance of the eye! A look often expresses more pity than

the most sympathetic words. Inattention is quickly detected from the look of the eye; and imbecility is indicated by vacancy of the look. Hypocrisy is sooner detected by the appearance of the eye than in any other way. The lips may utter dissembling words, but the eye rarely, if ever, deceives. The very attempt to deceive



FIG. 23.—Canon Farrar, who has deep-seated eyes, is noted for his profundity, penetration of mind, and vivid mental conceptions.

betrays the deceiver. He lies with his lips, but his eyes proclaim the truth. Therefore, those who have evil designs and wish to conceal their feelings hide their eyes as much as possible lest their expression should betray them. Hence, eyes half-closed or turned away from the gaze of others are regarded with suspicion and aversion.

We notice first that the eyes of men, like every other organ, differ in size, shape, position, and quality. Large

eyes are generally considered to be the most beautiful, because they impart the greatest degree of expression to the face. These are often called "speaking eyes," in consequence of their power of expression.

Physiologically, the size of the eye is the measure of its power of vision. This fact may be confirmed by reference to the animal creation. The pig has small eyes because it



FIG. 24.—Stanley, the discoverer of Livingstone, has piercing eyes, and is noted for his earnestness, penetration, courage, and endurance.

does not need to look much beyond its snout. The deer has large eyes to enable it to take in a wide range of vision.

Physiognomically; the size of the eye indicates the degree of vivacity or liveliness. It is a common expression that persons with large eyes are "all alive," or "wide-awake;" while people with small eyes have a half-awake and sleepy

look, like a person who has just risen from bed and hardly got his eyes open.

Large-eyed people are generally noted for their liveliness and freedom of speech, their openness of character and simplicity of feeling. The inhabitants of mountainous countries have larger eyes than the dwellers in valleys. This may be attributed to two causes, one physical, namely, the necessity for, and use of, extensive vision, and the other a moral cause—the possession of deep feeling and sincerity of character.



FIG. 25.—The very prominent, visionary, and uncertain eye.

Prominence underneath the lower eyelid (as seen in Fig. 22) indicates large language, because the organ of language in the brain, which is above and behind the eye, pushes it forward and downward. Possessors of these eyes have ready speech, and are never at a loss for words; consequently they make fluent and effective public speakers. Prominent eyes possess the power of receiving large and wide impressions of surrounding objects; whilst deep-seated

eyes (as shown in Figs. 23 and 24) notice everything with more definiteness, accuracy, and profundity. The former indicate the orator, the latter the philosopher, explorer, and scientist.

Very prominent eyes (as seen in Fig. 25) see everything in general but nothing in particular; hence they are rather visionary and uncertain.

A deep-seated, penetrating eye (as shown in Figs. 25 and 26), from which electricity seems to flash, and appears as



FIG. 26.—Earl Beaconsfield, in whom the intent, penetrating, and knowing eye is largely represented.

though it could look right into and through the object beheld, indicates a far-seeing, shrewd, and penetrating quality of mind. It also indicates that its possessor is endowed with more than ordinary force of character, whilst those whose eyes appear dull, languid, and void of sparkling electricity are mopish, tame, and listless.

Eyes vary in shape as well as in size and prominence. The most impressive eyes are wide rather than round. Round-eyed people see the most, but they think less, and



FIG. 27.

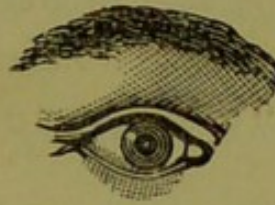


FIG. 28.

live more in the senses than persons with wide or oblong eyes, who are generally characterised by thoughtfulness and intensity of feeling.

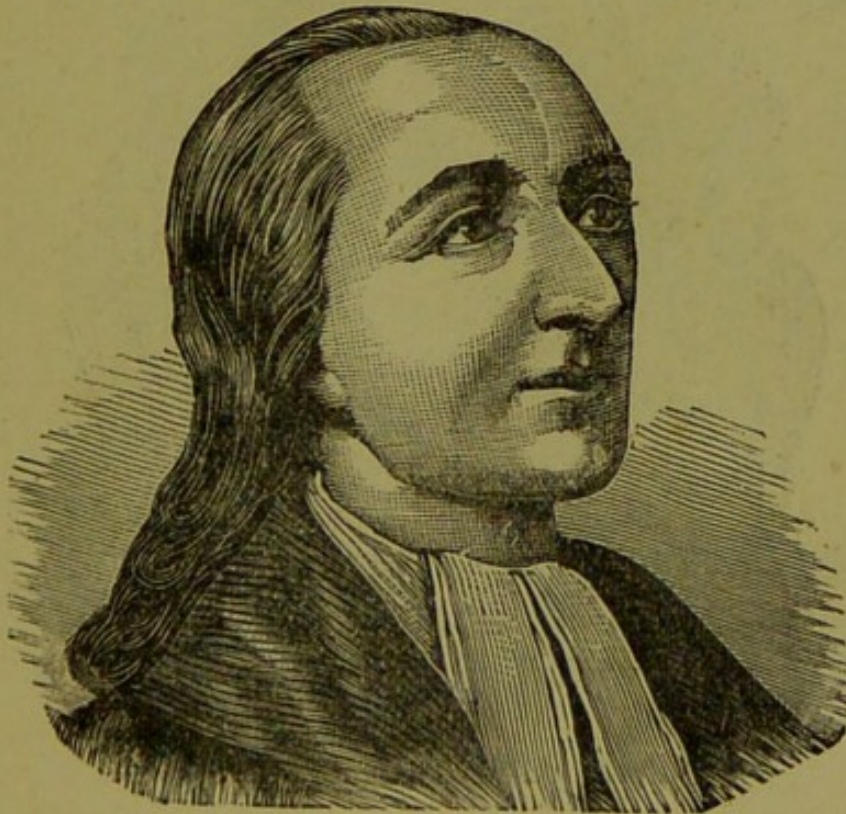


FIG. 29.—Rev. John Fletcher, notable for his piety, purity, and fervour.

The Devotional Eye has an upward look. Physiologically this is due to the action of the muscle called the *rectus superior*. This upward look is the natural movement of the eye of the soul. Sir Charles Bell says :—“When wrapt

in devotional feelings the eyes are raised by an action neither taught nor acquired. Instinctively we bow the body and raise the eyes in prayer, as though the visible heavens were the seat of God."

The poet, James Montgomery, in his beautiful lines on prayer, calls it "the upward glancing of the eye," and "the



FIG. 30.—Frank Curzon.

soul's sincere desire, uttered or unexpressed." This lifting of the eye in supplication is universal, being observable in Pagan as well as in Christian worshippers. "I will lift up mine eyes unto the hills," said David, "whence cometh my help." Looking up is the natural attitude of those who ask for either divine or human help. Not only the eyes but the

hands are lifted up in prayer. We read in Holy Writ, "The lifting up of my hands shall be as the evening sacrifice." The eyes are closed in prayer. This almost involuntary act is a significant indication of the existence of an invisible spiritual soul-sight in man, which can commune with the Omniscient. This form of eye is prominent in Figure 29.



FIG. 31.

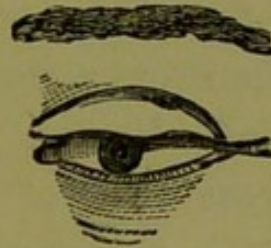


FIG. 32.

The Downcast Eye is typical of humility, with a touch of depression. It is natural for the prayerful man to look down before he looks up. The downward cast of the eye is caused by the muscle named *rectus inferior*. There are six of these muscles, by which the eye can be moved in every direction.



FIG. 33.



FIG. 34.

Laughing and mirthful eyes have a kind of twinkle in them, and their corners are drawn upwards towards the organ of *wit*, as seen in the portrait of Frank Curzon, and in other mirthful people.

Children and ignorant persons usually have what are termed "Marvellous Eyes." Such orbs are easily acted

upon by anything remarkable, strange, or novel, and when excited they seem as though they were about to jump out of the head. Their possessors are usually inclined to magnify good, bad, and everything with which they come in contact. They would not tell a lie on any account, but they see everything through the organ of wonder, consequently they are inclined to give too much colouring to their assertions; so much so, that it is sometimes difficult to tell how much their assertions have been stretched; hence due allowances should be made for the peculiar way in which their statements are presented.



FIG. 35.



FIG. 36.

The large, rounded eye (Figure 31) indicates an educated, lively, bright, beaming, frank, wide-awake, intelligent, and elevated cast of mind; though their possessors are not so deep, original, and profound as those whose eyes are wide or oblong, as seen in Figure 27.

Small, beady, or blinking eyes (Figure 32) greatly resemble those of the magpie. Their possessors are generally noted for their *cunning* and ignorance.

In anger, the eyebrows are always knitted, and the eyes are compressed, as seen in Figure 33. Such eyes indicate warmth and intensity of feeling, combined with fierceness and revenge.

Strong and penetrating eyes (Figure 34) indicate great strength of will, force of character, and marvellous power

for good or evil. Their possessors evince more than ordinary intensity and warmth of feeling. Their love and hate are equally strong. They do nothing by halves, and generally bring about great results. Such persons are born to command, and to take the lead in the departments in which they are engaged.

Weak and feeble eyes (Figure 35) indicate the lack of decision, a vacillating tone of mind, feebleness of intellect, slothfulness, and a want of distinctness of character.



FIG. 37.

Open, transparent, and frank eyes (Figure 36) indicate an open, confiding, and guileless disposition, without the least inclination to deceive or mislead. We wish there were more of these eyes in the world.

The downward oblique eyes (Fig. 37) are frequently found in faces of intellectual men and women. They are indicative of an elevated, progressive, and enthusiastic cast of mind, combined with power to exercise a stimulating and mellowing influence over the minds of others.

The upward oblique eyes (Fig. 38) greatly resemble those of the cat, and are more common among Chinamen than any other nationality. Their possessors may be ingenious, and even brilliant in some departments, but they are usually more cunning, plodding, and economical, than bold, courageous, enthusiastic, progressive, or enterprising.

Melancholy is represented in the eye (Fig. 39), as will be seen by the peculiar expression of that orb; whilst volup-



FIG. 38.—Simon Fraser Lovat, a Scottish Chieftain and Rebel, who was beheaded in the Tower of London in 1747.

tuousness, silliness, and signs of imbecility, are the leading traits of character in persons whose eyes are rolled upward, as in Fig. 40.

Those whose eyelids have a heavy and depressed appearance—and more inclined to close than to open, as in Fig. 41, have a depraved, selfish, and villainous disposition. Such characters are generally connected with swindling, villainy, and criminality in some of its forms. There may be some exceptions to this rule, however, but it is not wise to place implicit trust in such persons.

The colour of the eyes is another interesting physiological and physiognomical study. Pages might be filled with extracts from the poets in praise of blue eyes, which in women



FIG. 39.—Melancholy.

are generally allied with softness and a yielding disposition. In men blue eyes are often indicative of a certain effeminacy, though some powerful and clear-headed men have blue



FIG. 40.—Silly.

eyes ; especially when accompanied with a dark complexion. There is, however, generally more strength and manhood in association with brown eyes. Lavater himself could not

account for the fact that the Chinese and inhabitants of the Philippine Islands are very seldom blue-eyed, although they are effeminate. Oliver Wendell Holmes, with mingled mirth and sentiment, truth and poetry, sings :—

The bright black eye, the melting blue,
I cannot choose between the two ;
But that is dearest all the while
Which wears for us the sweetest smile.



FIG. 41.—Bridget Durgan.

The most prevalent colours of eyes are brown, gray, blue, and black. Then there are eyes of no particular colour, or of changing colour; and some people have eyes both of which are not the same colour. All eyes may be classed as to colour under two general terms—dark and light; and as a rule the dark indicate power, and the light delicacy.

The blending of dark and light in varying proportion corresponds with the emotions, temperament, and character. Dark eyes generally accompany a dark complexion, strength

of character, bodily endurance, a powerful but not a subtle intellect, and strong passions. Climate affects the colour of the eyes. Dark eyes are tropical; light eyes belong to temperate regions. When English parents with blue eyes emigrate to Southern lands, their grandchildren have dark eyes, and the great grandchildren will have black eyes, and should they return to northern lands their descendants will, in time, recover the light eyes of their ancestors. Similar changes take place in the colour of the hair and skin.

Lavater, who was a careful observer, says:—"Choleric men have eyes of every colour, but more brown and inclined to green than blue. This propensity to green is almost a decisive token of ardour, fire, and courage. I have never met with clear blue eyes in the melancholic; seldom in the choleric; but most in the phlegmatic temperament, which however, had much activity."

Blue eyes have a witchery beyond description, though a lover of blue eyes has thus attempted to express his admiration:—"The eyes which borrow their tint from the summer sky—what eyes they are! How they dazzle and bewilder! How they melt and soften! The large, light blue eye, the type of heavenly purity and peace; the calm, sad blue eye that thrills one's heart with a single glance, and the well-opened one that flashes upon you with a glorious light—with a smile that makes your head whirl, and a meaning that you never forget—oh, blue eyes! blue eyes!"—and so on.

Of Black Eyes there are several kinds, large and small, bead-like, or brilliant, passionate, or languishing. Buffon says, however, that there are no really black eyes, but that they look black from the contrast of the yellow-brown colour to the white of the eye.

Brown eyes are the most plentiful, and on the whole the most admirable. They have a softness and beauty peculiarly their own ; says one writer :—“ Some brown eyes are quick and merry ; these generally go with light hair and fair complexion. Others have an auburn tint that is very charming, with hair to match. Eyes of deeper brown are conjoined with black hair and dark complexion. There is still another kind of brown eyes that are large and soft, with a subdued light within ; these may be called “ quiet eyes,” and accompany a tame and quiet disposition.

Hazel eyes differ from brown eyes, and have a character of their own. Hazel ought to be a capital colour for the eyes of a wife according to one writer, who says :—“ A woman with a hazel eye never elopes from her husband, never chats scandal, prefers his comfort to her own, never talks too much or too little, always is an intellectual, agreeable, lovely creature.”

Opinions, however, vary concerning this colour of eye. Another writer says that hazel-eyed women are quick tempered and fickle. Perhaps, however, he had been jilted by one of this type. Our own opinion is that hazel-eyed people who have been surrounded by favourable conditions, are brilliant, smart, intellectual, full of warmth and ardour, and when rightly mated are constant and faithful.

Gray eyes are a sign of talent and shrewdness. In women gray eyes indicate more head than heart. Learned and clever women have generally gray eyes. Criminals have eyes of all colours and no colour, but the grays predominate. There are beautiful and good gray eyes, as well as cold, spiteful, and mischievous ones ; hence, much depends upon their other facial outlines.

Green eyes are the most peculiar—some are like cats' eyes, others are very beautiful. But whatever the colour of the eye, it is expression that makes it lovely.

Dark-eyed people are not so quickly stirred into action as are light-eyed people ; but when they are thoroughly aroused they manifest considerable turbulence of spirit and determination of character.

When the complexion is dark and the eyes light, there will be a combination of strength and delicacy.

Light-eyed people are somewhat amiable in disposition, refined in their tastes, highly susceptible to improvement from surrounding influences, and are naturally active and versatile.

The eye is an attractive subject ; still, we must not dwell longer upon it, but close this chapter with a few remarks about the

EYEBROWS.

The eyebrows are located in a very conspicuous part of the face ; consequently we presume that our readers will be anxious to know something about their natural language ; but the brief space at our command will preclude the possibility of giving a very lengthy description. Every student of human nature must have observed that eyebrows vary materially, both in form, shape, location, bulk, contour, quality, and regularity, each of which indicates some peculiar trait of character.

Arched eyebrows are usually considered to be more beautiful and attractive than those that are straight, horizontal,

or sloping. Such eyebrows are more common among women, and the straight eyebrows are peculiar to men.

Generally speaking, eyebrows that are much arched, and which by frequent motion elevate themselves, proclaim their possessors to be vain-glorious, ambitious, proud, and fond of display, and generally great lovers of beauty, and indifferently inclined to good or evil.

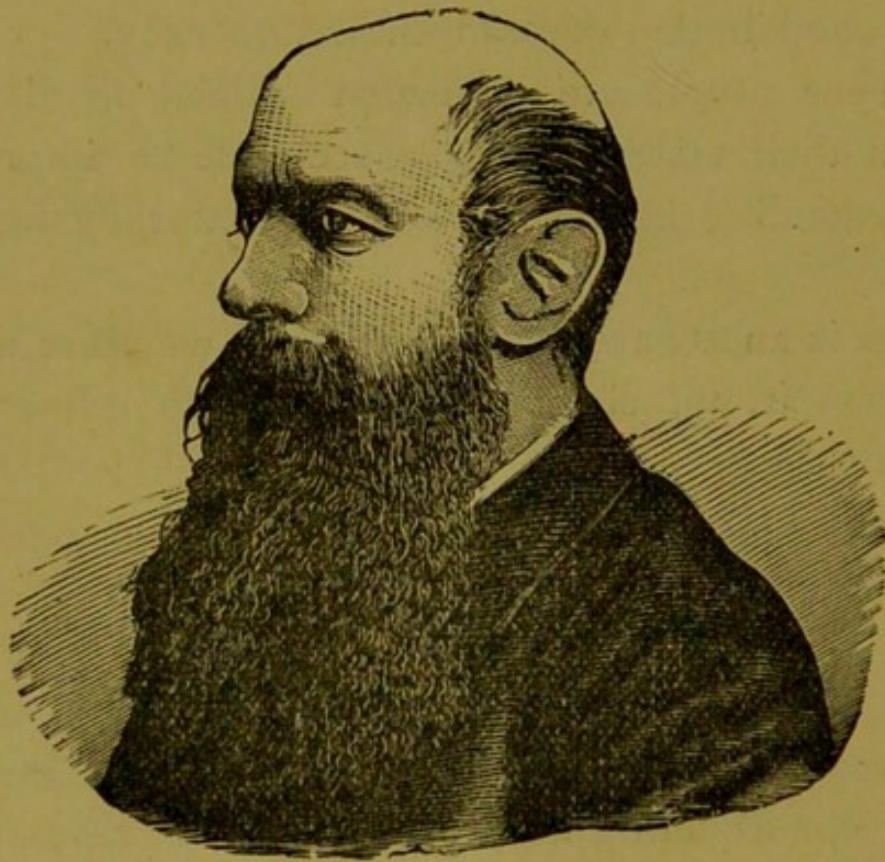


FIG. 42.—Sir Wilfred Lawson.

Low, projecting eyebrows indicate discernment, penetration of mind, depth of thought, and power of research, as is evidenced in such men as Darwin, Gladstone, Sir Wilfrid Lawson, Livingstone, Jonathan Edwards, and a host of other remarkable men.

The nearer the eyebrows are to the eyes the more earnest, deep, and firm is the character.

The more remote, or greatly elevated from the eyes (Fig. 44) the more volatile, easily moved, less enterprising, and the less discernment is there possessed.

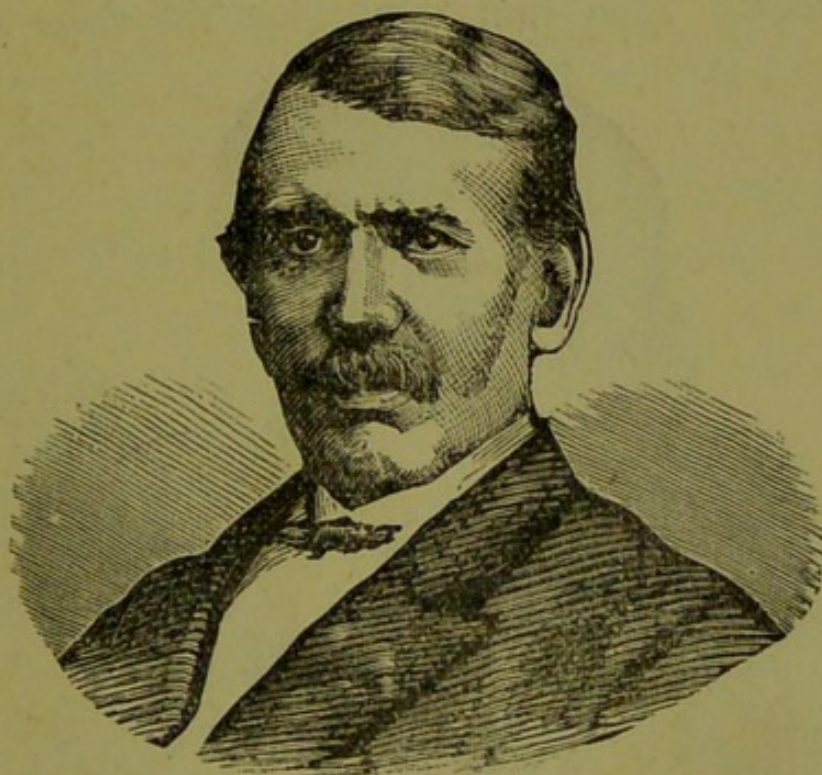


FIG. 43.—Livingstone.

Arched eyebrows (Fig. 45) indicate feminine traits of character, whilst straight eyebrows evince masculine qualities of mind.

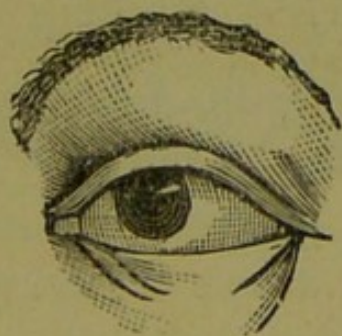


FIG. 44.

EYEBROWS THAT MEET

Were regarded by the Arabs as being very beautiful, and even the old physiognomists supposed them to be a mark of

craft. Lavater says, however, "that he can neither believe them to be beautiful nor characteristic of such a quality, but that they are found in the most open, honest, and worthy countenances. Also that they give the face a gloomy



FIG. 45.—Arched Eyebrows.

appearance, and may denote trouble of mind." Our ideas are that they usually accompany the motive temperament, and indicate propelling power, combined with honesty of purpose and a desire to act consistently.

Sunken eyebrows indicate, more or less, of severity and melancholy.

Weak eyebrows generally accompany little power and ardour of temperament. We have never seen a strong-minded, clearheaded, original, and profound man who had very high and weak eyebrows.

Fineness and evenness of eyebrows indicate a high-toned, susceptible, and impressible cast of mind, combined with evenness of character and a clear head. Unevenness combined with fineness indicates irritability and excitability. Thick and strong eyebrows indicate a full development of the muscular and bony parts, combined with great powers of endurance and force of character—perseverance, warmth of spirit, and the ability to grapple with difficulties. If such eyebrows are also bushy, coarse, and irregular, their possessors usually evince coarseness and unevenness of character, combined with harshness and severity of feeling. Eyebrows that are very remote from each other indicate quick sensations, impressibility, warmth, and intensity of feeling.

Wild and uneven eyebrows indicate corresponding conditions of mind.

THE NOSE.

Every physiognomist will agree with Lavater in his high estimate of the physiognomical value of a good nose. Lavater himself had a very prominent and characteristic nose; and the same may be said of nearly all remarkable men, because the nose is very indicative of character. It is a prominent member, and there is no dissembling its nature, as may be done with the lips and eyes. A good nose, that is, one well shaped, is an ornament to the best face; and its size and shapeliness will be a measure of the owner's strength

of character and constitution. The primary use of the nose is to act as the organ of smelling and breathing, though a great many persons have the hurtful habit of breathing through the mouth. The more perfect and the finer the nose, the keener is the sense of smelling both in man and animals.



FIG. 46.—Lavater.

It should be noted that a beautiful nose is seldom or never found on an ugly countenance.

The characteristics of a handsome nose are that it should equal the length of the forehead, and in shape be a combination of the Grecian and Roman. The end of the nose must not be fleshy, but well defined.

Lavater says enthusiastically that a perfect nose is "worth more than a kingdom." He adds, "I have seen the purest, most capable, and noblest persons with small

noses and hollow in profile; but the worthiness of such persons consisted most in suffering and enjoying the beautiful influences of the imagination." He also adds—"I have never seen a broad nose, arched or straight, that did not appertain to an extraordinary man."

So true is it that the nose is an index of character that the history of the development of races and nations might be written from observations made of that organ.



FIG. 47.—A crooked and undeveloped Nose; indicating a crooked, contentious and unevenly balanced character.

Wide and open nostrils are indicative of large lungs and a well developed chest. Those whose nostrils are small have small air passages to the lungs, consequently they are more liable to colds and lung affections than are those whose nostrils are broad and expansive. It is true that those whose nostrils are broad may be subject to attacks of bronchitis; but we never knew a person with broad nostrils who was much troubled with consumptive indications. Public speakers of note generally have large nostrils, which enable them to take in sufficient oxygen to vitalise the blood while speaking, and thereby add effectiveness to their discourse, whilst the orations of those whose nostrils are small are usually tame or lacking in force and vigour.

It is a notable fact that the more cultivated and advanced a race of people, the finer will be their noses. This observation applies to individuals as well as to nations.

SIZE OF NOSE.

The Caucasian nose averages in length about one-third of the face; whilst the Ethiopian and Mongolian do not exceed one-fourth the length of the face. The Caucasian race,



FIG. 48.—North American Indian. This race of people have large and arched noses, and are noted for their courage, power of endurance, and for their martial spirit.

who possess the best shaped and largest of noses, are also so superior in intellectual and governing power that they virtually rule the world.

Large-nosed people have invariably more character and endurance than those whose noses are small. Napoleon the First recognised this fact when he selected his soldiers by the large size of their noses, and they fought the hardest battles the world has ever witnessed. Small-nosed people lack magnanimity as well as force of character. The noses of women are relatively smaller than those of men, but they always correspond to their character and sex, and match the size of their other features.

If women had larger noses they would be more aggressive and domineering, and therefore less lovable. When a woman has a large nose she generally evinces positiveness of mind. To conduce to harmony in the married state a man with a small nose should select for his wife a lady with a large nose, because it is essential that one of them should rule, and a wife with a large nose and stiff upper lip will have both the will and the power to govern her household.

Noses may be classified as follows :—First

THE ROMAN NOSE.

This is the arched nose of the Wellington type, and has been known throughout all ages as the executive, aggressive, energetic, and conquering nose. It was called by Plato the "royal nose," because of its kingly character. The men with Roman noses have been kings of men who loved power and had capacity to wield the sceptre of command.

Julius Cæsar and most of the greatest conquerors had Roman noses ; so have had many of the great engineers, whose business is to conquer nature. The Roman type of nose is not uncommon amongst the English and American

people. Such noses indicate strong will-power. They go ahead at fights and fires, and are foremost in crowds, in riots, and daring undertakings. They are the first men to jump ashore from a steamboat, and select their seats in a railway carriage. When the nose is arched and pointed, and accompanied with frank or devotional eyes, a large



FIG. 49.—Wellington.

perceptive brain, and a tame mouth or chin, as in Fig. 50, it indicates a penetrating cast of mind, a quick wit and intensity of feeling; each of which are moderated and held in check by the higher qualities.

When the possessor of the *Arched Nose* has also a very broad and low head, he will be quarrelsome, dictatorial, hard, selfish, and severe.

THE GREEK NOSE.

Indicates refinement, æsthetic taste, and love of the beautiful. It takes its name from the Greeks of classic times, who were noted for their excellence in the fine arts. The Greek nose is nearly straight and very even, having only a slight rising on the ridge. This is the nose of poets, artists, sculptors, and architects.



FIG. 50.—Roman Nose.



FIG. 51.—Grecian Nose.

Greek-nosed women like to have everything about them beautiful, and take delight in the tasteful arrangement and adornment of their rooms and persons. They are more fitted for vocations requiring taste and refinement than for a life of drudgery, liking the parlour better than the kitchen, though they evince energy in the pursuits that accord with their tastes; but they cannot be induced to follow any pursuit which they consider to be menial or degrading—hence they literally abhor scrubbing floors or doing the more laborious work of the household. Women with Grecian noses should never be mated with men whose circumstances are such that they would be condemned to a life of drudgery.

THE JEWISH, OR SNIPE NOSE.

This well-known type of nose is prominent, arched, and fleshy, with that peculiar curve at the end which has always characterised the descendants of Abraham. It is not confined, however, to the Jewish nation, but is common to the inhabitants of Syria, the portraits of whom in the Egyptian monuments exhibit this form of nose. It may be called the



FIG. 52.—Jewish Nose.

commercial nose, for it indicates worldly shrewdness, a clear insight into character, the ability to turn this insight into profitable account, and fondness for bargaining.

THE SNUB NOSE

is less aristocratic in appearance than the preceding descriptions of nose, in fact it is decidedly plebeian. The snub is a short, flat, turned-up nose. It is the nose of weakness and degeneracy, or undevelopment. Its possessors are inquisitive, dependent, and lacking in strength of will or force of character.

THE CELESTIAL NOSE

is kindred to the snub, but not so thick, and is a little longer and more turned up (Fig. 54). In its milder form it is common amongst women. Its chief characteristics are inquisitiveness, and forwardness bordering upon impudence. The French term it *le nez retroussé*, and this kind of nose is not without its admirers in all parts of the world. Its possessors are more noted for dependence upon others than for being "strong-minded," or self-reliant; they look to the opposite gender for protection and support, though they are



FIG. 53.—Snub Nose.



FIG 54.—Celestial Nose.

sometimes troublesome because of their pertness, still they are not well adapted for taking the lead, or for taking upon themselves great responsibilities. Grace and delicate feelings are seldom or never found in such characters.

THE COGITATIVE NOSE

is marked by its breadth and solidity. (Fig. 55.) It is tolerably straight, has wide nostrils, and little or no arch. Oliver Cromwell, and many other noted men of past and present

times, were distinguished by cogitative noses. This kind of nose indicates deep and strong powers of thought and meditation—hence the term “cogitative.”

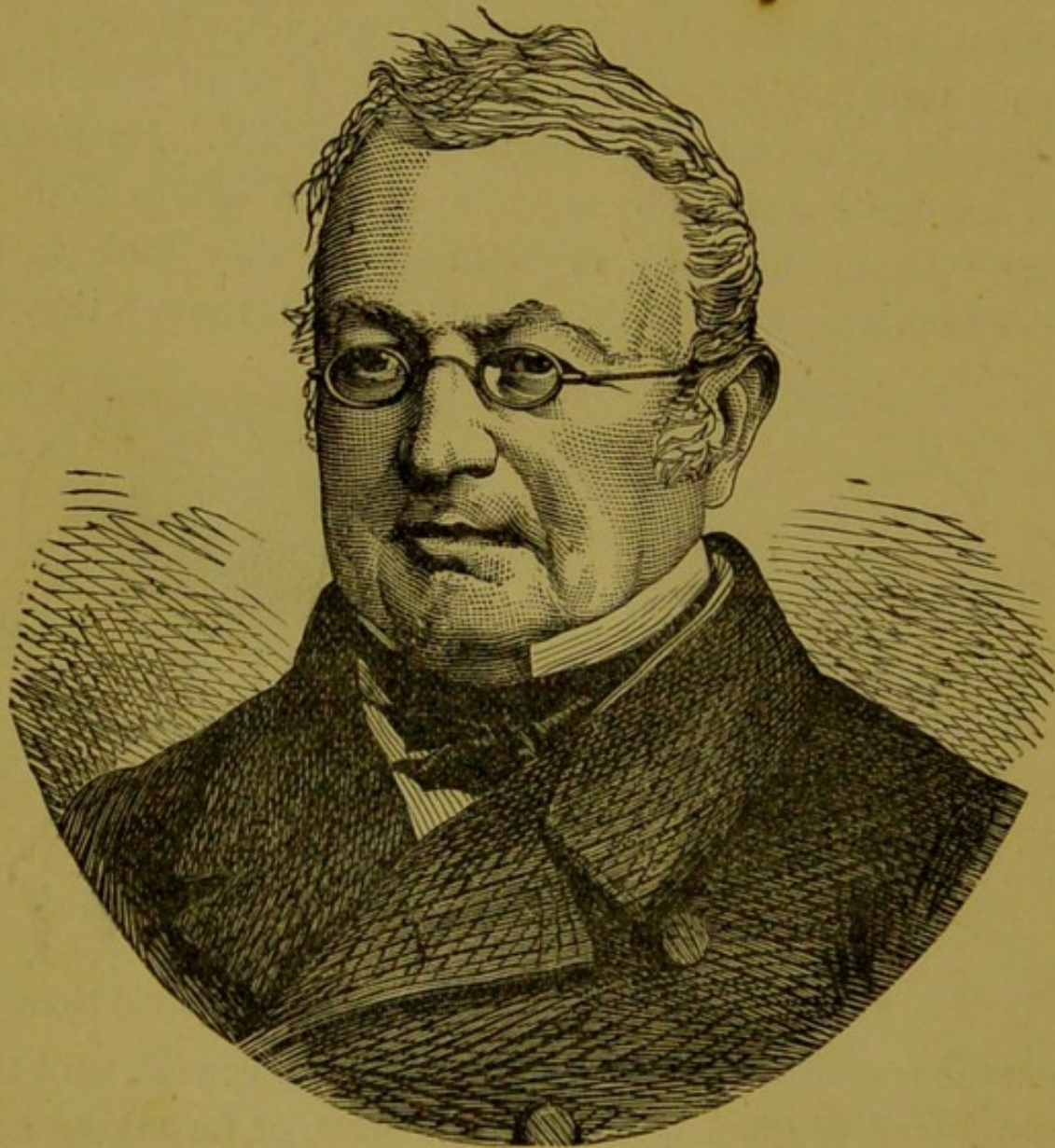


FIG. 55.—Thiers. In whom the thinking, reasoning, observing, and retentive faculties are largely represented.

THE TOPER'S NOSE

is a conspicuous and flaming sign of the ill effects of intemperance. It is the nose of Bardolph, the tippling follower

of Falstaff, who makes sport of its fiery appearance. The toper's nose is red and blunt at the end, and indicates an inflamed condition of the blood, an obtuse mind, and a blighted intellect.



FIG. 56.—The Toper.

THE IRRITABLE NOSE

is marked by a distinct and sharp prominence upon the middle part of the ridge. It manifests itself in defence of kindred, friends, home, and country, resistance to encroachment, and the defence of the weak.

SHARP NOSES.

The sharper the nose the sharper the temper. A sharp, pointed nose indicates intensity of feeling, warmth of spirit, an excitable and irritable cast of mind. Such persons are liable to extremes of feeling and action. Their tempers are like April weather—sunshine and storm quickly succeed each other. A woman with a very sharp nose is peevish and inclined to scold; if married, her husband will need the patience of Job or Socrates. (See Fig. 7).

Very blunt and turned up noses, as in Fig. 56, indicate an imperfect sense of smell, obtuse minds, blunt susceptibilities, a lack of ease and gracefulness in deportment, and a deficiency of wit, combined with strong animal passions.

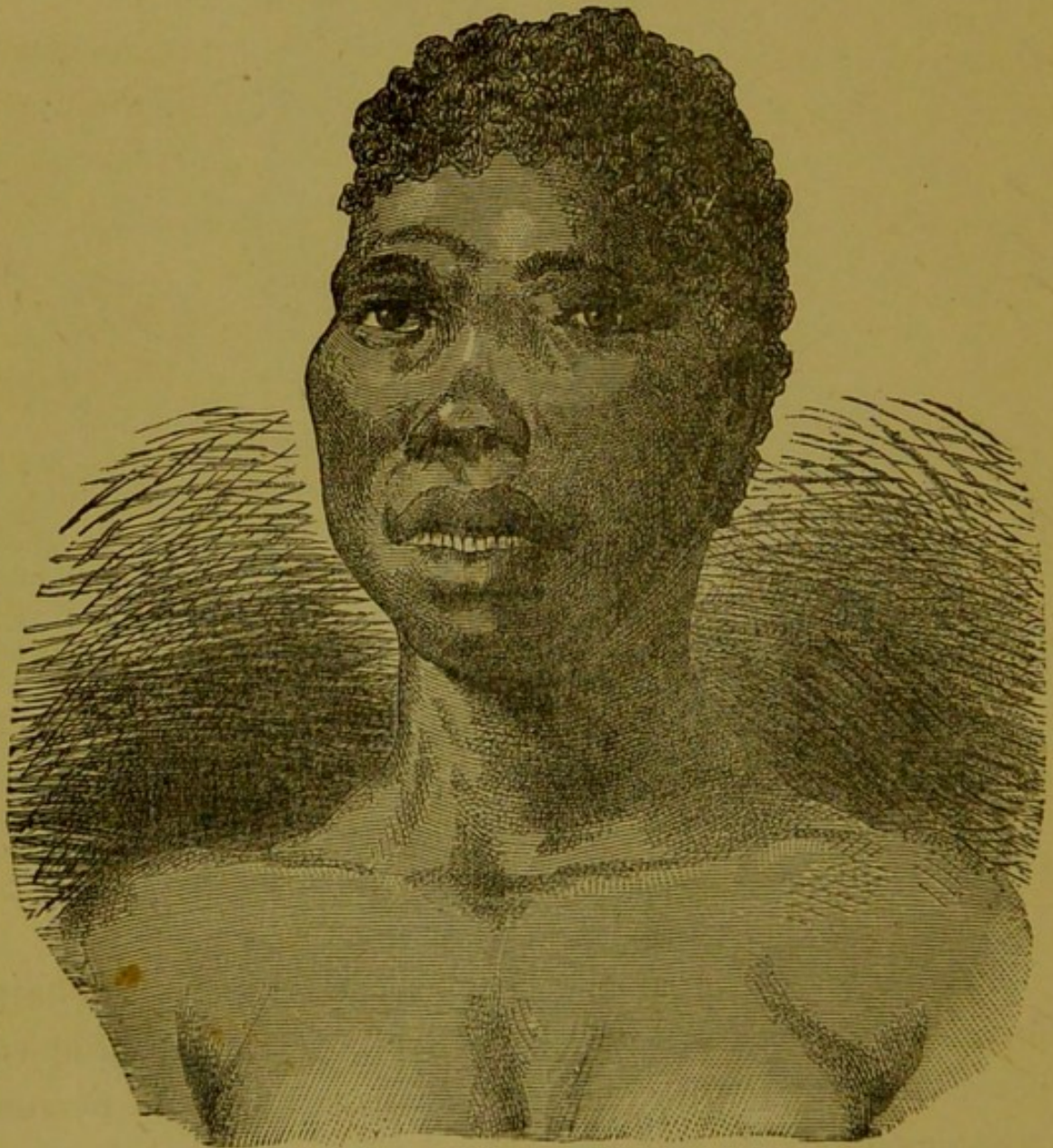


FIG. 57.—The Hottentot Venus.

THE MOUTH.

There is no feature in the human countenance more expressive and characteristic than the mouth. Whatever thought passes through the mind is more or less expressed in the mouth. Whether at rest or when speaking, the mouth is an eloquent representative of character. Large mouths indicate the possession of more character than small

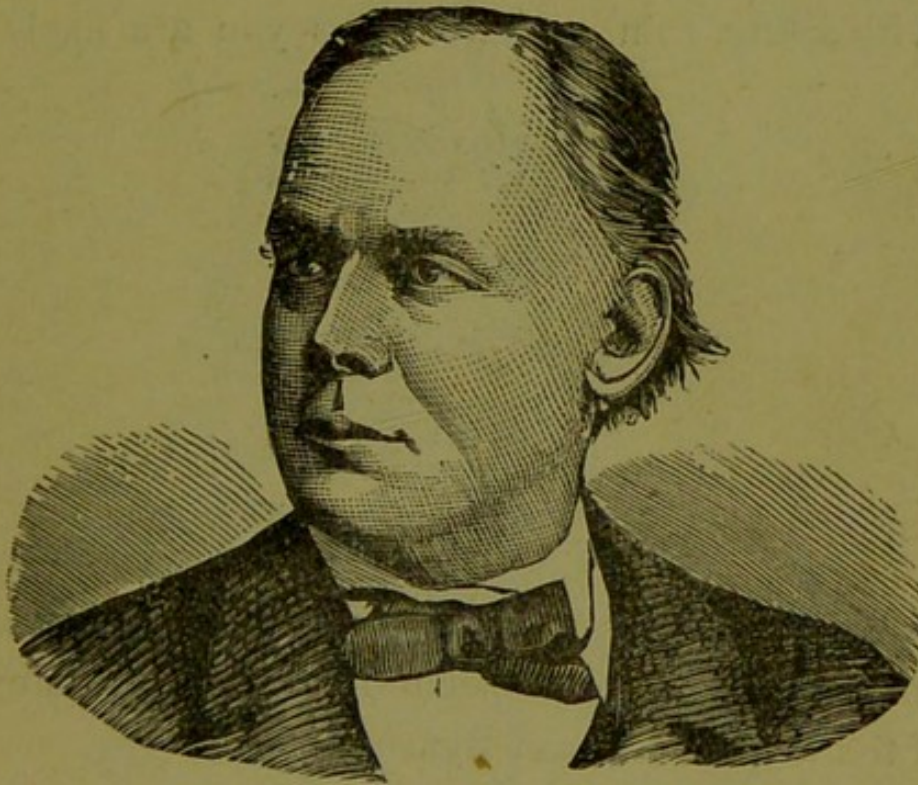


FIG. 58.—Charles Bradlaugh.

ones, but quality as well as size must be taken into account. Big, coarse lips imply power with coarseness and rudeness; whilst fine and delicately-curved lips express delicacy, refinement, and sensibility.

A mouth, the middle line of which is straight from side to side, shows that there is strength of mind and force of character.

Whilst narrow, thin, close, livid lips indicate a want of affection, full, ruddy lips belong to the loving, warm-hearted, ardent, and "gushing" nature.

Red lips love kissing; white, livid, lifeless lips warn you to let them alone. If you steal a kiss from ruby lips their possessor may threaten you not to do it again, but this is less from anger and dislike than to keep up appearances, inasmuch as these full ruddy lips go with warm hearts and loving dispositions. If you take the same liberty with white, thin, and livid lips you are likely to be



FIG. 59.—Merry and Wise.

made to smart for it, or at any rate the lady will be very indignant. Some mouths seem formed for kissing, like those of the lovers of whom Byron says:—

“Their lips drew near, and clung into a kiss.”

A stiff upper lip indicates firmness, positiveness of mind, and strength of will, as seen in Fig. 58; whilst a small and weak upper lip signifies vacillation of character.

The upper lip is curved by pride and anger, drawn thin by cunning, smoothed by sympathy, and made placid by effeminacy.

In mirthful people the corners of the mouth are drawn upwards towards the organs of wit, as seen in persons when

they laugh. (Fig. 59). When the corners of the mouth are drawn downwards, the disposition is gloomy and morose. The cultivation of a mirthful, cheerful disposition is very desirable both for health and happiness.

S. R. Wells, in his admirable work "New Physiognomy" says :—" There are lips ardent and electric, which open but to utter loving words, and whose kisses thrill with bliss unutterable the thrice happy mortal to whom they are vouch-



FIG. 60.—Mrs. Mudd.

safed ; and there are lips cold and passionless, whose touch sends a chill to the heart. There are lips on which smiles are at home, and laughter a frequent guest ; and lips that do little but grumble and scold. There are lips refined and pure, and lips gross and sensual, and the physiognomist recognises each at a glance. Silence avails nothing."

A prominent underlip in woman, but not too gross, when accompanied with a well-set mouth, as in Fig. 60, indicates a social, domesticated, unassuming, and quiet disposition.

There is no vanity, undue display, nor aggressive tendency in this description of mouth, especially when the upper lip is not too large and stiff.

A protrusion of the lower lip, as seen in Fig. 61, is a drawback to beauty, and indicates a want of harmony



FIG. 61.—Too much lip and jaw.



FIG. 62.—Small and weak upper lip, indicating a lack of Positiveness and force.

between the active and passive principles of the affections, the upper lip representing the latter, and the lower lip the former.

There is much sensitiveness of feeling in the lips, and this quality may be cultivated to great nicety of discrimination by those who have finely-formed lips. The tongue, however, is the principal organ of taste.

Men with large lips generally love strong flavours in what are called the "good things" of the table; whilst those with delicate lips prefer refined flavours, and are nice in their selection of food.

Lavater says:—"As are the lips, so is the character. Firm lips, firm character; weak lips, and quick in motion, weak and wavering character; a lipless mouth resembling a single line, denotes coldness, industry, a lover of order, precision, housewifery; and if it be drawn upwards at the two ends, affectation, pretension, vanity and malice."



FIG. 63.—Sensual Lips.

Very fleshy, thick, and course lips (Fig. 63) have to contend with sensuality and indolence, and the cut-through, sharp-drawn lip with anxiety and avarice. Calm lips, well closed, without constraint, and well delineated, certainly betoken consideration, discretion, and firmness.

Close firm lips indicate a secretive and reserved disposition; whilst mouths that are slightly open manifest frankness and communicativeness of mind. Mouths that are constantly open, as in Fig. 64, generally accompany a very

outspoken disposition. The possessors of such should not be entrusted with secrets, for they cannot keep them.



FIG. 64. — Frankness personified.

A firm upper lip accompanied with full clear eyes, large nose, a prominent forehead and a muscular fulness in the



FIG. 65.—Queen Victoria.

lower part of the cheek, as shown in Fig. 65, is an indication of a clear head, a positive mind, and a strong will.

When the upper lip is retracted in such a manner that the canine tooth on one side of the mouth alone is shown, and the face is a little upturned, as exhibited in Fig. 66, it is an indication of scorn or sneering, and when accom-



FIG. 66.—Scorn.

panied with a heavy frowning brow and a fierce eye, it develops into ferocity, malice, and deep feeling of indignation. Beware of such people.



FIG. 67.—Dread and Cruelty.

Dread, combined with cruelty and abhorrence, is represented in Fig. 67—which indicates a weak and wrathful character. Both the mouth and eyes indicate this condition of mind.

THE CHIN.

Though the chin is the lowest organ of the face, it is by no means the least significant or important. The more prominent the chin, the more love is there possessed, because the chin corresponds in position to the cerebellum, which is the seat of amativeness. Chins are as varied in



FIG. 68.—The Pointed Chin.

shape as noses. There are long chins, short chins, broad chins, narrow chins, square chins, round chins, single chins, and double chins, and no chins at all, as in the lowest form of idiocy. These differences are not accidental, but are eloquent of character-reading to those who possess the key.

The pointed or narrow chin (Fig. 68) indicates a desire for congenial love, and the exclusive possession of a *beau ideal* lover. These chins are more common with women than men, and this corresponds with the fact that women are more difficult to please than men in the selection of a mate. The possessors of this chin very rarely meet with partners exactly suited to their taste ; hence they generally

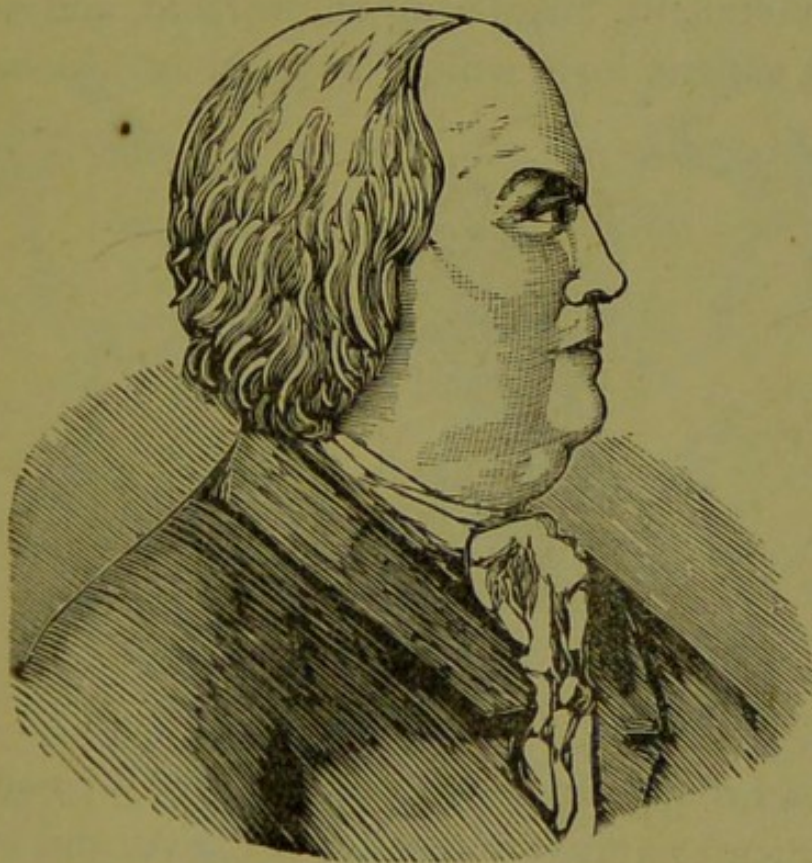


FIG. 69. — Franklin, Author of Poor Richard's Almanack.

live to be old maids and bachelors, because they can meet with nobody to suit them. A very receding and deformed chin is much to be dreaded.

The "indented" chin indicates a desire to be loved. When this kind of chin is very large in the fair sex, its possessors hunger and thirst for affection ; and they sometimes overstep the boundary of etiquette by "popping the question" to those who please them.

The small square chin means "I wish to love." Whilst power and self-control go with a long perpendicular chin. (See the portraits of the Duke of Wellington and Dr. Franklin, Figs. 49 and 69.) A fulness under the chin indicates economy; this also was a large development in the author of "Poor Richard's Almanack."

The broad square chin—is the sign of very earnest and devoted attachment, bordering on worship, and sometimes verging on violent love, which may end in love-sickness or insanity.



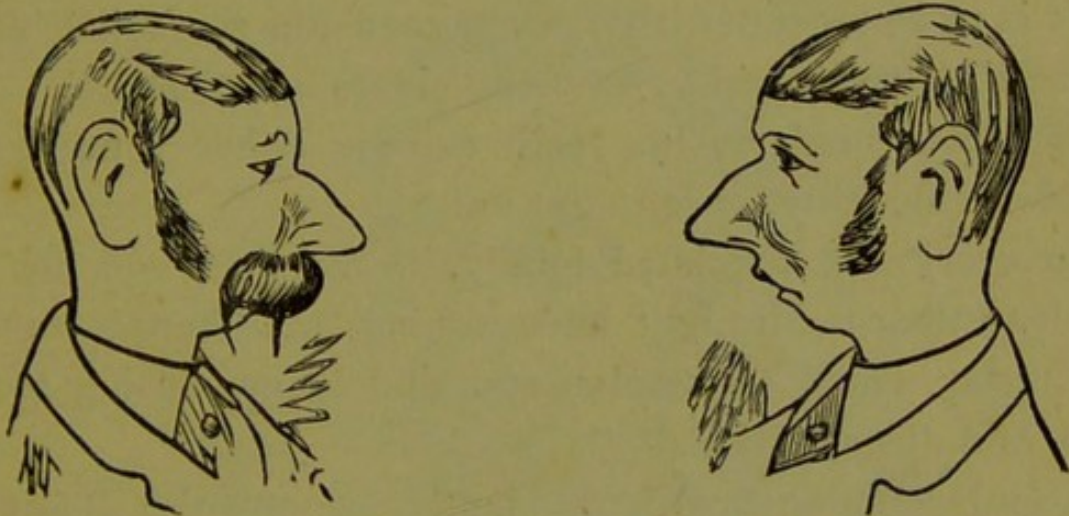
FIG. 70—Broad Round Chin.

The broad round chin—with full and red lips and breadth of jaw, indicates ardent and steadfast love, and a desire for children. Those who have small chins are less prolific than those with large chins.

Small and retreating chins (Figs. 71 and 72) indicate feebleness of organisation. Their possessors are liable to take contagious diseases, whilst persons with large and prominent chins—other things being equal—have tenacity of life, power to ward off diseases, and a constitution favourable to longevity. Those who have very small and retreating chins are lacking in love and warmth of affection,

whilst prominent chins indicate ardent and intense love, combined with gallant feelings—especially when accompanied with red lips and a well-set mouth.

Those who are deeply in love, or thinking of their absent wives or sweethearts, frequently touch their chins and the back of the head with their hands. Notice the love-



FIGS. 71 and 72 --Retreating Chins.

sick swain, and it will be observed that his hand is often raised to his chin, whilst those who are deeply in love usually throw their chins forward.

THE TEETH.

White, clean, well arranged teeth, which are visible as soon as the mouth opens, but not projecting, are seldom met with excepting in honest, candid, faithful, and good men and women.

Thin, weak, and irregular teeth, and especially if they are short and few, indicate the person to be of a weak

constitution, though he may have a meek disposition, and be honest and faithful.

Long, thin teeth are signs of weakness and pusillanimity.

Yellow, dark, or brown teeth do not make a favourable impression upon the beholder, neither do they confer credit on their possessor, inasmuch as they indicate that the teeth have been neglected.

It is to be regretted that some men are so foolish as to make their teeth foul by smoking cigars and tobacco.

Whoever neglects his teeth evinces either a negligent, indolent, slovenly, or ignorant nature.

In every well regulated family, its members will not fail to clean their teeth night and morning, and thereby remove the tartar which accumulates around them causing tooth-ache and discoloration.

A foul smelling breath frequently accompanies ill-formed and filthy teeth, and is one sign of a sluggish liver, diseased lungs, or an overloaded stomach.

Teeth that are strong and close together show the person to be inclined to long life, and to have a high spirit combined with practicability of mind.

Very broad teeth indicate liberality; whilst the possessors of narrow teeth are more conservative.

THE BEARD.

The beard indicates the masculine and virile element of our nature. Men in whom the beard is deficient usually evince more or less strongly marked feminine traits of character. Strong, healthy, and manly men, who abound

in vital stamina and animal life, have thick and strong beards; but those who are lacking in these qualities have little hair on their faces, having probably either inherited weak constitutions, or reduced their stock of vitality by the follies and excesses of youth, the hair-forming principle or superabundant heat of the body having been passed off through other channels.



FIG. 73.—Moody.

A beard well shaped and thick of hair, as shown in Fig. 73, indicates the wearer to be of good nature, loving, social, and companionable; but those whose beards are small, coarse, and irregular are apt to be proud, peevish, and unsociable. Men who have no beard generally have weak voices and a weak constitution, which is apparent in the case of eunuchs and those who are deprived of virility.

Apart from its physiognomical indications, a beard adds to manly beauty, and is conducive to health by serving as a protection to the throat and lungs, and thereby preventing irritating dust and particles of hard matter from being inhaled by the lungs.

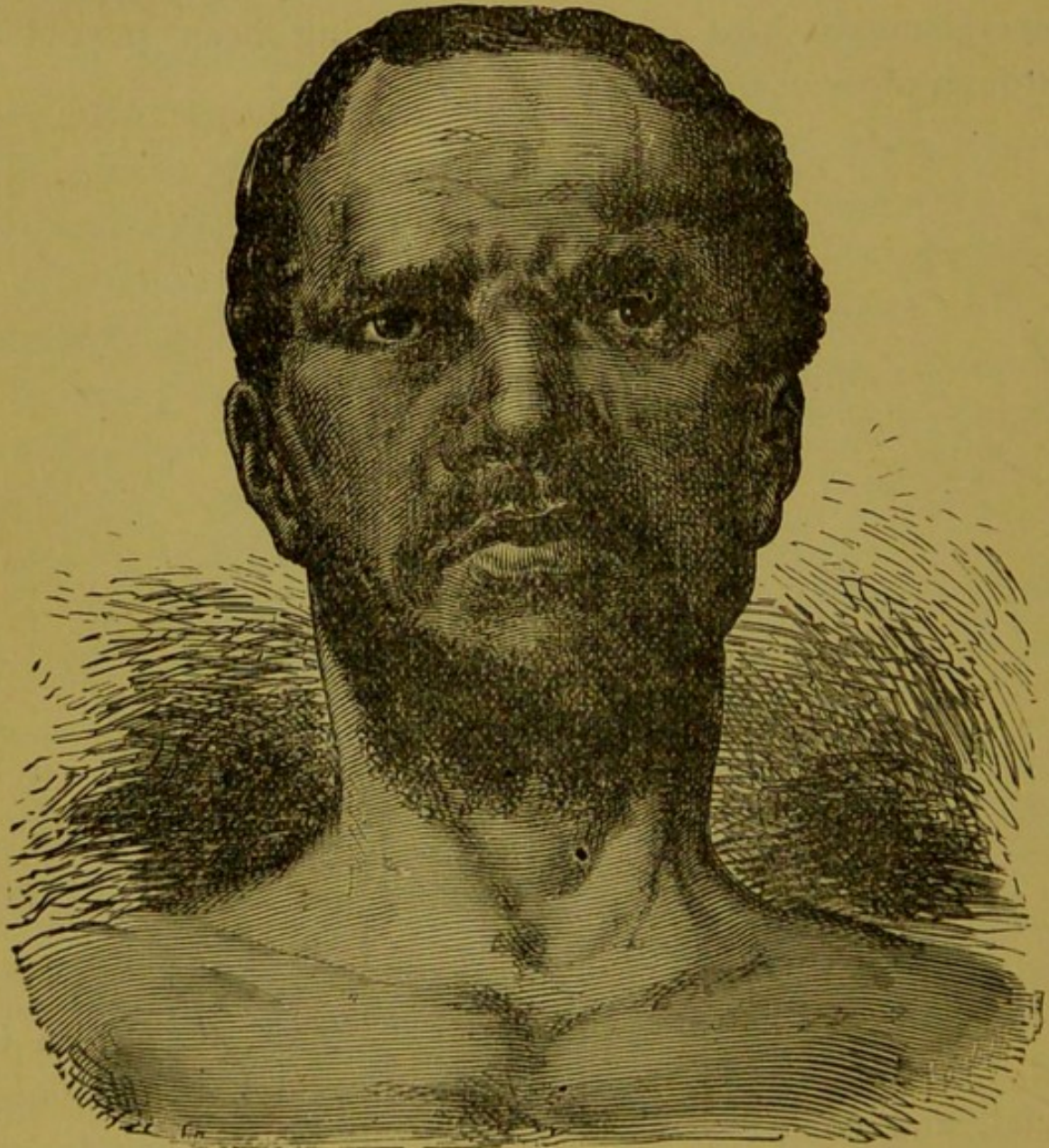


FIG. 74.—A Kaffir Warrior.

BEARDED WOMEN

Are somewhat masculine in their nature and tendencies, and are deficient in the higher womanly qualities; as, amiability and gentleness.

THE CHEEKS.

The cheeks form, as it were, the side pillars of the face, and by their size and shape, influence in a marked manner the physiognomy of the countenance. Cheeks are round and full, or angular and hollow, according to the constitution and temperament.

In some the malar bone is high and projecting, producing the Indian form of face. This form denotes a powerful



FIG. 75.—The Prince of Wales.

bony, and muscular system, energy, and impatience of character, and a striking rather than an elegant figure. Its possessors are better adapted for outdoor work, muscular employments, and for warriors, than for indoor occupations, such as literary and desk work. (See Fig. 74).

Full round cheeks indicate predominant vitality, large nutritive organs, a full round chest, stout body, and tapering limbs, as seen in Fig. 75. This form of face is usually

accompanied with blue eyes and a florid complexion, which when combined, indicates an ardent, versatile, impulsive, amiable, and companionable disposition, and a love of good living. Such characters are abounding in animal life and high spirits; consequently they need an abundance of exercise, both physical and mental, in order to work off their surplus vitality.

Dimples in the cheeks denote a liking for simple and passive pleasures, such as are enjoyed by children, a dislike of worry, and a disposition to take things easily. The dimpled nature is naturally lovable, good natured, and fond of being petted.

The pyriform or pear-shaped face is a sign of intellectuality and culture, and is accompanied by the mental temperament. Its possessors are better adapted for light occupations than for those requiring great muscular exertion.

Blushing is a symptom of susceptibility and sensitiveness, and is most commonly seen in fair people. We should smile to see a blush on the face of a negro. The blush may sometimes add a charm to the features of beauty, but it does not often accompany strong muscular powers, nor indicate great strength of will. Some people are actually slaves to blushing, the red tinge suffusing the cheeks on the slightest occasion, so that they fear to enter into conversation, or to go into society on account of this tell-tale of their sensibility. Such persons rarely make great headway in the world.

THE EAR.

Ears vary more in size and contour than unobserving people would imagine. Some ears project from the head almost at right angles, especially in persons whose heads

are small and whose necks are thin. Others have their ears set close to their heads, so that they cannot be seen at a distance. Some ears are of great size; others are small and round like those of mice; some are flabby and mis-shaped; others are as delicately moulded and as convoluted as sea

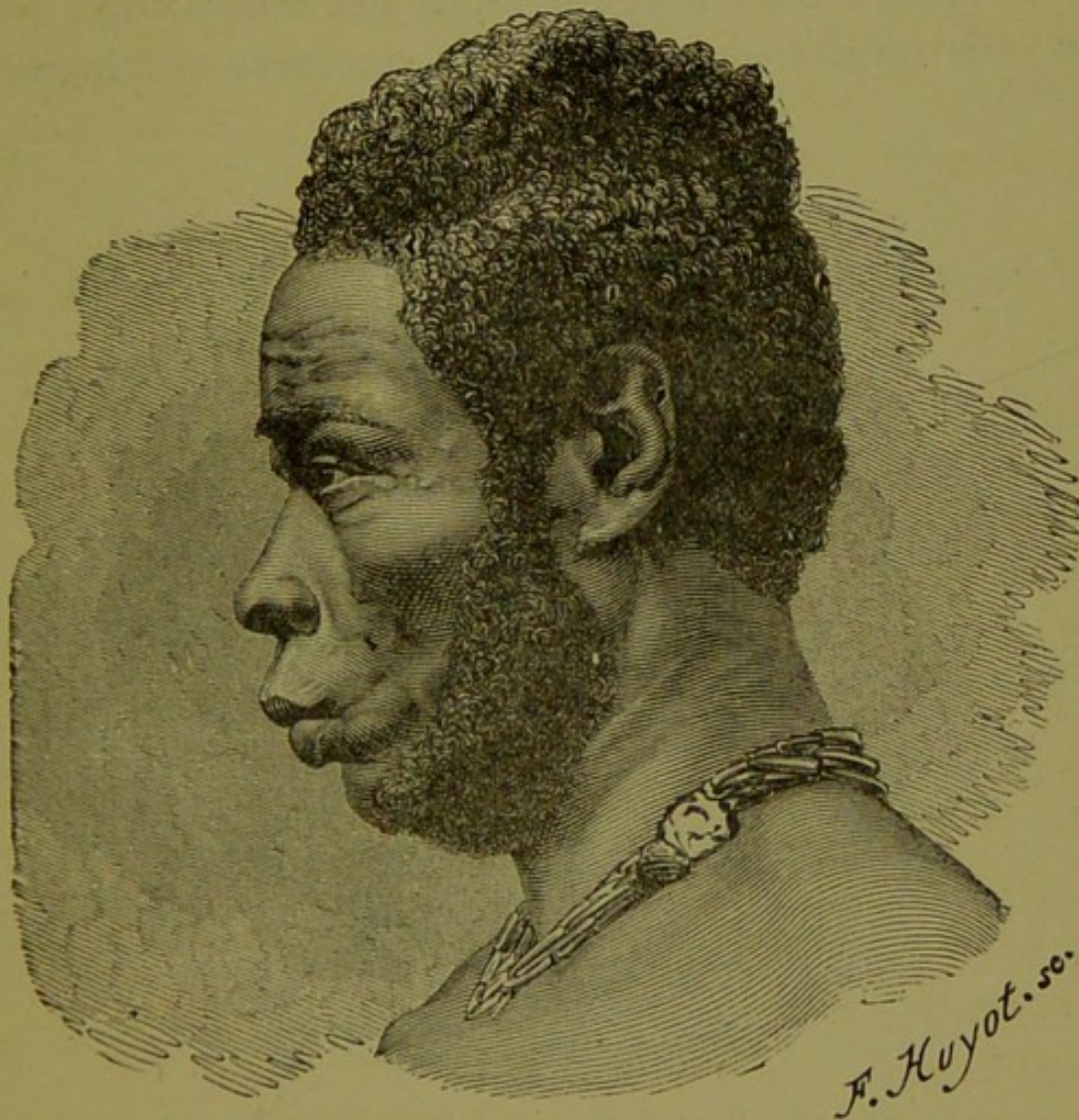


FIG. 76.—M'Pongwe, Native of the Gaboon.

shells. The ear consists of an interior orifice and an exterior rim and lobe, the whole being admirably adapted to receive and concentrate the waves of sound. The greater the size of the ear—in proportion to fineness of texture and the angle of attachment—the larger will be its power of gathering and

discriminating sounds. Large ears, which are coarse in organisation, have inferior powers of hearing and discriminating sounds. Large eared men generally are of the motive temperament, with large bones and features, accompanied by a teachable disposition and an earnest cast of mind. Large ears indicate more generosity than small ears; the latter frequently indicate closeness or stinginess.

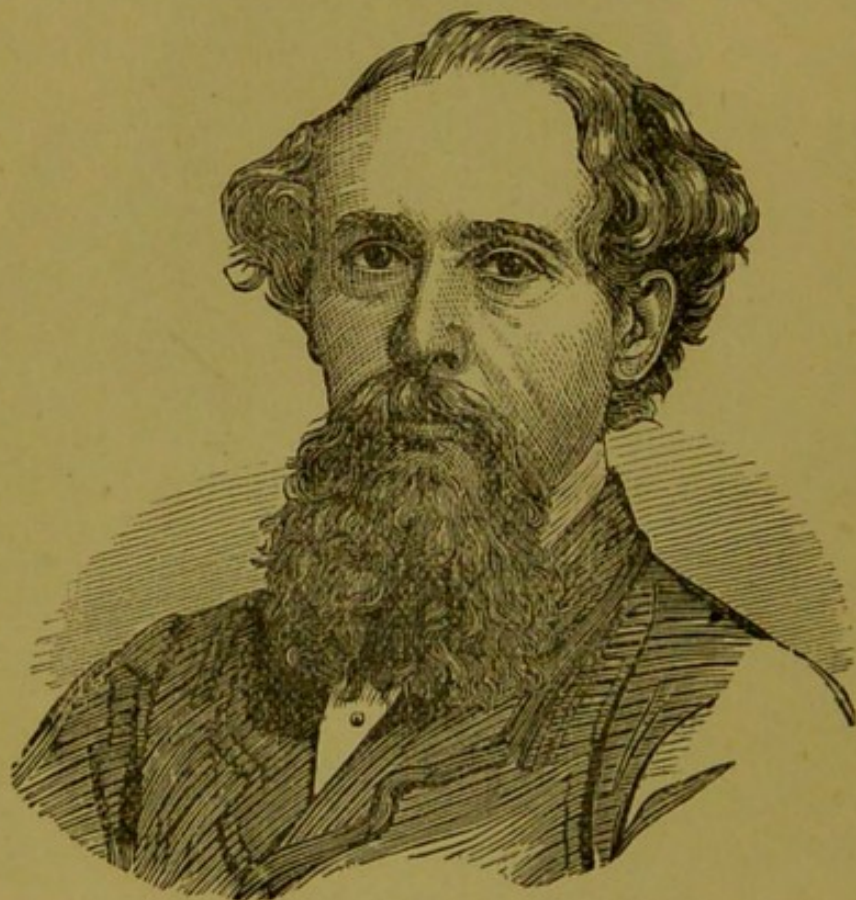


FIG. 77.—Charles Dickens.

When ears are thick and coarse as well as large, as shown in Fig. 76, it is a sign of dullness of mind.

Ears that are flat to the head are not so well adapted for receiving and judging musical sounds as those that are beautifully rounded and projecting. On this point Dr. Simms says:—"The only medium through which musical tones can reach the interior, and lend their soothing, cheer-

ful, or hilarious effects to the nerves of the brain, is that of the ear; and it is natural that the contour of this member should afford outward indications of the capacity of the individual for the appreciation and enjoyment of music.



FIG. 78.—Moltke.

The sound of music is round and rolling. Other kinds of noises are square, angular, rough, uneven, or of no describable form at all; but musical tones are certainly round or wavy, and ears constructed on the round and wavy form are better adapted for the reception and appreciation of music than those of the square or irregular type."

In regard to benevolence and stinginess, it is worthy of note that all our leading reformers and benefactors have had large ears, whilst most of the money-grubbers have small ears. Small-eared persons are more liable to deafness than those possessing large ears. A small thin ear denotes susceptibility and impressibility of mind, whilst very coarse ears indicate animality. The ears of animals correspond to and indicate their character, disposition, and occupation quite as unerringly as do the ears of men.



FIG. 79.

Well-proportioned, regular, well-set, and fine-grained ears, as seen in Fig. 77, usually accompany well-trained, observant, versatile, fastidious, intuitive, industrious, and brilliant mental qualities.

Large and long ears, the upper part of which project from the head, as seen in Figs. 78 & 79, indicate an heroic,

courageous, enterprising, tenacious, and combative tone of mind; whilst those that are flabby and irregular indicate cowardice and mental eccentricity or irregularity.

THE NECK.

The neck forms the grand supporting pillar of the head, and cannot, therefore, be overlooked in this survey of its

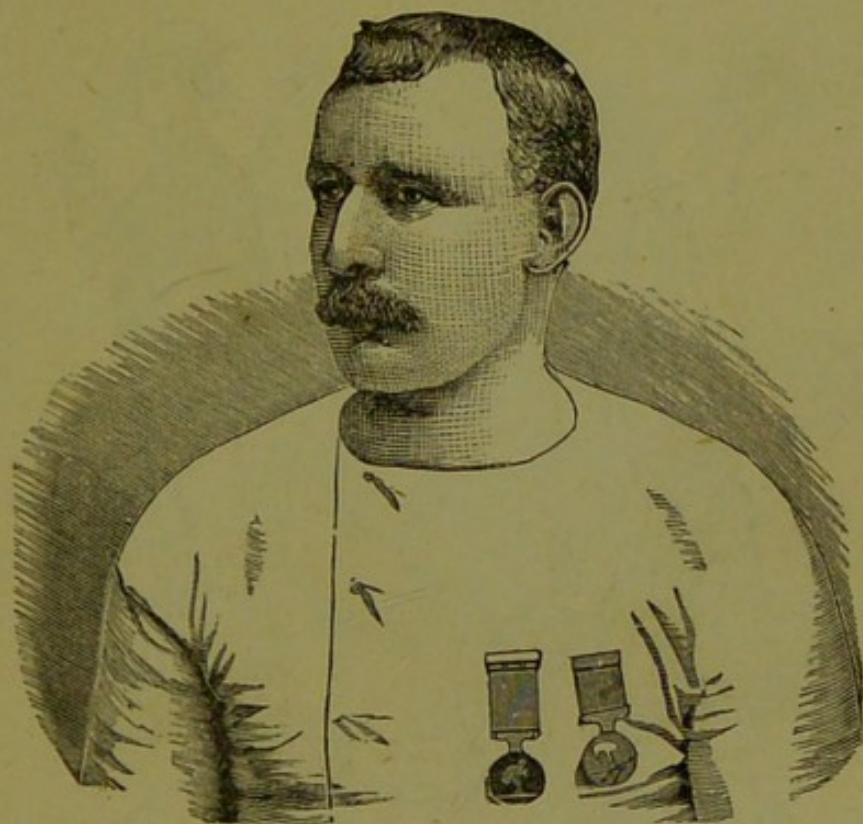


FIG. 80.—Captain Webb—Strength.

features. The size and shape of the neck are invaluable indications of the vital stamina of its possessor.

Vigorous and healthy persons who inherit good constitutions, and have great powers of endurance, as seen in Fig. 80, possess large and strong necks; whilst persons of weakly constitution, and children that are sickly and precocious, have small thin necks, and their chances of long life are proportionately curtailed. Hence the larger and

stronger the neck, the more tough and enduring will be the constitution; and the smaller the neck, the less hold will there be on life.

A very short, thick neck indicates strong animal passions, with large combativeness and destructiveness. This is the neck of the bull-dog, the savage, the prize-fighters, and the men of iron will, and usually of murderers and carnivorous



FIG. 81.—Weakness.



FIG. 82.—A Fast Youth.

animals. Men have larger necks than women, because their physical strength and animal propensities are greater. The same distinction holds true in the males and females of the brute creation, as seen in the bull and the cow, the entire horse and the mare. Thick necks also indicate large amativeness, and if the lips are also coarse and thick, they will be accompanied with a lascivious and degraded cast of mind.

Very thin-necked people are lacking in ardent love and intense warmth of affection, as also in the qualities usually termed gallantry towards the opposite gender. Still their love may be of an excitable, susceptible, and constant nature, but it never burns with a consuming flame, nor manifests so much ardour as that of those persons whose neck is thick or well proportioned.



FIG. 83.—John Wesley, whose neck and chin indicates warmth and intensity of love, combined with a gallant and genial disposition, without the least indication of grossness.

Some thin-necked people, however, have noble foreheads and large benevolence, consequently they can sympathise with and pay due attention to the ladies, but they never manifest that amount of warmth and gallant feeling which is evinced by those whose necks are well developed.

A very thin-necked woman should not marry a man who has a very thick neck and coarse lips, otherwise they will be

unequally yoked together, inasmuch as their passions and inclinations would be of an opposite character.

A moderate-sized and well-rounded neck, as seen in Fig. 83, is the most beautiful, and indicates a noble-minded, lovable, social, and genial disposition.

A stiff, erect neck indicates large firmness, tenacity of will, and independence of mind.

THE HAIR.

The hairy covering of the human head serves both for use and ornament. To the skilful physiognomist a single hair will indicate the leading characteristics of the individual upon whose cranium it grew. This arises from the fact that the colour and quality (fineness or coarseness) of hair correspond to certain dispositions, temperaments, and mental peculiarities. Hair is not a dead substance; it has power of growth. The microscope reveals that hairs are not round, but flattened and solid, except at the base. The surface of hair is not smooth, but laminated, like the scales of a fish, as will be found by drawing a hair through the fingers.

Plentiful hair is considered an ornament to women. Irish women generally have more luxuriant tresses than the women of England and Scotland. Abundance of hair is one sign of a good constitution. The longest feminine hair of which we have reliable record measured 74 inches, but it is not advisable to wear the hair at great length, because it exhausts the system for its support, and causes the head to be overheated.

Lavater says that men with long hair are always rather effeminate than manly; therefore, "doth not even nature teach you that if a man have long hair it is a shame unto him."

Coarseness or fineness of hair indicates corresponding qualities in the skin, muscles, bones, and character. This is illustrated in the lower animals. The hog, ox, &c., have coarse hair and a thick skin, while both are fine in the beaver, cat, fox, and horse.

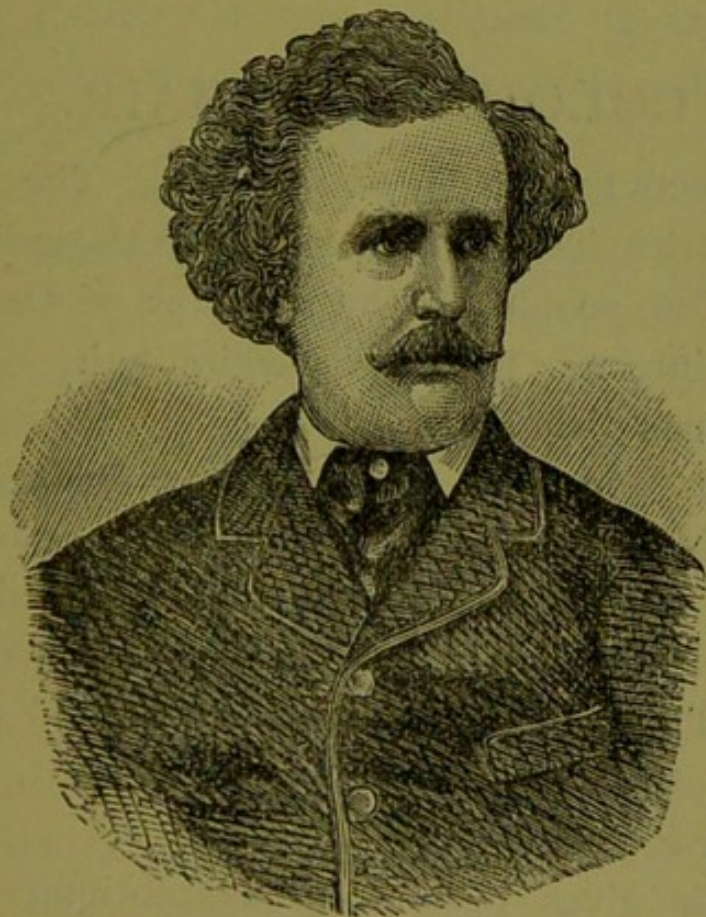


FIG. 84.—Fred Tyas, Manager, "Leeds Express."

Straight hair in cultivated persons is generally accompanied by evenness of character, a straightforward honesty of purpose, a clear head, and good natural talents.

Close, curly hair indicates vivacity and excitability, if not brilliancy of mind. Brown curly and bushy hair, combined

with a favourable physiognomy, as shown in Fig. 84, indicates intensity, warmth of feeling, scope of mind, force of character, a clear head, good business talents, and an enterprising spirit. When such characters are thoroughly aroused they evince the deepest indignation, and manifest more than ordinary crispness and warmth of spirit, but when there is not much to ruffle them they are remarkably social, companionable, warm-hearted, and versatile, abounding in good humour, and resource-creating power.

COLOUR OF HAIR.

Climate affects the colour of the hair. The inhabitants of cold countries have whiter hair than those living in hot countries. The people on the Isthmus of Davien, where the cold is intense, have milk-white hair. White hair seldom betokens dishonesty.

Red hair is generally considered an evidence of quick temper. This is true as a rule, but there have been and are instances of amiable and mild-tempered red-haired people. Redness indicates activity, and, with coarseness added, animality. The red tint indicates warmth and enthusiasm, with a touch of acidity, as in the red currant, tomato, and other red fruits.

Brown hair gives power and susceptibility combined; hence its possessors, when properly trained, are clear-headed, intelligent, and forcible.

Fine brown hair is generally found on the heads of intelligent and excellent people.

Fair-haired men are seldom great. Black-haired men, and men with short curly hair, lack continuity and energy.

It is the men with straight brown hair who rule the world—in arms, in art, in science, and in diligence.

Auburn, or reddish brown hair is indicative of a kindly and sympathetic nature, with more of Platonic than passionate love. Sometimes, however, this colour of hair is accompanied with a thick neck, red and coarse lips, and a small forehead: when such is the case, its possessors are more voluptuous, ardent, and intense in feeling, than chaste, mild, or constant in attachment.

Yellow or golden hair was considered by the Art-loving Greeks to be more beautiful than any other; whilst the Jews esteemed black hair as being the most lovely and charming.

Possessors of golden hair have refined and sensitive natures; are fond of children and of the fine arts: they also possess amiable and lovable dispositions, combined with poetic taste and refinement. Perhaps it was a knowledge of these facts that led to such a rage amongst the ladies for golden locks, that many dyed their hair or procured artificial curls of the envied colour. It should be borne in mind, however, that people with yellow hair frequently evince more than an ordinary degree of pride and are not free from ostentation.

The black colour of hair is caused by the presence of iron; the lighter colours are due to the influence of sulphur and other causes. It is said that black-haired men can work in iron with impunity, on account of this affinity of the metal with their blood, while if light-haired persons handle iron it produces disease.

Glossy black hair evinces keen perception, and a usually cautious, secretive nature.

Black-haired people also exhibit tartness of feeling, especially when ruffled, or opposed, and in nature they are like black currants and blackberries, which in taste, are more tart than sweet, but are very palatable when surrounded by sweet and suitable associations.

GRAY HAIR.

In old age grayness of hair arises from a deficient secretion of the colouring pigment, resulting from the weakening of the corporeal powers. No one need be ashamed of their gray hairs when they have led a consistent life; but the hair of some turns gray at an early age in consequence of their having lived too fast a life. The hair of deep thinkers and those who are very studious sometimes turns gray at an early age, in consequence of having exerted their brains more than their bodies, and the colouring matter has thereby escaped too rapidly. Sometimes we hear of hair turning gray in a single night, from the effect of fright or terror. Even a dreadful dream has been known to cause a person's hair to turn white in a single night. We do not know how this is caused; we simply record the fact. It may be observed that the whiskers or beards of very fast talkers, who possess little minds, often turn gray much sooner than the hair of the head; but in some cases, where men have been accustomed to shave themselves, the skin and the roots of the hair have been so debilitated thereby that when they let the beard grow it turns gray much sooner than it otherwise would have done.

When the hair of the head turns gray before that of the whiskers or beard, it indicates the possession of a

thoughtful mind, with an inclination to serious meditation, except when this condition is induced by great grief, rather than by the vigorous exercise of the mind.

MODES OF WEARING THE HAIR.

Fashion in this, as in everything else, has had a great deal to do with the way in which people wear their hair. At one time it was the fashion for men to allow their hair to grow long, but this was very inconvenient, and tended to effeminacy of character. Of late years it has been the custom for men to wear their hair short, which is certainly more convenient and manly-looking than was the custom adopted by the Jews and ancient Greeks. At the present time a man is considered eccentric who wears his hair very long.

Women from time immemorial have worn their hair long, and the custom has certainly a womanly appearance. Most modern ladies, however, are votaries of fashion, and (if not strong-minded) they readily adopt its changing and often ridiculous adornments. This following of fashion by ladies may be owing to their having larger approbateness, ideality, and imitation, and a more susceptible nature than men.

A few years ago ladies wore "chignons," which overheated the head, and caused the hair to fall off. In the 18th century a still more absurd style of dressing the hair prevailed. Its basis consisted of a complicated scaffolding of iron or silver wire, dressed to represent pyramids, butterflies, birds, shells, castles, &c.

Ladies with well-regulated minds and clear heads invariably dress their hair neatly and part it straight down the centre, and are very particular in its arrangement.

A woman who is negligent about her hair will be careless in other matters, such as dress and household affairs, and she usually does her work in a slipshod manner.



FIG. 85.—Mura Indian.

Ladies who have more susceptibility, approbateness, and imagination than practicality of mind or strength of will, usually follow the fashion, and even cut their hair short in front, to form what is called the

“GRECIAN FRINGE.”

We suppose that this relic of barbarity was first copied from the uncivilised Mura Indians, as seen in Fig. 85.

Young ladies who wear this disfiguring "fringe" can hardly be aware that in the days of the Roman Republic, as well as under the Empire, this "fringe" was a badge of outcast women.

The "Grecian fringe" may appear very pretty in the eyes of those who have an active imagination, but strong-minded men, with clear heads, prefer wives who are not so easily carried away by this absurd fashion, which hides the forehead under a supposed ornament. The reasoning faculties are located in the forehead, and whenever they are largely represented, unless counteracted by perverted approbateness and ideality, they refuse to be obscured from sight. We never knew a clear-headed, strong-minded, intelligent, and high-toned woman to wear her hair in the "fringe" fashion.

Ladies say that it is essential that they should conform to fashion if they wish to win the admiration of their friends. But some fashions are so ridiculously absurd that to favour them is an evidence of weakness and folly. The institution of the so-called "Grecian Fringe" is a forcible case in point. The absurdity of attempting to detract from the facial intellectuality of ladies, by reducing the size of the forehead, and allowing a fringe of hair to hang nearly to their eyes, cannot be too strongly deprecated. We are taught that the strength of mentality is evidenced in the breadth and depth of the forehead, and it is a well-known fact that the idiotic, and others who lack moral strength and refined sentimentality have invariably low and contracted foreheads. Why then should our intelligent lady friends longer perpetuate such a gross phantasy, which only excites the risible faculties of intelligent men and women?

It is a fact, however, that fast young men, and those who are looking for mistresses rather than for wives, are ardent admirers of the "fringe," because they think that it gives to its wearer an amorous and pretty appearance, combined with too little intellect and penetration of mind to see into their real motives.



FIG. 86.—The Fancy "Fringe"—accompanying a proud and vain disposition—indicating more show than substance.

Dandies and swells, and many of those who are lacking in mental ballast, are also delighted with this "banged" condition of the hair; and I regret to say that many of the fair sex who have resorted to this absurd fashion, in order to

attract attention and to win the love of such characters, have found out, when too late, that they would have been far better without them.

Men of real worth and noble character invariably look upon the "Fringe" as an indication of either a frivolous nature, a vain disposition, or a feeble mind.

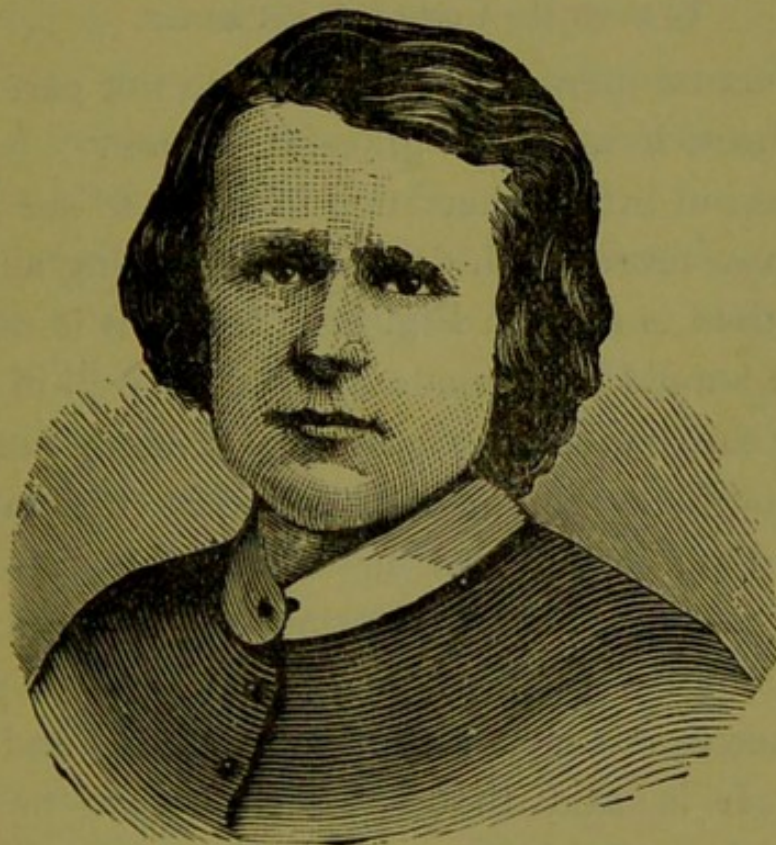


FIG. 87.—Rosa Bonheur, the celebrated Lion Painter

Ladies who part their hair at the side like men, as seen in Fig. 87, usually possess masculine natures; whilst men who part their hair down the centre may be said to possess a feminine cast of mind, if not a "namby pamby" disposition. Such men usually possess the feelings of a woman, combined with some manly traits of character. The practice is certainly indicative of a susceptible, impressible, imaginative and vain disposition. It is better for men to

be manly and for women to be womanly, than that either sex should try to take the place of the other. A rhymer has described the men who part their down the centre as follows :—

A dandy is a chap that would
Be a young lady if he could ;
But as he can't does all he can,
To show the world he's not a man.

Many intellectual men of moral worth do not part their hair at all, but throw it back in a graceful fashion.

It requires but little penetration of mind to see that Rosa Bonheur has a more bold, daring, enterprising and masculine nature than is seen in Fig. 88 ; hence, it is not surprising that she should have made her way so well in the world—nor that she has been capable of raising herself from poverty to a high pinnacle of fame by her talents and industry. The department in which she has achieved success and fame is that of painting domestic animals, and more especially in painting lions. The most prominent feature of her works is faithfulness to nature and boldness of design. It is said that she delights to be amongst horses, and that she is literally fearless. Each of these characteristics indicate that she possesses more of the masculine than of the feminine conditions of mind, and we very much doubt whether she would feel happy if called upon to follow the ordinary routine of domestic life, or whether she would feel satisfied with taking on the cares of a family. The mode in which she wears her hair strictly accords with such a masculine nature. The same may be said in regard to many of the young ladies who may be seen upon the public stage, and those who are engaged as barmaids. The former are sometimes called upon to play many parts,

and in some cases to assume the character of the opposite gender, which in time will materially detract from their womanly qualities, and render them somewhat masculine; whilst the vocation of the latter literally compels them to associate freely with the masculine gender, and to listen to, if not join in, their conversations, whatever they may be; as also to put on a merry and cheerful, if not a bold expression of face; hence it is not surprising that such associations should produce in many of this class strong masculine traits of character, or lead to a fast life.

We are delighted to assert, however, that there are many chaste, high-toned, and admirable women, both upon the stage and in the bar-room, who neither allow their vocations nor their surroundings to rob them of their gracefulness, purity, common sense, modesty, nor of the higher feminine traits of character; still their numbers are very small when compared with those who yield to the coarser influences that surround them.

It may be said that we do not make sufficient allowances for the differences in the occupation of many of the women who wear the "Grecian fringe," or for those who part their hair down the side of the head; indeed, it has been asserted by some of their admirers that some vocations require a masculine caste of mind and that a masculine appearance is quite becoming. This may be true. All that we claim is, that the mode in which the hair is worn is an indication of character and disposition. There may be some exceptions to this rule, but they are few and far between.

Some ladies find it necessary to part their hair down the side in order to hide their partial baldness, in which case it

is quite permissible. Some men whose hair is curly and bushy have a natural parting in the centre, and in their case it may not indicate a weak mind nor a feeble intellect, still, it is an indication of more or less strongly marked feminine or esthetic traits of character. Men of this description are better adapted for an active business, or for a

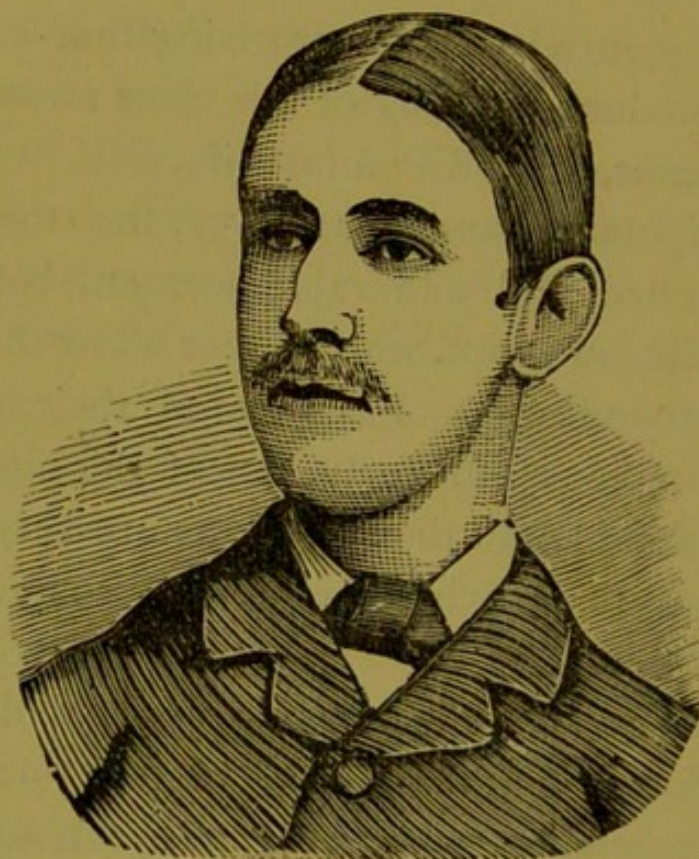


FIG. 88.—An Effeminate Man.

vocation requiring more taste, imagination, sprightliness, and impressibility, than for being great leaders, or for bringing anything from the dark arcana of nature to the light of day. We should be surprised to see such men as Gladstone, Beaconsfield, Bright, or any other person of true genius and high attainments parting their hair at the equator.

Sensible men will select sensible wives—those who are neat, tidy, economical, yet kindly disposed, good tempered and domesticated, as seen in Fig. 89, rather than the

votaries of fashion, or those who run in the ruts made by others. Nothing is so becoming to a woman as to be neatly and gracefully dressed, and her hair tastefully arranged, accompanied with modesty of manners, gentleness of speech, and elegance of deportment.

DID NOT CHRIST WEAR LONG HAIR PARTED DOWN THE CENTRE?

Since the publication of the first edition of this work, this question has been frequently asked. Some of our



FIG. 89.—Mrs. Summersgill.

correspondents assume that if such were the case, it is quite evident that we have been mistaken in our deductions concerning this mode of wearing the hair; hence the necessity for clearing up this point as far as it is possible to do so.

In the first place, it will be necessary for me to explain that there is *no authentic portrait of Christ in existence*, though there are quite a number of portraits which are

said to be more or less accurate. The cut, Fig. 90, is a portrait of Christ after Guido, but it does not profess to be a veritable and faithful likeness, inasmuch as it was painted many centuries after the death of Christ. The fact is, it is such a portrait as the artist himself imagined

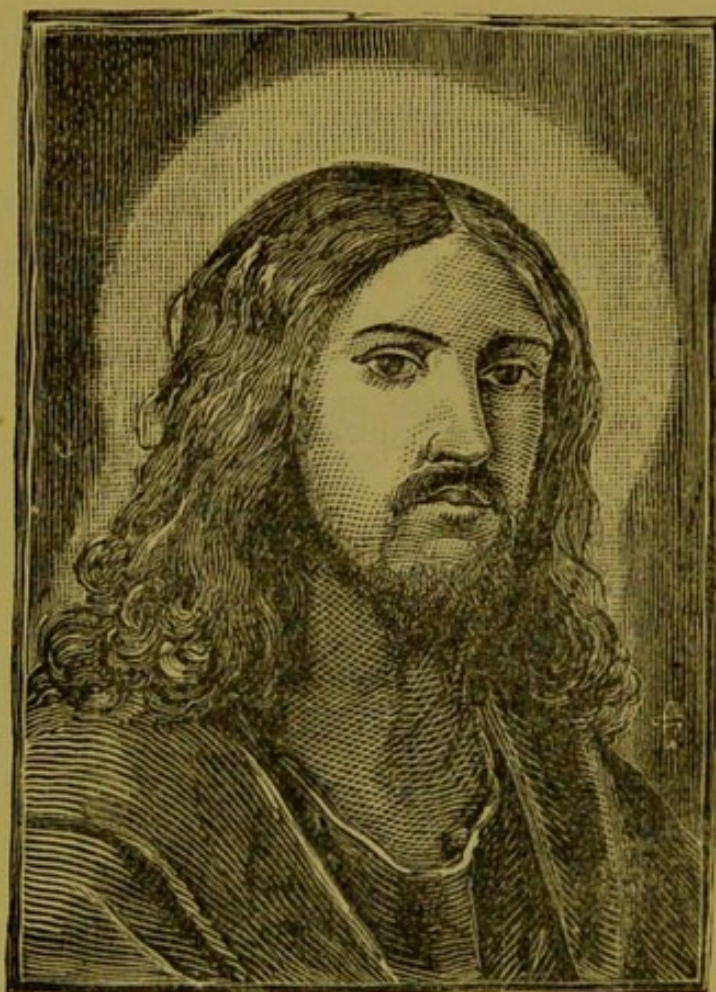


FIG. 90.—Christ after Guido.

would represent the Redeemer. It is quite evident, however, that the artist was more a physiognomist than a phrenologist, inasmuch as the features indicate many of the traditional qualities pertaining to Christ; but the shape of the head, especially in the coronal lobe, does not accord phrenologically with our high estimate of the character of Christ, based upon the gospel narrative, where Jesus is represented by his deeds and words as the very

embodiment of spirituality, benevolence, sympathy, meekness, kindness, and other God-like attributes.

In the second place, a distinct feature in this portrait is the parting of the hair down the centre of the head, and the hair being very long. This is perhaps one of the greatest difficulties in the way of accepting the authenticity of its traditional likeness of Christ. Had Christ worn his hair thus, we scarcely think that Saint Paul would have written 1 Corinthians xi. 14: "Doth not even nature itself teach you, that if a man have long hair, it is a shame unto him?" Saint Paul was perhaps the most ardent and faithful follower of Christ, and if his Divine Master had worn long hair, it is scarcely reasonable to suppose that Saint Paul would have thus denounced it.

Then, too, Roman Catholics claim that the Saint Veronica likeness of Christ is the only accurate portrait of our Saviour.

In this portrait the face only of Christ is depicted, and that *without* hair. This portrait is regarded by devout Roman Catholics with great reverence, hence a brief account of its supposed origin may be of interest to our readers. Saint Veronica was originally a poor girl, who worked in the fields at Milan. Being of a pious nature, she entered a convent, of which she became the superioress, and her conduct is said to have been most exemplary. Her death took place in 1497. After her canonisation, her name became associated with the legend that the Saviour, during His Passion, had His face wiped with a handkerchief by a devout female disciple, and that the cloth became miraculously impressed with the image of His Countenance. Thus it became *Vera Iconica*, or a true image of the

Blessed One. The handkerchief, it is said, was sent to Abgarus, King of Odessa, and after passing through a series of adventures, it found a resting place at Rome, where it has been kept for many centuries in Saint Peter's Church, under the strictest supervision and highest veneration. From the term *Vera Iconica*, has come the name Veronica, the divine image being thus personified in or associated with the character of a female saint. An engraving of this curious handkerchief may be seen in "Chambers' Book of Days." Those of our readers who believe more in stubborn facts than in romantic theories, will probably think it very strange that a handkerchief should have been in existence for over 1400 years without anything having been heard about it, and many of our modern artists will probably smile to think that people are credulous enough to believe that a handkerchief would have kept in so good a state of preservation for so long a period, and still retain a correct portrait of the image so strangely impressed. We verily believe that those who accept this as true must possess more than an ordinary amount of faith and trust in the miraculous. If this is the only correct portrait of Christ, it would be impossible to determine therefrom as to what sort of hair He wore, whether long or short, or whether He parted it in the centre or on the side. Indeed, one of the most ancient portraits of Jesus represents Him as having short cropped hair, and worn in the Roman style. This portrait is where Christ is represented as raising Lazarus from the dead; and this is perhaps the oldest portrait that can be traced. From these facts it will be seen that it is totally impossible to arrive at a correct and scientific conclusion as to which

portrait is the most reliable, but from Saint Paul's condemnation of long hair we have no hesitancy in saying that those portraits where Christ is represented as having been thus adorned, must be very unreliable and misleading.

Perhaps the chief reason why artists depict Jesus as having had an oval face, a feminine countenance, and long hair parted in the centre, is because such a face is more attractive to the masses than would have been a more masculine type of countenance.

LONG v. SHORT HAIR.

Lavater must have been slightly mistaken when he said that men with long hair are always rather effeminate than manly, had he qualified this by adding "when they part it down the centre," it would have been much nearer the mark. We know for a fact that rather long hair when thrown back from the forehead strengthens the sight, renders more certain the aim when shooting, and enables its possessors to climb with a greater degree of security; but when the hair is *very* long in either sex, and more especially in the masculine gender, it is not only inconvenient, but it has a very debilitating effect upon the system, more especially when its possessor takes but little outdoor exercise. Ladies who have been martyrs to headache for many years usually find that this affection subsides when the hair is shortened to seven or eight inches, more especially when the head is also washed several times weekly.

BALDNESS.

Baldness is frequently caused by there being too much heat in the head—by too much study ; sometimes by lasciviousness, or smoking, and from every particle of atmospheric air being excluded from it by close-fitting and impervious head gear, such as the modern silk hat. The old axiom of “Keep the head cool and the feet warm” is very applicable and has a sound hygienic basis. External applications seldom or never cure baldness, and until the cause is removed hair restorers are quite useless. Baldness certainly detracts from beauty and comeliness of face, but it does not indicate many peculiar traits of character except those above enumerated. The best hair restorers are frequent washing with soft water and soap—daily brushings and the avoidance of unhealthy head coverings, and all enervating practices.

A FEW HINTS TO A WOULD-BE PHYSIOGNOMIST.

In conclusion we would ask our readers, in mercy to their neighbours, not to be too hard upon those who are less favourably organised than themselves. Do not tease and make fun of their facial deformities and peculiarities, but speak kindly to everybody, and do your best to assist them to overcome their weaknesses and eccentricities, in order that their features may become as lovely as your own. Remember that every thought, word, and action leave their impress upon the brain, and that if you sneer at other people's peculiarities, it will detract from your own good

appearance and mar your features. Do not be too critical, nor judge your neighbour too hastily. If you do not like your companion's nose, or if there be something about his chin which offends your eye, do not put your feelings into words until you have had time to weigh the matter over seriously in your mind, and ascertained with scientific certainty whether your judgment is founded on a sure basis.

Remember that there may be many counteracting influences and extenuating circumstances of which you may not be aware. For instance, if a person has a very crooked nose with very little ridge to it, this malformation may have been caused by accident, or inattention to the training of the person; consequently he should be sympathised with rather than blamed or ridiculed for this facial blemish. Continual fault-finding and ill-timed criticism of the features and habits of other people are very unpleasant, and should be avoided. After you have fully studied the subject of Physiognomy, and become expert and accurate in your deductions, it will then be time enough to enunciate its teachings.

Some persons jump too hastily at conclusions concerning the features of their companions. We have known inexperienced individuals to declare that a person has a "snub" nose, when it has been a mixture of the "cogitative," the "celestial," and the "Grecian" type. Such ill-judged critics have invariably deficient perceptive faculties and a small organ of human nature; hence they arrive at incorrect conclusions respecting the characters of those whom they criticise.

We should advise those whose features are not so comely as they would like them to be, to live temperately,

and not deform their features by smoking and swearing, nor by any unkind feeling, but try to educate each faculty harmoniously, banish carking care, over-anxiety, and irritability from their minds, try to live at peace with everybody, make a firm resolve to avoid excesses of every description, and live strictly in accordance with nature's laws, and our word for it, their features will conform to the altered state of their feelings, so that the charms of beauty and loveliness will eventually bedeck their brow.

CONCLUDING REMARKS.

In the foregoing chapters we have laid down rules and principles by which character may be read from the human face; but there are other indications of character which come under the head of Pathognomy, or character as manifested by the movable parts when in motion, as the walk, the tone of voice, racial peculiarities, the shape of the body, the temperaments, leanness or fatness, the mode of shaking hands, dress, tallness or shortness, &c. Each of which we have explained and illustrated in a second part of this work, under the title of "How to Read Character by the aid of Pathognomy."



INDEX.

	PAGE.
Are we responsible for our Faces	10
Atmospheric Effects on Character	15
Beauty	11
Bully, A ; Two Portraits from Life	25
Bentham, Jeremy	38
Bright, John	44
Beaconsfield, Earl	48
Bradlaugh, Charles	75
Breath, Foul Smelling	86
Beard, The	86
Beard, Strong and Thick	87
Bearded Women	88
Blushing	90
Bismarck	94
Baldness	111
Climate, as Affecting Character	14
Cobden, when Young	39
Cobden, Veteran Reformer	40
Curzon, Frank	50
Chin, The	82
Chin, Prominent Indication of Love	82
Chin, Long	82
Chin, Pointed or Narrow	83
Chin, Receding and Deformed	85
Chin, Indented	83
Chin, Small and Square	84
Chin, Broad and Round	84
Cheeks, The	89
Cheeks, Full and Round	89
Cheeks, Dimpled	90

	PAGE.
Cheeks, Blushing	90
Cheeks, Pyriform or Pear Shaped	90
Concluding Remarks	118
Christ, Portrait of	112
Christ, Did he wear Long Hair	111
Dress, as Affecting Character	25
Differences between Physiognomy and Phrenology	30
Darwin	32
Durgan	56
Dread and Cruelty	81
Dickens, Charles	92
Eyes, The	42
Eyes, Passions Evinced in the	43
Eyes, Every Motion Expressed by the	44
Eyes, Hypocrisy Detected by the Appearance of the	45
Eyes, Size, Measure, and Power of	46
Eyes, Size of, Indicates Vivacity	46
Eyes, Visionary and Uncertain	47
Eyes, Prominent	48
Eyes, Deep-seated	48
Eyes, Shape of	49
Eyes, Devotional	49
Eyes, Down-cast	51
Eyes, Mirthful	51
Eyes, Marvellous	51
Eyes, Rounded	52
Eyes, Small and Beady	52
Eyes, Strong and Penetrating	52
Eyes, Weak and Feeble	53
Eyes, Downward and Oblique	53
Eyes, Upward and Oblique	54
Eyes, Colour of	55
Eyes, Melancholy	55
Eyes, Silly	55
Eyes, Brown	55
Eyes, Blue	57
Eyes, Black	57
Eyes, Hazel	58
Eyes, Gray	58

Eyes, Green	59
Eyes, Light	59
Eyebrows	59
Eyebrows, Arched	59
Eyebrows, Low and Projected	60
Eyebrows, Remote	61
Eyebrows, Arched	61
Eyebrows that Meet	61
Eyebrows, Fineness and Evenness of	63
Ear, The	90
Ears, Large	91
Ears, Thick and Coarse	92
Ears, Flat	92
Ears, Musical	92
Ears, Small	94
Food, and its Influence on the Features	14
Forehead, The	32
Forehead, Wrinkles in the	35
Forehead, High versus Low	41
Forehead, Broad	38
Faculties, Large, Reflective, and Small Perceptive	36
Fleming, Charles	37
Feelings, Hard and Suspicious	42
Farrar, Canon	45
Fletcher, Rev. John	49
Franklin	83
Fast Youth, A	96
Gladstone	41
Habits Leave their Impress on the Face	14
Hate Darkens the Countenance	15
How Faces Change	17
Hottentot Venus	74
Hair, The	98
Hair, Plentiful	98
Hair, Long	99
Hair, Coarse	99
Hair, Straight	99
Hair, Close and Curly	99

	PAGE.
Hair, Colour of	100
Hair, Red	100
Hair, Brown	100
Hair, Auburn	101
Hair, Yellow	101
Hair, Black	101
Hair, Gray	102
Hair, Modes of Wearing the	103
Hair, Chignons	103
Hair, Neglected	104
Hair, Did Christ wear Long	111
Hair, Long <i>v.</i> Short	115
Hair, Mura Indian	104
Hair, Grecian Fringe	104
Hair, Fancy Fringe	106
Hair Parted at the Side by Ladies	107
Hair Parted Down the Centre by Gentlemen	107
Hints to Would-be Physiognomists	116
Introduction	5
Kaffir Warrior	8
Lawson, Sir Wilfred	60
Livingstone	61
Lavater	64
Lips, Big and Coarse	75
Lips, White and Livid	76
Lips, Red	76
Lips, Curved	76
Lips, Domesticated Disposition	77
Lips, Protrusion of the Lower	78
Lips, Thick, Flethy, and Coarse	79
Lips, As the, so is the Character	79
Lips, Close Firm	79
Macbeth's Advice to a Husband	12
Miss Ugly Face	18
Mill, John Stuart	39
Mouth, The	75
Mouths, Large	75

	PAGE.
Merry and Wise	76
Mouths, Mirthful	76
Mouths, Prominent Underlip	78
Mouths, Open	80
Moody	87
Moltke, Prince	93
Mura Indian	104
Man, The Effeminate	110
Nose, The	63
Nose, The, Indicates Character	65
Nose, The, Wide Nostrils	65
Nose, Crooked	65
Nose, Size of	66
Nose, North American Indian	66
Nose, Roman	67
Nose, Arched	68
Nose, Grecian	69
Nose, Jewish, or Sniped	70
Nose, Snub	70
Nose, The Celestial	71
Nose, The Cogitative	71
Nose, The Toper's	73
Nose, The Irritable	73
Noses, Sharp and Thin	73
Noses, Blunt	74
Neck, The	95
Neck, Size of	95
Neck, Short and Thick	96
Neck, Thin	97
Neck, Stiff	98
Overfed Child	14
Owen, Professor	34
Physiognomy, A charming study	22
Pre-natal Influences	16
Physiognomy, Utility of	19
Physiognomy, Useful behind the Counter	20
Physiognomy, Universally practised	23
Physiognomy, In Courts of Justice	23

	PAGE.
Physiognomy, Lavater's opinion of	23
Physiognomy, Objections to	24
Princess of Wales	28
Phrenology <i>versus</i> Physiognomy	29
Perceptive Faculties	33
Prince of Wales	89
Queen Victoria	80
Rosa Bonheur	107
Solomon	7
Scolding	26
Shakespeare	35
Sankey	37
Stanley	46
Sensuality	79
Scorn	81
Temper	11, 16
Teachers should be Physiognomists.. .. .	13
Tobacco Smoking and its effect on character	17
Transformation of the Faces	18
Tea Drinking, as affecting character	27
Thiers, M.	72
Teeth, The	85
Teeth, Thin, Weak, and Irregular	86
Teeth, Long	86
Teeth, Yellow, Dark or Brown	86
Teeth, Broad.. .. .	86
Tyas, Fred	99
Vitellius, Sensuous Gourmand	15
Wellington	68
Webb, Captain	95
Wesley, John	97
Weakness	96

HOW TO READ CHARACTER

BY THE

AID OF PATHOGNOMY;

OR THE

SIGNS WHICH ARE MANIFESTED BY THE
HUMAN SYSTEM IN MOTION :

AS BY THE WALK OR GAIT, TONES OF THE VOICE, FORM OF
THE BODY, THE MODE OF SHAKING HANDS, TEMPERAMENTAL
CONDITIONS, DRESS, ETC.

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INTRODUCTION.

HOW TO READ CHARACTER BY THE AID OF PATHOGNOMY.

PATHOGNOMY is one of the most attractive subjects with which we are acquainted, inasmuch as it teaches the art of Character Reading not only by the contour of the body, but by the motions, tones of voice, dress, temperamental conditions, &c. ; consequently it is less difficult and more easily understood than its twin sister Physiognomy, which indicates character by the features when at rest.

In our book on "Faces we Meet, and How to Read Them," we have taught the art of discerning character from the features when at rest ; but we feel that we have not covered the whole ground so long as we have not explained how to read character from the features in motion. Hence the present production, which supplements and completes the former work. We have thought it well to keep the two works distinct, because Physiognomy is a separate art from Pathognomy. Physiognomy is the knowledge of the signs

of the powers and inclinations of men. Pathognomy is the knowledge of the signs of the passions. Physiognomy, therefore, teaches the knowledge of character at rest; and Pathognomy of character in motion. Character at rest is displayed by the form of the solid, and the appearance of the movable parts while at rest. Character impassioned is manifested by the movable parts in motion. Whilst Physiognomy shows what man is in general, Pathognomy shows what he is at particular moments.

THE TONE OF VOICE EXPRESSIVE OF CHARACTER.

The tone of voice is an evident indication of character. The good and bad properties of a speaker are faithfully echoed in the tones of his voice. Compare the sweet voice of a tender, loving, genial person, with the coarse, abrupt, and rough tones of a bully, or virago, and a marked contrast will be perceived between them. Intonations express character alike in human, animal, and physical nature. The voices of men and women accord with their masculine and feminine characteristics; so do the voices of animals—the roar of the lion, and the cooing of the dove; and also the voice of nature, as heard in the sighing of the soft breeze and the rush of the whirlwind; the trickling of the rivulet and the dash of the cataract.

We readily recognise our friends by the sound of their voices when they are not in sight; and a student of Pathognomy can predicate the character of a stranger from the sound of his voice.

Not only has every living thing its peculiar voice, but this animal language is understood by those of its kind. The lamb knows the voice of its mother, and every sheep knows the bleat of its lamb. The Good Shepherd says, "My sheep hear my voice, and they follow me"—an allusion to the Eastern custom of the shepherd going before and calling the sheep—a striking contrast to the modern practice of going behind the sheep and scaring them on with shouting.

The quality of the human voice is a measure of men's civilisation. The Indian and other uncultivated tribes speak in a harsh, guttural tone; whilst a polished people express their thoughts in more musical tones. People who have clear minds generally have clear voices and distinct articulation, whilst muddle-headed people speak indistinctly. The high, shrill tone of voice indicates intense feelings both of anger and kindness, as is exemplified by every scold; and persons with smooth and sweet voices have corresponding goodness and evenness of character.

Sharp, shrill, clear and distinct intonations of voice are indications of a clear head, as also of a smart, energetic, brisk and enterprising character, an active mind, and more than ordinary warmth of spirit.

Weak and tremulous voices denote their owners to be feeble, fearful, and somewhat suspicious.

A rough, hoarse, and unpleasant voice, whether in speaking or singing, usually accompanies a heavy, drowsy, and obtuse mind, with more belly than brains.

Versatility of mind and energy of character are often indicated by varied intonations in the voice, accompanied by frequent inflections and considerable emphasis. On the

other hand, tameness of character is generally associated with more or less monotony of speech. As a rule, the best and noblest of men will speak best—that is, most distinctly, correctly, and musically. Those who wish to become good speakers, should remember that the foundation of oratory is nobility of character.

If space and time permitted of detailed illustrations, we could show that every human feeling and characteristic has its corresponding intonation. There is the firm tone of the commanding officer, the whine of the beggar, the drawl of the dandy, the cry of pity and distress, the call of danger, the shout of defiance, the subdued tone of prayer, the falling and mournful voice of despair, the rising and jubilant voice of joy.

Those who drawl their words slowly and tamely, and give no emphasis to their expressions are mopish, dispirited, and gloomy, dull of comprehension, slow in their mental operations, literally powerless in the intellectual, physical, and moral spheres of life, are subject to disappointments, and become the creatures of circumstances.

On the other hand, those who speak with force, boldness, clearness, and emphasis, as though each word was a projectile from their forcible mental and moral nature, are warm in spirit, clear of head, and determined in mind. Such persons never allow themselves to be beaten, inasmuch as they possess unflinching courage, efficiency, and perseverance. The expressions of "I can't," "It is too difficult," "There are too many obstacles in the way," or "It is impossible" are never known to emanate from their lips. On the contrary, difficulties only stimulate their determination to succeed and conquer.

Those persons who only half form their words, or are heard indistinctly, are mentally obtuse, and never accomplish much in life. Squeaking voices indicate weak mentality and a lack of force, virility, efficiency, and manly prowess.

Those who speak as though they had "plums in their mouth," and do not articulate distinctly, have a sluggish and lymphatic temperament. Such persons would "trot all day in a peck measure," and will "never make work scarce." They get along in a humdrum, dronish, shambling sort of way.

Persons who drop their words before they have finished their sentences, so that they are scarcely audible, do not finish their work nor carry out their projects with efficiency and success. Employers of labour, who desire to have energetic, thorough, efficient, and clear-headed workmen, should select those whose voices are firm, clear, and distinct. If a man is too indolent to speak with clearness and emphasis, he will be equally indolent and inefficient with his work. We never knew a real worker, or an enterprising business man, to speak in a drawling, tame, muffled, and indistinct manner.

The dishonest man has a misleading, insinuating, and dishonest way of speaking; but the honest and truthful man speaks in a frank, open, and candid manner, with his eyes fixed upon the person whom he is addressing, whilst the dishonest man will frequently hesitate in his speech and will carefully avoid looking his would-be victim straight in the face.

A person who speaks very slowly and distinctly, has a deliberate cast of mind, and is slow in deciding what should

be done, but when he has fully committed himself to a course of action, he is exact and determined in carrying it out.

The man who speaks so rapidly as not to be emphatic or well understood, will be sadly too active and excitable, and apt to go to extremes in feeling and acting.

A strong clear voice generally accompanies the motive temperament, and its possessor will be strong-minded, though he may possess more practical common sense and soundness of judgment, than ability to exhibit his talents to the world.

Persons who are constantly talking, and yet have nothing sensible to say, but weary their hearers with small talk and frequently use the personal pronoun "I," are deeply in love with themselves, and "have vacant rooms in their upper storey;" such may be said to have a childish cast of mind.

Those who speak in a blunt, abrupt, brusque, and disrespectful manner, are lacking in affability, politeness, refinement, and all those qualities which constitute true nobility of character. Employers can easily tell, whether their assistants have their interests at heart, by listening to the tones of their voices, and by the way they answer questions.

To the practiced ear, it is easy to detect who is defiant, and who is submissive; who is sincere, and who is misleading, for each have their own peculiar intonation.

A bragging and boastful tone of voice usually accompanies an empty head, a feeble mind, and a vain disposition. The man that boasts loudly of his wonderful achievements reminds us of the "empty barrel" that makes a great sound, for they both indicate that they are hollow within. When a man has begun to dip into the mine of investiga-

tion, and to furnish his mind with valuable information, he only just begins to perceive how little he knows, and instead of boasting about his great acquirements, he laments his lack of knowledge. The boastful man cannot be taught anything, for he is quite "learned up," and there is nothing on earth, and very little in heaven, but what he knows all about. These men have large crowns to their heads, and very small intellects, and there is very little hope of their accomplishing much that will enrich the world in which they live.

THE WALK OR GAIT.

"If you would know a man, mark his gait; most men step to the tune of their thoughts." So true is this, that shrewd observers, in order to become acquainted with the characteristics of those who walk before them, have sometimes imitated their movements, placing their feet in the same places where they have stepped, copying the movements of their arms and legs, the pose of their head, and the inclination of their body. On comparing these pathognomical signs with the feelings of the individual mimicked, they were found to correspond. In fact the thoughts of each at the time ran in the same channel.

No two characters are exactly alike, and therefore no two persons walk exactly in the same way.

Every man's natural walk is as peculiar to himself as his handwriting. A man of steadfast character will have a uniform style of walking; whilst changeable people will alter their walk unconsciously according to their varying moods; those of this class, however, who have thoroughly disciplined their minds, and brought them under control, are

amongst the most useful class of the community, inasmuch as they labour hard to bring about reforms, and to overcome the obstacles to progress.

In using the term "natural" walk we imply that there is an "artificial" style of walking, and this artificial mode is not confined to men.



FIG. 86.—*He* : What sort of a dress d'ye call yond ?

She : Oh, it's what they call a walking dress.

He : Ger aht! Walking dress? Why, she can't stride in it.

There is a fashion even in walking. The tight-fitting dresses of the ladies, by confining the movements of the lower limbs, compel them to take very short steps, which destroy all grace of motion. The illustration (Fig. 86), which appeared

in *The Yorkshireman*, is so expressive of our meaning that we take the liberty of transferring it to our pages.

Another fashionable absurdity in walking was the "Alexandra limp," which originated in aristocratic and courtly imitation of the lameness of the Princess of Wales. The natural walk of ladies who have supple bodies, a well-developed organ of weight, and a taste for the beautiful, is gracefulness itself. Women are usually more graceful walkers than men, because they are better proportioned, and do not hurry. Anything approaching to haste is against graceful locomotion: still, rapid walking, even though ungraceful, is an indication of an active mind and an energetic character. To walk well a person should have some knowledge of the anatomy of the human body, especially of the foot. There are no less than 26 bones in the foot; the 12 largest form the arch of the foot, and the remaining 14 the toes, all being united and strengthened by ligaments. This arrangement imparts elasticity or springiness to the foot, especially to the fore part.

Persons who are troubled with corns generally give more or less evidence of it in their painful mode of walking. The best walkers are those who wear neither shoes nor stockings, like the bonny Scotch lasses on their way to the kirk.

The covering of the foot has an important influence upon the gracefulness and ease of walking. The boots should be of easy yet exact "fit," and conform to the contour of the feet. The boots with unnatural "pointed toes," and the unsightly and still more unnatural "high heels" are incompatible with comfortable or graceful walking. In walking, the heel first lightly touches the ground, and the toes should quickly follow, and unless there is free play for the toes the walking will be more or less stiff and ungainly.

We will now describe some of the more peculiar styles of walking, and indicate the mental and moral characteristics of the walkers.

THE STRONG-MINDED AND DIGNIFIED
MAN, HAS A FIRM AND DIGNIFIED
WALK.



FIG. 87.—Dignity.

A very strong-minded man points his toes directly in front of him (as seen in Fig. 87), and he exhibits his feelings in every step.

His head is held erect, the chest well forward, shoulders thrown back, and he walks much upon his heels. He shows by his walk that even if he be a poor man he is independent, and would be if he had not a "shirt to his back." Such men believe that it is the mind that makes the man ; hence they pay little homage to wealth, position, and titles of nobility. They do not believe in running after great men, and they are free from diffidence, even in the presence of royalty. These men like to appear and dress respectably, but they do not believe in much show, display, or in following the fashions. They feel conscious of their own worth and merit, and consequently they are manly under all circumstances. Men of this stamp are usually honest and straightforward in their business transactions, and they seldom or never yield to meanness or servility.

THE HUMBLE MAN HAS A HUMBLE WALK,

which is indicated by his stooping posture, the chin falling upon a small and narrow chest, with round shoulders. He is noted for the tameness of his movements, for the slowness of his step, and for his timid and uncertain gait. Such men are lacking in self-confidence, force of character, and hardness of mind ; consequently they are better adapted for acting under the instructions of others than for taking the lead in any great enterprise. They seldom make much headway in life, and are usually said to be "unlucky." Men of this type are generally honest, and willing to serve others ; but they put so low an estimate on their characters that they do not venture on much that is likely to enrich them. Hence

they seldom gain wealth by their own enterprise, and they are not likely to have a fortune to leave to their families, unless some rich friend leaves them a legacy.

The walk of a person in anger is quick, positive, and strong. The gait of a person at peace with himself and the world, is easy, gentle, and pleasant. The sly, foxy person walks much on his toes, and with a slouchy, stealthy step. The drunken man walks like a drunken man—that is, he “reels to and fro;” and the sober man walks like a man who has control over himself.

THE TODDLING WALK.



FIG. 88.—Toddling Walk,

The Toddling Walk is a peculiar kind of gait, which may be described as an up and down and round-about movement. Toddlers have usually small and weak minds, and

get so excited with trifling things that if any person smiles upon them and listens to their small talk, they seem very delighted, and toddle off to tell their friends all about it. When the toddler is of the masculine gender, he is somewhat fussy, and manifests childish griefs and pleasures, whilst nothing substantial ever emanates from his mouth. Such characters may be set down as foolish, weakminded, prattling, undeveloped, and frivolous.

THE BLUSTERING WALK.

The walk of the Blusterer is indicated by a heavy, ponderous step, and a swaggering gait. The blusterer has a full face, a low, broad head, a round and plump body, a brusque deportment, and an uncultivated mind. Blustering walkers are known for their selfishness, obtuseness of mind, and for their determination to "look after number one." They pay much attention to their stomachs, and are good judges of the delicacies of the table, but always preferring something substantial, in the shape of roast beef and plum-pudding, rather than dainties, and appreciate liquids that contain something stronger than water. They are not very amiable in their natures, nor disposed to grant many favours, and are usually opposed to great reforms and internal improvements. Believing that the highest duty of man is to eat, drink, sleep, and cater to the animal propensities; and they regard all education beyond the "Three R's" as a loss of time and money.

THE AWKWARD GAIT.

Some persons have a very awkward, yet easy gait, which is an indication of considerable efficiency and positiveness of mind, but it also evinces a lack of polish, refinement, and culture; and just in proportion as they are trained and well-disciplined will their gait be correspondingly improved.

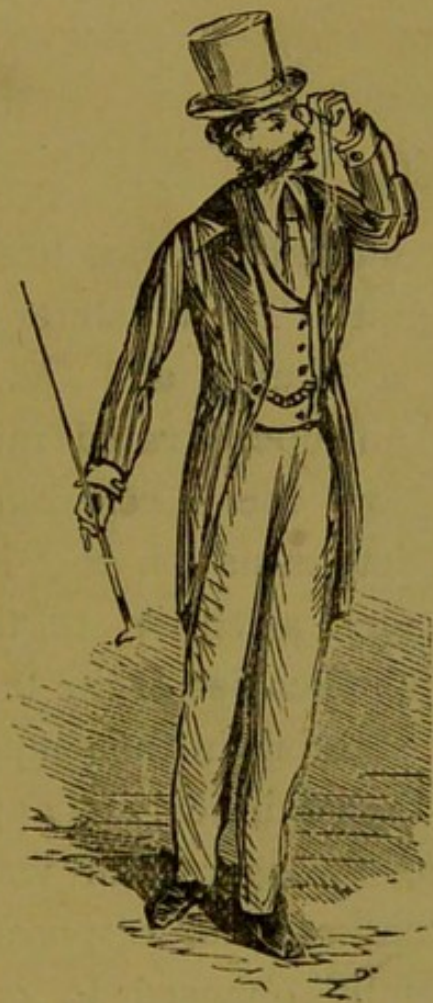


FIG. 89.—The Swell.



FIG. 90.—The Dandy.

THE FOP OR SWELL

has a gait peculiar to himself. He dresses in the height of fashion, shows his gold-headed cane, exhibits his rings, studies the rules of the ball-room and the stage, and his glib tongue is very apt in reciting bits of poetry, by means of

which he tries to show himself off in society. He associates with the dandies, and becomes proficient in popular games, expert at smoking, drinking, and flirting; he also tries to exhibit smartness, especially in the society of "fast" young ladies. Such persons possess narrow and contracted minds, and have a "namby pamby" disposition, and are better adapted for leading a loafing life than for following any honourable vocation. The Fops' character may be summed up in a few words by saying that "he is all show and no substance."

THE DANDY.

The Dandy has a consequential air about him, and is first cousin to the Swell or Fop. His head is held erect as if all wisdom and knowledge were contained therein. He professes to know more than anybody else. If he has been upon the Continent, and has managed to pick up a few foreign phrases, he airs them on every possible occasion, and boasts of his wonderful adventures. Most of his brains are located about the crown of his head, and there is very little at the base to give executive power, force, and determination. He is opposed to work, and prefers to live by his wits. Sometimes this class of person is fortunate enough to have wealthy parents or guardians, and whenever this is the case he does not forget to display his jewellery on all occasions, imagining, we suppose, that such adornments will convince others of his great importance, and prove to them that he belongs to a far superior order of beings. In this case brains and character are at a discount; hence it is his dress, jewellery, impudence, and egotism that make the man—such as he is.

THE HONEST WALK.

The person who has an honest, though uneducated mind, will walk in a straightforward manner and attend to his own business. He will seldom turn aside to look into other person's affairs, nor look much into shop windows, but will pursue his course with undeviating regularity. If he has a heavy base to his brain, the gait may be strong and heavy, rather than delicate. Such characters when educated will acquire a more refined step, characterised by evenness and regularity.

An active man has an active walk, and a slothful man has a very deliberate walk ; consequently those men whose step is long and quick will accomplish proportionately more work, and make greater headway in life than their compeers, whose step is short and slow. People's heads also correspond with the length of their step ; hence those who have a long quick step, possess far-reaching minds, and lay their plans so well as generally to carry them into successful execution ; whilst those whose step is very slow and short possess less penetration of mind, and will accomplish very little in the world.

Those whose step is short and quick have active, brisk, and energetic, but rather contracted or over cautious minds. Such persons may possess clear heads and many brilliant mental qualities, but they are not adapted for taking the lead in any great enterprise attended by risk to character, position, or wealth.

People who knock their knees together and turn their feet outwards (as seen in Fig. 91) usually chafe too much for all practical purposes ; are also apt to be cross and

irritable in all their undertakings, especially in those departments where patience, perseverance, and prompt decision are essential conditions.



FIG. 91.

Fun-loving, hopeful, and joyous people have a kind of jig movement, with a springing, bounding step. Such characters are usually light-hearted, hopeful, joyous, cheerful, and buoyant; they never go to meet trouble half way, and when it is forced upon them it seems to roll off again "like water from a duck's back."

BOW LEGS

Are generally considered to be an unpleasant deformity. They are usually caused by bad nursing, by weakness, or by working in cramped positions—as in the coal mine, malt-kiln, or any other place where there is not sufficient room in which to stand in an upright position. One and each of



FIG. 92.—Bow Legs.

these conditions are unnatural, and they produce a cramping and warping effect both upon body and mind; consequently bow-legged people frequently labour under many difficulties, and their minds are usually less clear, penetrating and versatile than if they had been surrounded by

more favourable conditions. Their possessors may be honest, trustworthy, plodding, and useful citizens, but they are not adapted for taking the lead in any great undertakings where exactitude, precision, penetration of mind, versatility, quickness, and vividness of mental conceptions are essential to success. In other words, they are more plodding, steady going, and better adapted for following, than for leading the van of progress.



FIG. 93.—The Dawdler.

Those who have a dragging, slovenly, slouching, dawdling walk, with one foot dragging lazily after the other, are lacking in executive and propelling power, and they lead a "dead and alive sort of life." Such characters have too little energy to move their limbs sufficiently to circulate the

blood freely through the system, consequently they are always ailing, and in the hands of the doctors, and they are seldom any good to themselves or to anybody else. We are not usually in favour of flogging, but we are under the impression that a good sharp stick, smartly applied, would have a tendency to stimulate their energies, and thereby improve both body and mind. To hear such people talk, one would imagine that they had performed more than their share of hard work, and that they had been badly treated. The only work they will do, however, is to whine, find fault, and complain of their hard lot. Many of them end their days in the workhouse, or are dependent upon the charity of their friends.

The cut (Fig. 93) is the portrait of a man who was too lazy to work and earn his own living. Being troubled with a morbid imagination, and such an overpowering love of his own ease, that he preferred to let others support him, whilst he loitered away his time in folding his hands at the workhouse. Men of this stamp have no shame, and they are a disgrace to the community in which they live. If people will not work, so long as they are able, they ought not to eat.

Wide-awake persons usually turn their toes out and give a long swing to their arms. Such people are quickly impelled to action, and they manifest a full degree of versatility, sprightliness, and smartness of mind, but those whose toes are very much outwardly turned (as shown in Fig. 94) are lacking in stability, strength of will, and positiveness of mind.

“In-toed” people (as shown in Fig. 95) are usually selfish, crotchety, and men of “one idea.” Such persons

scarcely give any swing to their arms, and their hands are usually closed—as though they had hold of something of great importance, and afraid to let it go. The worst

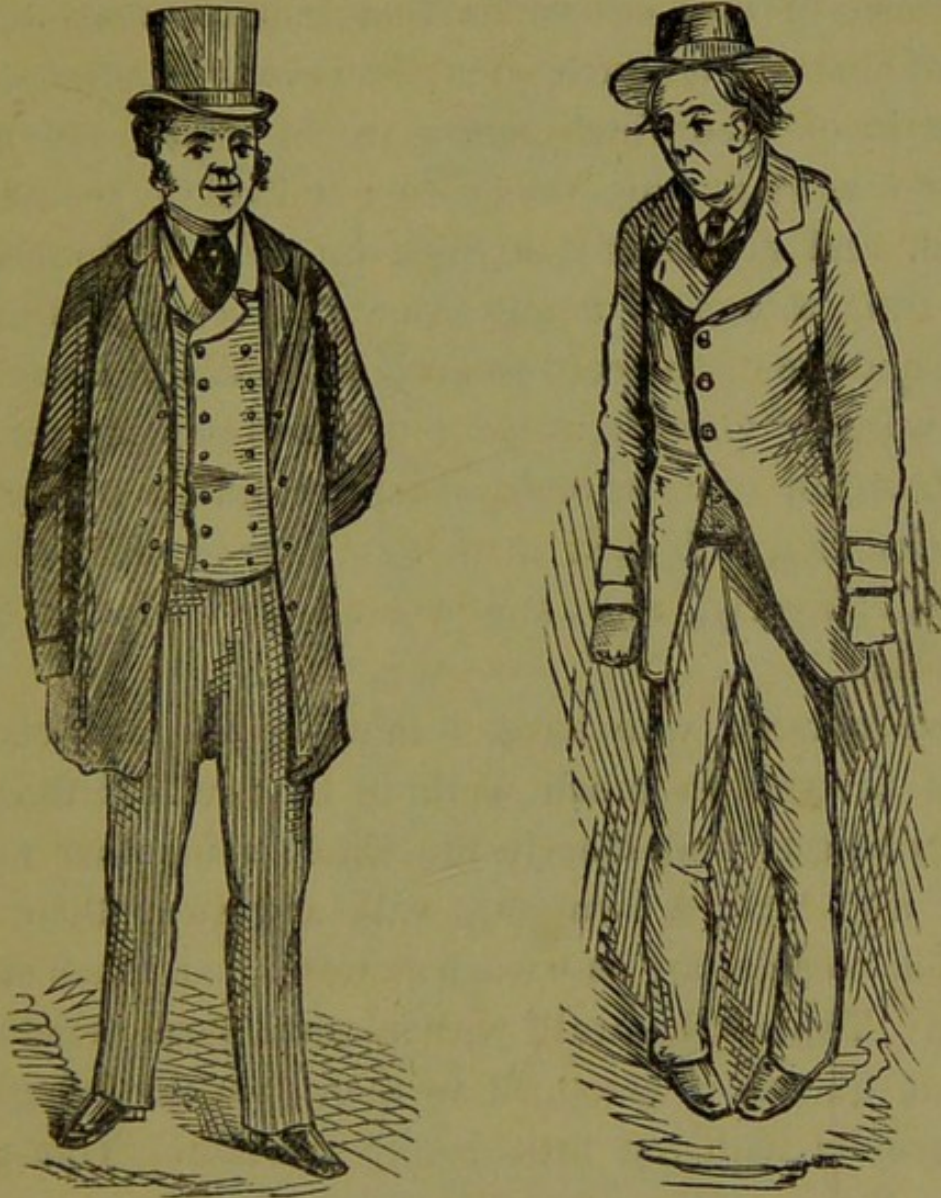


FIG. 94.—Toes turned outward. FIG. 95.—The Man with one idea.

feature of these people is that they are apt to ride a hobby to death, and torment all their friends with their “one idea.”

The hesitating and timid man has a careful, undefined, and undecided walk. Lacking in strength of will, executive power, and force. He is a care-taker, fussy, and par-

ticular, and holds the shilling too close to see the sovereign further off. He also sees too many difficulties in the way, magnifies mole-hills into mountains, and is afraid of embarking in any enterprise that requires resolution and force of character. Such men, however, usually save and take care of that which others would waste, and make a little go a long way; they do not like to see anything wasted, and are careful to pick up pins, horse nails, and other little things of small value that come within their reach, and are often heard to exclaim, "Wilful waste brings woful want," "One pin saved is two pins gained," &c. They are strangers to missionary meetings, and to nearly everything else that will cost them anything—in fact, they are miserly, gingerly, and stingy both in character and in disposition.

Those persons who have a mincing and artificial walk seldom accomplish much work in life; whilst those who walk carelessly and loosely are careless in other matters. Those who have a swinging walk and sway their bodies from side to side, are as "weak as water," and lack strength of will. Those who walk with natural ease, treading the earth as though it belonged to them, usually bring about great results with but little bodily exertion. This applies both to the mental and physical nature of man.

Those who have contracted a habit of walking with an up and down movement—rising three or four inches every step—have neither even nor steadfast characters, and are likely to have many "ups and downs" in life. This is because of their irregularity of feeling and action.

The sweeping gait is more common than the ordinary observer would imagine, but it is easily detected in both

sexes, especially when they are carefully watched. It is more observable, however, in the feminine than in the masculine gender, still it is nearly as common in one sex as in the other. The reason it is more easily detected in



FIG. 96.—The Sweeping Gait.

woman is because they wear loose fitting costumes which receive the peculiar twist or wriggle from the body, and gives a strong indication of it in the swinging pendulations as they move along. It is very interesting to notice how

some people wriggle, twist, and swing their bodies whenever they attempt to walk. This is an invariable indication of a vain disposition—self-conceit, a vacillating and hypocritical cast of mind.

We should look in vain for much intellectual capacity, sympathy, or moral feeling in characters whose gait is of the strongly marked sweeping type.

The walk of most people varies somewhat according to their state of mind and health.

If contemplative, the walk will be more deliberate than when a course of action has been resolved upon. A person in good spirits walks with a more upright and buoyant carriage than one who is depressed in mind. A man who is going to receive money generally walks a little quicker than one who is going to pay a bill. Any natural deformity, of course, affects the walk. Lord Byron had the misfortune to be born with a club foot, and though he took great pains to hide the deformity, it was observable in his stiff, affected, and artificial mode of walking.

When approbateness is large and self-esteem is well developed, there will be a swinging of the body to the right and left, with a tip-toe step, as though the person wanted to appear as high and of as much consequence as possible.

LAUGHING, SMILING, AND CRYING.

It is not difficult to see who is laughing and who is crying, for each have their own peculiar expression of countenance, as will be seen in cuts Figs. B & C.

Laughing and smiling are natural qualities, very harmless, and even beneficial in their action, when properly regulated.

Mr. George Vasey has written a book, and illustrated it himself, to prove that laughter is vulgar and foolish, if not sinful. Boisterous laughter, no doubt, often proceeds from a callous indifference to the feelings of others, or indicates a vacant mind. Very violent and prolonged laughter is even dangerous.



FIG. B—Laughing.



FIG. C—Crying.

Those who object to laughter remind us that “Jesus wept,” but that it is not said he laughed; it is probable, however, that he smiled when he took the little children up in his arms and blest them; and there is an implied justification of laughter in the words, “Blessed are ye who weep now, for ye shall laugh.” There is no mention of smiling in the Bible, but the references to laughter are frequent. The laughter of fools is likened to the “crackling of thorns under a pot.” “Even in laughter,” says Solomon, “the heart is sorrowful” and that “sorrow is better than laughter;” [we suppose that this has allusion to the time when people try to laugh and hide their grief] but he also says “there is a time to laugh” as well as a time to weep. When the captivity of Zion ceased, we read, “then were our

mouths filled with laughter." The Almighty himself is said by David to laugh. When the wicked plotteth against the just, we are told "the Lord shall laugh at him." Of those who set themselves against the Lord and against his Anointed, David says—"He who dwelleth in the heavens shall laugh." Job says—"He filleth thy mouth with laughter."

When the faculty of mirthfulness is very large, there is an uncontrollable propensity to laugh and to try to make others laugh. When the organ is even moderately large, there is a love of laughter, fun, punning, and joking. Persons in whom this faculty is very small have no appreciation of anything witty or laughable. They are to be pitied, for they are so serious and sedate as to be miserable themselves and they try to make other people the same. The world would be a much duller place without the laughter of innocent children, or without the hearty, joyous, and merry laughter of adults, and even in old age it seems to make everybody more healthy and happy. The pathognomy of laughter explains the various manifestations of the laughing faculty, showing that the character determines its measure and quality, from the "horse" laugh of the grinning clown, to the hardly audible chuckle of the sensitive and refined.

For the sake of health, as well as enjoyment, we advise every one to cultivate a cheerful, mirthful disposition, and to have a good hearty laugh at times, for "a merry heart doeth good like a medicine," and it is much pleasanter to take.

Observation will convince anyone that laughter is expressive of character. Those who laugh heartily are generally sound in heart and cordial in their manner; whilst those who laugh long and heartily at trifles have much feeling, but not much sense. A laughing servant whose giggles are rapid and

loud is likely to be an honest and active worker, but when the giggles are *slow* and loud the work will often be neglected, and many excuses will have to be made. Those who shout "ha! ha!" with open mouth will not be cunning; whilst those whose giggles are rapid and light usually have intense feelings but are lacking in power. Persons who laugh with their mouths shut and try to control their countenances are somewhat of a secretive character. Then there is the intellectual laugh, the philosophic laugh, the cynical laugh, the friendly laugh, the professional laugh, the hollow laugh, the sneering laugh, the donkey laugh, and many other kinds of laughter, all expressive of corresponding mental and moral characteristics.

THE FEET AND HANDS.

We have elsewhere noticed the construction of the feet. The mechanism of the human hand is even more wonderful for its adaptation to the many offices performed by this useful member. The feet and hands are more correct indicators of character than is generally supposed. Those who wish to study the anatomy of the hand should consult the Bridgewater treatise by Sir Chas. Bell, The hand is constructed to perform many movements requiring dexterity, flexibility, delicacy, and power. What agility we see in the digital movements of the pianoforte player and the violinist! What strength there is in the grasp of the sailor upon the ship's ropes, and the hold of the blacksmith upon his sledge-hammer! Then what delicacy of touch is manifested by the fingers in a thousand different operations! Such a delicate and elaborate organisation is not

found in any animal excepting man. The hand is beautifully adapted for gathering the fruits of the earth, indicating that man is naturally a frugiverous animal. The marriage ring is placed on the fourth finger of the left hand, probably because that is the finger which is best protected. Both hands, right and left, have exactly the same construction, and are capable of performing equal feats. Most people are "right-handed," simply because they use the right hand in preference to the left. In the historical scriptures we read of men who could sling stones and shoot arrows to a hair's breadth with the left hand. Our everyday language expresses the connection of the mind, heart, and hand; thus we say of one man that he is "open-handed," and of another that he is "close-fisted." From infancy to old age the hand is an index to character, from its shape, steadiness, or shakiness.

When the bashful young man goes into strange society, he is ill at ease, and scarcely knows what to do with his hands, in fact, they seem to be in his way. Awkward persons generally have big, bony hands; whilst the hands of well-bred and accomplished persons are comparatively small and well-shaped. This may be accounted for by their having performed very little muscular labour to give them dimension. The same is true of the feet. Long hands and feet indicate activity, combined with a strong bony structure, a tall body, and a long face and head. Long and strong-handed people are fit for hard work, and they generally like it. The rounded, plump, tapering hand indicates vivacity, with a combination of the vital and mental temperaments. Short, thick, plump, and chubby hands generally accompany a short thick head and a blunt

nose, which indicates more dullness and obtuseness than brilliancy, vivacity, or penetration of mind. Small, slender hands manifest delicacy and susceptibility, conjoined with a nervous system and the mental temperament. This may be called the hand of the poet, the artist, and the author. Every person has the hand that is best for him, if rightly used. "Whatsoever thy hand findeth to do, do it with all thy might." A weak, feeble, soft, and lifeless hand is an indication of a poor circulation, a debilitated body and feeble vitality. The possessors of such hands have very little base to their brain to give them force or propelling power; hence they should take an abundance of bodily exercise and physical recreation in order to improve their circulation and to give strength to their systems. Cold hands and feet always indicate a feeble circulation and a weak body.

The nails of the hands and feet should be cut at least once a month to a level with the tips of the fingers and toes. Biting the finger nails is a common habit with nervous people, and indicates a fidgetty disposition. The best preventive is constant occupation. Curved nails indicate weakness, and broad nails strength of constitution. White specks or spots in the finger nails indicate feeble circulation, as also does the blue tinge; but nails that are red and well formed indicate a good circulation and a healthy body. When a person allows the finger nails to grow long, and fails to keep them clean, it is a sign of bad breeding, and a lack of those qualities which constitute a high toned character.

SHAKING HANDS

Is a very ancient and significant way of expressing friendship, and it prevails more or less throughout Christendom. It is a very pleasant mode of salutation, especially when there is a natural affinity between the participators; but when there is no reciprocity of feeling, it then becomes an insipid, if not a painful, performance. Almost every shade of friendly, and even of discordant feeling is expressed by the shaking of hands, and more especially by the grasp, which indicates the delicacy, ardour, sincerity, or intensity of the attachment. It should be borne in mind that while in the act of shaking hands one should look into the face of the person whose hand is grasped, even if it be only for a moment, in order to convince each other of sincerity.

The man who gives your hand a warm, cordial, and hearty grasp, and looks you straight in the face, with a pleasant, open smile, and shakes your hand in a warm up and down fashion, and who does not withdraw his hand till he has given it a second gentle pressure, has strong feelings of friendship, hospitality, and hearty good wishes towards you. With scarcely an exception you will find people of this class to be earnest, honest, sincere, and true friends. When invited to dine with such persons do not fail to do so, for you will be made heartily welcome. On the other hand, a half-grasp indicates more reserve of character, and the attachment will last only as long as it *pays* them to be friendly.

When the grasp is painful from its intensity, it shows that there is more feeling and brusqueness than reflection, sympathy, or tenderness—though it may accompany *strong* attachment, but it is more crude than refined.

Those who give a loose, wagging, horizontal shake, and let your hand slip quickly out of theirs, are remarkable for their selfishness, deceitfulness, hypocrisy, slippery, cunning, and slinking traits of character, and the less one has to do with such persons the better.

The quick, hurried, and energetic shake of the hand is an indication of a speculative, grasping, go-a-head and excitable tone of mind ; whilst a quick wag of the hand and suddenly letting it go indicates a high temper and a lack of social feeling.

Those who give you two or three loose fingers to shake are cool-hearted, coy, distant, and selfish, and they care little for your society, in fact, it is a never failing indication that they consider you far beneath their notice.

Those who condescend to put out their hands for you to take hold of, if you choose, and either squeeze or let them drop as you please, possess very little soul or ardent attachment, and they are naturally repulsive to those by whom they are surrounded. Such characters never have many warm and cordial friends, for they seem to have such a chilling effect that very few people care to associate with them.

Compare the warm-hearted and cordial grasp of a true friend with that of the last described, and a wonderful contrast will be observed. Then, too, notice those who fail to look you in the face when they grasp your hand, and you will perceive that their friendship will be of a fleeting nature, especially when you ask a favour at their hands.

Those who give your hand a warm, cordial, and hearty grasp, and hold you at arms length whilst the shaking is done, are people that admire you so long as you keep your

distance, but they do not wish to be on very intimate terms with you, hence you should not accept many invitations to dine at their houses, otherwise you will soon lose caste with them.

The mere mechanical or unmeaning shake of the hand, especially when given in a tame, lack-a-daisical manner, and the eyes are turned from yours, is an indication of "sunshine friendship." So long as you are prosperous, and have brilliant surroundings, they will profess great friendship and sincere attachment to you, but let reverses come, and these snobbish friends will vanish like snow in summer.

Persons of ardent temperament hold the hand a long time, and sometimes take hold of both hands, each of which indicate considerable ardour and warmth of attachment. How expressive is a squeeze of the hand of the true lover.

RINGS AND DIAMONDS.

When many rings are worn upon the fingers and freely displayed, it is a sign of a vain mind, an empty head, and a love of show. They remind one of a leaky barrel, which has to be "hooped" up to be serviceable. It is said that in the island of Ceylon those persons who can afford it wear as many rings and diamonds as they can purchase, in order to impress others with an idea of their wealth and importance. But these people have not well-trained and strong minds, and they put a higher estimate upon their trinkets than they do upon their mental possessions. It is a bad sign when people try to impress others with their position or importance by such tawdry outward adornments.

DRESS.

Shakespeare says : " The apparel oft proclaims the man." " Oft " is a very appropriate word, for dress very frequently proclaims the character, but not invariably, for some people are obliged to wear such clothes as they can get, and it is not everyone that can afford to purchase the sort of dress that they would like. Ladies pay much attention to dress both from an innate love of what is beautiful and costly, and because they instinctively know, that the good opinion of the opposite sex is generally guided by the neatness, style, and appearance of the feminine apparel. The dress of men being more restricted in color, shape, and value, does not afford so certain a guide to character as does the dress of ladies ; still, much of the character of men may be learned by the way in which they dress, as also by the way that they wear their clothing. Those who make a study of this branch of Pathognomy will not be at a loss for indications of mental and moral peculiarities. Ladies are said to be " the slaves of Fashion " in dress ; but Fashion, itself, is the embodiment of the spirit of the age, and when the fashions conflict with common sense, intelligent ladies will not conform to its vagaries and absurdities, but those who have more " approbateness and imitation than reasoning or intellectual power," will not fail to dress in the height of fashion, so long as they can afford it, even if it detracts from their health and comfort.

The rank and character of persons cannot always be predicted from the attire, for some ladies will run in debt, and will even go short of food in order to appear as stylish as those who are more wealthy, whilst some *Titled* ladies dress very plainly.

Peers of the realm frequently dress as plainly as ordinary persons, whilst their upstart clerks dress in the height of fashion and put on "Airs" of importance; hence it will be seen, that it is not rank and affluence that causes men to dress in the height of fashion, nor that causes ladies to be extravagant, for "vanity" has more to do with it than anything else.



FIG. 97.—More show than substance.

A lady with a well regulated mind, who is economical, domesticated, intelligent, and modest, will dress in a neat, chaste, and becoming manner; she will not go to extremes by way of overdressing, nor of underdressing; that is to say,

she will neither have a long train to her dress, nor have her dress to fit so closely as to exhibit the shape of her body, as is sometimes the case with the votaries of fashion; neither will she dress in a gaudy, showy, or displayable manner. The colors of her apparel will be neat, well blended, and elegantly designed, rather than of glaring hues; hence the inference is clear, that when a lady dresses



FIG. 98.—Thrifty Housewife.

extravagantly, and draws a long train of silk or other material through the mud and dust, that it indicates an extravagant and badly regulated mind. Those who dress in such a way as to attract particular attention, are more showy or eccentric than substantial, and possess very little intellectual capacity. Those who lace tightly and dress in

the height of fashion—even though it be absurd—as seen in (Fig. 97), are vain, empty headed, and lacking in strength of will or force of character.

The clearest and strongest minds always display such taste in dressing as not to attract particular attention, whilst vulgar minds, or those who are not cultivated, put on a gaudy apparel, cheap jewellery, and attractive head gear, which shows an utter want of ability to understand the fitness of things, whether of dress or manners.

Modest and domesticated ladies, as seen in (Fig. 98), usually dress in a modest and becoming way; they neither cave in their vitals by tight lacing, nor make a laughing stock of themselves by dressing in an eccentric and extravagant manner.

By comparing the two last characters a wonderful contrast will be seen; the former indicating a frivolous, showy, susceptible, and weak mind; the latter portraying considerable practical common sense, soundness of judgment, and a domesticated disposition: the former is better fitted for a glass case than for making herself useful in the domestic circle; the latter is always happy when she is looking after her own business, and when she is making herself useful, though she may not evince quite so much elegance of deportment as might be necessary in the higher spheres of life, still, she is very systematic, precise, and exact in all that she does, and even if she is lacking in elegance, style, and display, she is well fitted for making a home comfortable, or a husband happy, whilst the former is more in her element when she is showing herself off, and when arrayed in her best apparel.

Those ladies who dress carelessly and who have

their clothes all awry are wanting in system, taste, and sprightliness, and they do their work in a slipshod manner; their boxes and wardrobes will also be in a neglected condition, but those who are particular in the arrangement of their dress, will also be particular in carrying out their domestic affairs. Ladies who dress as nearly like their brothers and fathers as may be possible, are too masculine for their sex; and the man who ventures to marry such an one may find that his wife has too much will of her own.



* FIG. 99.—Common Informer.

The intelligent, sprightly, and high toned man will not display any peculiarity in his apparel, but his clothes and linen will be scrupulously clean. He dresses neatly and in accordance with his means; such a man is scrupulous and

* We are indebted to Kenny Meadows' "Heads of the People" for this and several other cuts.

painstaking in all that he does, whilst the "loudly" dressed person is generally a mere man of show and is as great a contrast to his more sensibly dressed neighbour as light is to darkness. The modest man of real moral worth will be modestly dressed; whilst the fop or dandy will seek to make up their deficiency in brains, good taste, and culture, by making themselves appear as if they were mere animated figures from a fashion book.



FIG. 100.—Frank, fussy and showy.

Some people dress in a snug, close, and buttoned-up fashion, which is an indication of a close and reserved disposition, whilst people with frank, free, out-spoken, and candid natures, usually have their vests thrown open, thus giving an indication of their frankness.

Deceitful and cunning men usually have their breasts concealed, just as though they would not allow anybody to see anything there is within: observe the common informer

(Fig. 99), whose breast and neck are covered with the vest, coat, and handkerchief; his whole deportment indicating the dishonesty of his calling. Compare this character with that of the frank, fussy, showy, free, and demonstrative individual (Fig. 100), and a wonderful contrast will be observed. There is also a great difference between the dress of the frank, talkative, foolish, and transparent young man



FIG. 101.—A foolish, frank, dressy, foppish, and extravagant young man.



FIG. 102.—A swindler, card-sharper, and swellish, gambler.

(Fig. 101) and that of the loud talking, selfish, gambling, and dishonest card-sharper, as seen in (Fig. 102), and there is quite as much difference in their characters. The former has an open face, a partially open vest, and a loose necktie, and an open bosom, which accords with his frank, free, and extravagant nature. Men of this stamp usually carry their

characters in their faces, and their money is carried loosely in the pockets : no pains are taken to conceal their possessions, and they are so fond of society—more particularly that of pretty young ladies—though they do not intend to marry—that they can think of very little else except over-eating, over-drinking, dancing, smoking, and over-dressing, whilst the latter has a close neck-dress, closely buttoned vest, and a coat buttoned at the top. The broad stripes run-



FIG. 103.—The Money Lender.

ning around the body and legs are not in good taste for a man that is short and broad set, because they destroy the upright lines of his figure, which would appear to give height to the person, but still they accord with his selfish, broad, and grasping nature. Men of this class always look “after number one,” and they never fail to take advantage of those by whom they are surrounded whenever they have the least opportunity. Then, too, the miser and the money

lender, as seen in (Fig. 103), usually button close up to the chin, whilst frank, liberal minded, and free hearted people seldom button up so high, except when it is necessary to keep out the cold.

The way in which a man wears his hat is also an indication of character: some wear it forward, others backward, and a few sideways. What a wide difference of character,



FIG. 104.—Original and Eccentric.

position, and occupation there is between the clerical, shovel hat, and the broad-brimmed hat of the quaker, the shining silk hat of the dandy, and the "wide-awake" or "billy-cock" hat of the "fast" young man. Those who have large combativeness and a warm spirited nature frequently wear their hats on one side, as is the case with soldiers and others who have a heavy base to their brain,

and are of a daring disposition. The country clod-hopper, and soft people, usually throw their hats back, whilst the business, dignified, and energetic man wears his hat much in the front part of the head. The use made of the hat in bowing is also an indication of character. Englishmen have become more polite of late years, and they show it by the French fashion of gracefully lifting the hat to their lady



FIG. 105.—The Sot.

acquaintances. Original and eccentric persons generally wear queer looking hats and caps, as indicated by the Cockney when he is going out for his holidays (as seen in Fig. 104). The careless, sottish, and negligent man wears his hat in a slouching and careless sort of a way, as shown in (Fig. 105), whilst the particular and exact man fixes his hat neatly and compactly on his head.

ETHNOLOGICAL, OR RACIAL PECULIARITIES.

The races and types of mankind are various, but they have all a general facial resemblance, indicating a common origin, as we read, in Holy Writ :—" God hath made of one blood all nations of men to dwell on all the face of the earth." Without going into the vexed question of the origin of the human race, we believe that the diversities of physiognomy, complexion, &c., may be accounted for by the effects of climate, occupation, diet, and other causes. In the course of time these differences become hereditary in the organisation, and mould the features after a certain pattern, such as the Caucasian, the Mongolian, or the Ethiopian.

Whatever race of mankind we examine, we find that the average mental capacity is determined by the size and quality of the brain ; also that the degree of civilisation and culture coincides with the prevalence of education.

Blumenbach classifies universal humanity into five principal races : (1) Caucasian, (2) Mongolian, (3) Malayan, (4) American, (5) Ethiopian.

THE CAUCASIAN RACE.

The Caucasian race ranks first in intelligence, energy, and symmetry of feature. This race includes the English speaking inhabitants of the British Islands, America, Canada, Australia, and India, the dwellers in Europe, and parts of Asia and Africa. The Caucasian is sometimes called the "white race," though the complexion varies from fair to dark olive. The hair also ranges in colour from light flaxen to black ; it may be straight or curly, but differs from that of the negro. The racial classification of Blumenbach is

chiefly based upon the form of the skull. The forehead of the Caucasian is generally broad and high, the coronal region elevated, and the back head moderately developed.

The facial angle is about 80° , indicating intellectual power, moral feeling, and restrained propensities.

The Caucasians extend over a large area; consequently there are many phases or shades of character manifested in this race. This may be accounted for, to a great extent, by the difference in training, discipline, education, and climate as before-mentioned. The European section of this race is more civilised, and, necessarily more intelligent than any other, as will be seen by comparing the faces and characters of the natives of each country.



106.—Lord Byron.

The physiognomies of Lord Byron and Mrs. Annie Besant (Figs. 106 — 107) are good illustrations of the English section of the Caucasian type. The former

possessed extraordinary intellectual capacity and literary ability, his creative power and poetic sentiment being far greater than the ordinary run of humanity. Still, poetic and literary qualities are highly characteristic of our best men and women.



107.—Mrs. Besant.

It may seem strange to many that Mrs. Besant should be held up as a good illustration of the English section of this race; but our object in giving these illustrations is to show the greatest possible difference between the inhabitants of one part of the globe and another, from an intellectual, rather than from a moral or religious standpoint. Judging from her physiognomy we should infer that very few women evince more penetration of mind, intellectual capacity, force of character, or independence of feeling. The upper part of her head, however,

in the region of veneration, faith, deference, and humbleness is much smaller than is common with the women of this country; and from this standpoint she is not a fair representative of the fair sex of England. This void, however, is supplied by the two following illustrations (Figs. 108—109), which will exhibit at a glance strong social, moral,



108.



109.

religious, and domesticated conditions, combined with sympathy, tenderness, faith, trust, ease of manner, and deferential feelings, rather than intensity of thought, force of character, or much intellectual capacity.

Phrenologically, the English people have large combativeness, destructiveness, conscientiousness, self-esteem, firmness, acquisitiveness, benevolence, and secretiveness. Their social and perceptive faculties are also large; whilst they are remarkable for their warmth of feeling, strength of will, sociability, attachment to home and family, hospitality, and philanthropy. They are generous in their impulses, and disposed to be honest

and upright in their dealings. There are, of course, many exceptions to the general character just sketched out, but taking them as a whole, they have large practical talent, and a good knowledge of that which pertains to utility, rather than of that appertaining to the ornamental and artistic. Generally speaking, Englishmen are prone to be rather brusque in the expression of their thoughts, and are apt to say plain things in a very plain way. They are, perhaps, the most plodding and tenacious men in the world, evincing great stability of character and sense of duty, combined with originality and power of thought; are also reverential in religious matters; and very aggressive when they consider their rights have been infringed.



FIGURE 110



FIGURE 111.

The French, phrenologically, have large ideality, sublimity, imitation, destructiveness, and sociable faculties. They are noted for their gaiety, love of admiration, versatility, love of the fine arts, and tastefulness. They are also remarkably intense in feeling, and have a strong sense of

honour. When thoroughly aroused, they manifest a considerable amount of warmth and intensity of feeling, as will be seen in figure 110. At times, their excitement amounts to frenzy. On the other hand they are usually winsome and affable, as is indicated in figure 111.

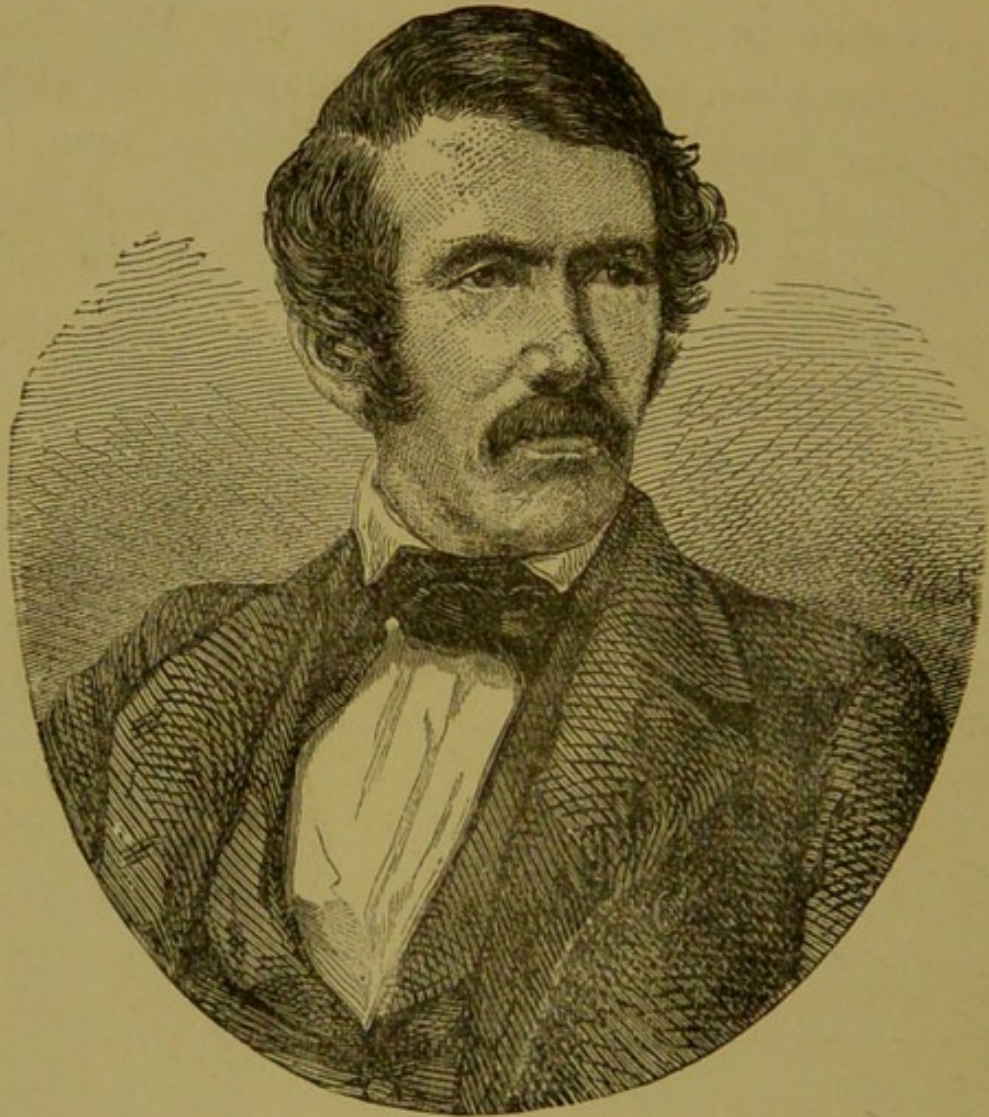


FIGURE 112.

The Germans, as a race, are thoughtful, thorough, ingenious, metaphysical, tenacious, and plucky.

The Italians are an emotional, enthusiastic, musical, and versatile people, but not very industrious.

The Turks are lazy, cruel, rapacious, corrupt, sensual, luxurious, and have little or no sense of honour.

The Poles are courageous, an enduring, a patriotic, and tenacious people.

The Spaniards have high crowns to their heads, and a heavy base to their brains ; hence they are fiery, vindictive, and proud. They are also fond of ease and pleasure, and take great delight in witnessing exciting spectacles, such as bull-fights, &c.

The Irish are excitable, loquacious, witty, familiar, and prone to resent injuries, real or imaginary ; and, as indicated



FIG. 113.—Abraham Lincoln.

by their twinkling eyes and mirthful mouths, they are full of rollicking fun and humour.

The Scotch are shrewd, cautious, plodding, industrious, studious, and fervid in their religious exercises. The above characteristics are borne out by their great height of head above the ears in the region of firmness, as also by their strong practical and matter-of-fact brains, as is seen in figure 112.

AMERICANS.

The Americans are usually tall, sharp-featured, lean, muscular, and osseous; consequently they are noted for activity, zest, enterprise, pluck, and courage.

Phrenologically, they have a full development at the crown of the head; large aspiring and stimulating faculties, combined with a large perceptive brain and strong executive powers of mind. They are also fertile in resource, and are a thorough go-a-head people.



FIG. 114.

The restraining qualities of mind, as cautiousness, secretiveness, &c., are much smaller than in the English; consequently they are less conservative, more speculative and demonstrative, and jump more hastily at conclusions than the latter. They are also subject to extremes, and are apt to look out for something remarkable, new, or strange;

taking cognisance of all that is passing, and are noted for their planning and inventive capacity. Veneration is not so strongly marked as in the English, consequently they are more radical in their tendencies, and care less for that which is ancient or antique; believing more in progression, and in looking a-head, than in adhering to old notions or crude ideas. Figs. 113 and 114 are good specimens of

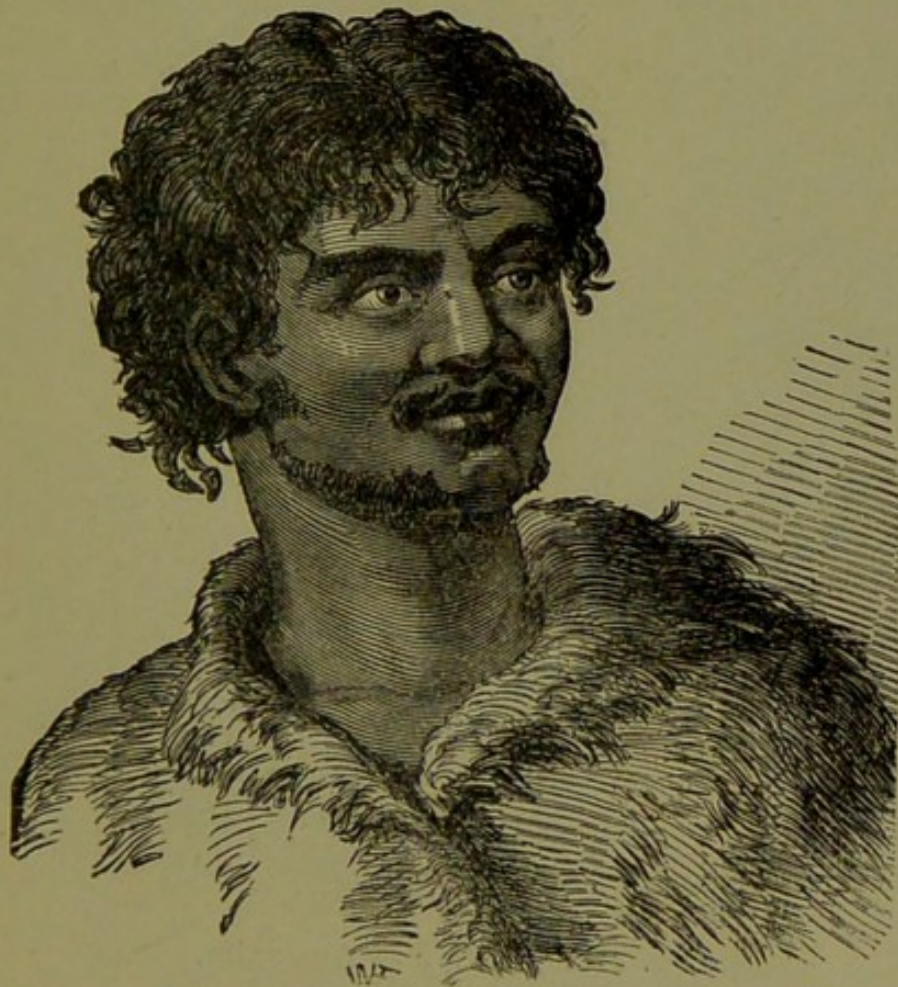


FIG. 115.—Native of Australia.

the American type, each of whom have tall bodies, tough, wiry systems, and most of the characteristics peculiar to these people. Americans, as a rule, are rather demonstrative, candid, humorous and independent, but not proud, haughty or aristocratic.

The natives of New Zealand and Australia are deficient in the coronal region; but are high at the crown of the

head, and broad at the base. Consequently they are head-strong, tenacious of their own way, domineering, and somewhat selfish and cruel, especially when their rights are infringed. They are also sharp and observant, but lacking in comprehensiveness and planning ability, as may be observed in figures 115 and 116.



FIG. 116.—Native of Australia.

THE MONGOLIAN RACE

reside in Asia, and embrace the inhabitants of China, Japan, Tibet, and as far north as Lapland, and the Arctic Ocean, thus embracing the Esquimaux. The forehead of the Mongolian is flatter, and the facial bones are more prominent than in the Caucasian race, and the eyes are set obliquely.

The general appearance of the face is broad and flat, and the head is wide at the base; large in the region of cautiousness and secretiveness, and narrow at the top, thus giving patient industry, energy, and mechanical activity,



FIGS. 117 and 118.—Chinese Children.

without the ability to work out great projects on scientific principles.

THE CHINESE.

The Chinese are broad at the side of the head in the region of acquisitiveness, secretiveness, and cautiousness, as

shown in Figs. 117 and 118; consequently they are reserved, conservative, suspicious, and jealous of other nations. People of this cast seldom either progress or retrograde, and there is a general uniformity of character throughout. Their religious feelings are much stronger than their

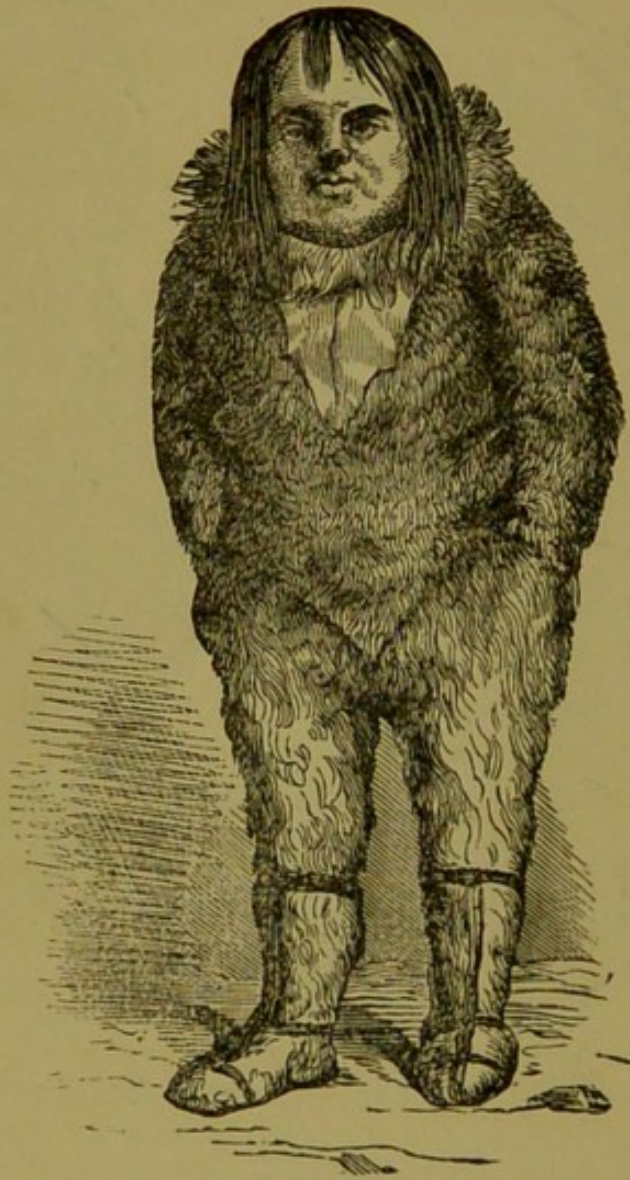


FIG. 119.—Eskimo.

judgment, consequently they are more superstitious and inclined to worship blindly than with the evidence of their senses. There is a deal of mystic caste pervading the minds of the Chinese; consequently they generally refuse to intermix with other people unless compelled to do so by being

crowded out in their own country. There is a general want of sympathy in their nature, as also a want of progression and enterprise.

The Eskimo, or Esquimaux, Fig. 119, are, as a rule, far removed from civilisation, living a nomad life, and having apparently no other ambition than to eat and drink. They are short of stature, and plump of body; this rotundity of form is due to the immense quantity of fat they eat; indeed, without doing this, they imagine that they could not exist in that region of eternal ice and snow. They are very dirty in their habits, and lead an inactive or sleepy kind of life.

The Eskimo of Danish Greenland are much more civilised, yet civilisation has not very much altered their mode of physical existence.

THE MALAYAN.

The Malayan race inhabit the Indian Archæpelago, and some of the islands of the Pacific. The Malay presents some points of resemblance to both the Caucasian, Ethiopian, and Mongolian races. In fact, he is thought by some to be a cross between the three races named. The Malays have much intelligence, but they are excitable, crafty, cruel, sensual, active, enterprising, tenacious, foxy, and deceitful.

THE ETHIOPIAN.

The Ethiopian race is widely scattered, but Africa is its principal location. The negroes of America were originally brought from Africa as slaves. The negro head is long and narrow, the forehead retreats, the nose is flattened, the

nostrils are wide, the jaws are large and prominent, the lips protruding, the hair woolly, and the skin black. The negro has a strong, affectionate nature. Some of the inhabitants of West Africa are an exception to this rule, however, for they appear to be quite cold and selfish, as will be observed in Figs. 120 and 121. He is capable of great endurance,



FIG. 120.

West Africans.

FIG. 121.

has fair intellectual capacity, is rather indolent, impulsive, docile, imitative and devotional. He has a child-like nature, with the faults and virtues of childhood. His capability of culture and missionary spirit promise well for the future of the great African continent.

The natives of Senegal, Figs. 122, 123, and 124 have high crowns to their head, in the region of firmness and self-esteem; hence they are noted for their tenacity of will, obstinacy of mind and for stupidity rather than for intelligence,

brilliance, or intellectual capacity. The religion of such people is peculiar. It consists essentially in investing, for the time being, certain animate and inanimate objects with life, and attaching divine attributes and powers to "Fetishes," or things made by their own hands. Each of these Fetishes is supposed to be guarded by its own special god, or, rather,



FIG. 122.—Native of Senegal (youth).

malignant demon, whose displeasure must be averted by sacrifice or other acts of worship. These people have a dreamy, fanciful cast of mind, and are naturally inclined to worship that which takes their fancy the most. Sometimes a tree of peculiar growth becomes a great Fetish, especially

when it stands in the middle of a village street; the tree is then protected by boarding or palisading around it, and the worshippers come to pour libations of rum and palm oil over its roots, asserting that the tree, or, rather, their Fetish, is well pleased to be made "jolly drunk." These



FIG. 123.—Native of Senegal (adult).

people carry with them a variety of charms, amulets, and talisman, which are often made of the teeth or claws of wild animals, and which are sold by the Fetish Priests and Priestesses. These ministers of religion are a sort of wizard or witch. There is no regular Sabbath observed

throughout the country which they inhabit, but each tribe observes its own weekly fetish sabbath, which may be either Thursday, Friday, Saturday, or any other day.

They are naturally lazy, lascivious and ignorant, and possess very little, if any, versatility of talent.

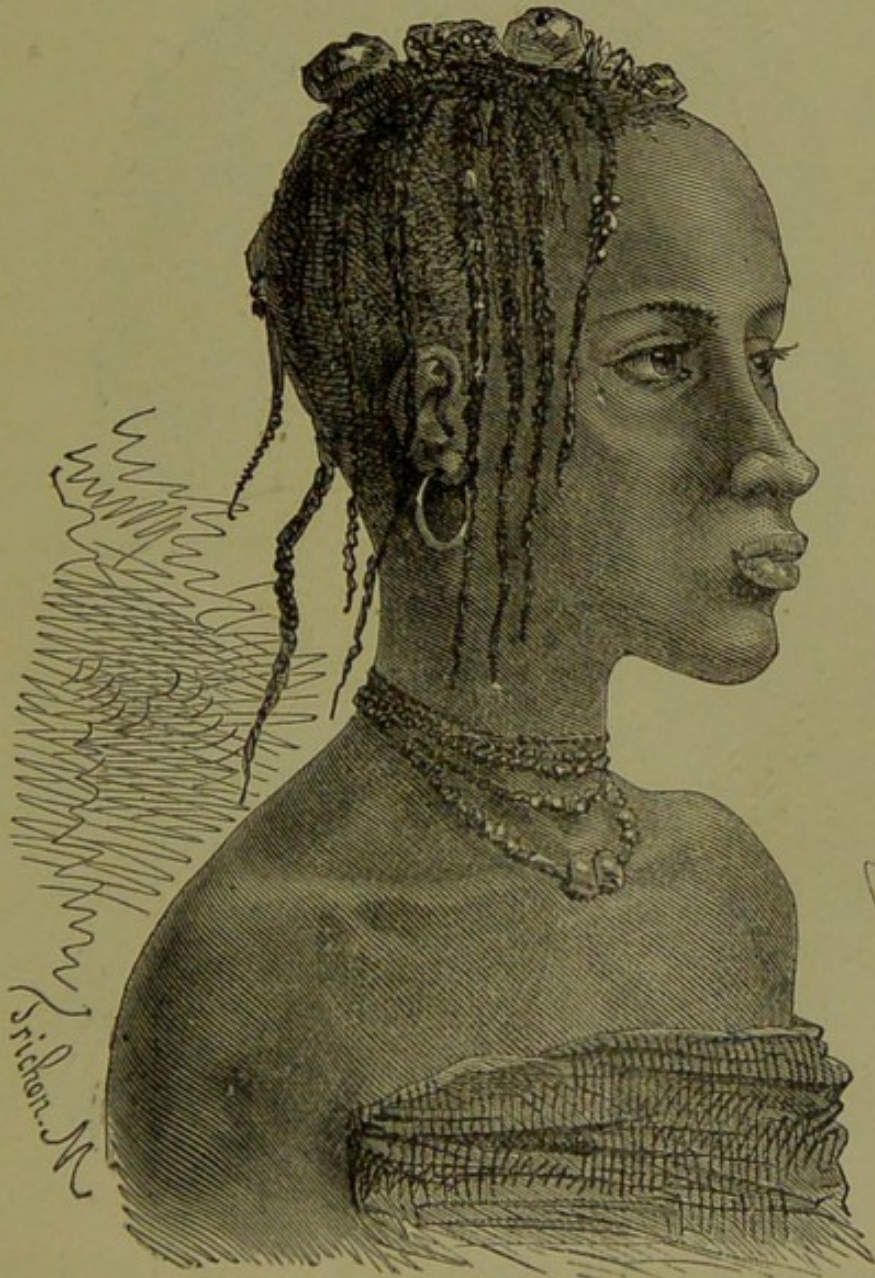


FIG. 124.—Native of Senegal (female).

The inhabitants of Ashantee, Fig. 125, are of a much higher grade than are the natives of Senegal. Their organs of cautiousness, constructiveness and ideality, and the

moral sentiments are larger than in the former; consequently they are more original, sprightly, intelligent, and versatile; but are lacking in shrewdness, perseverance, and penetration of mind.



FIG. 125.—Ashantee Girl.

The natives of Ossetine, as seen in Fig. 126, have long faces and high and narrow heads, consequently they have a natural inclination to worship, and it is not surprising that their country is teeming with temples and pagodas; hence it is not to be wondered at that there are many

religious and very diverse habits and customs among them, inasmuch as the faculties at the side of the head, which

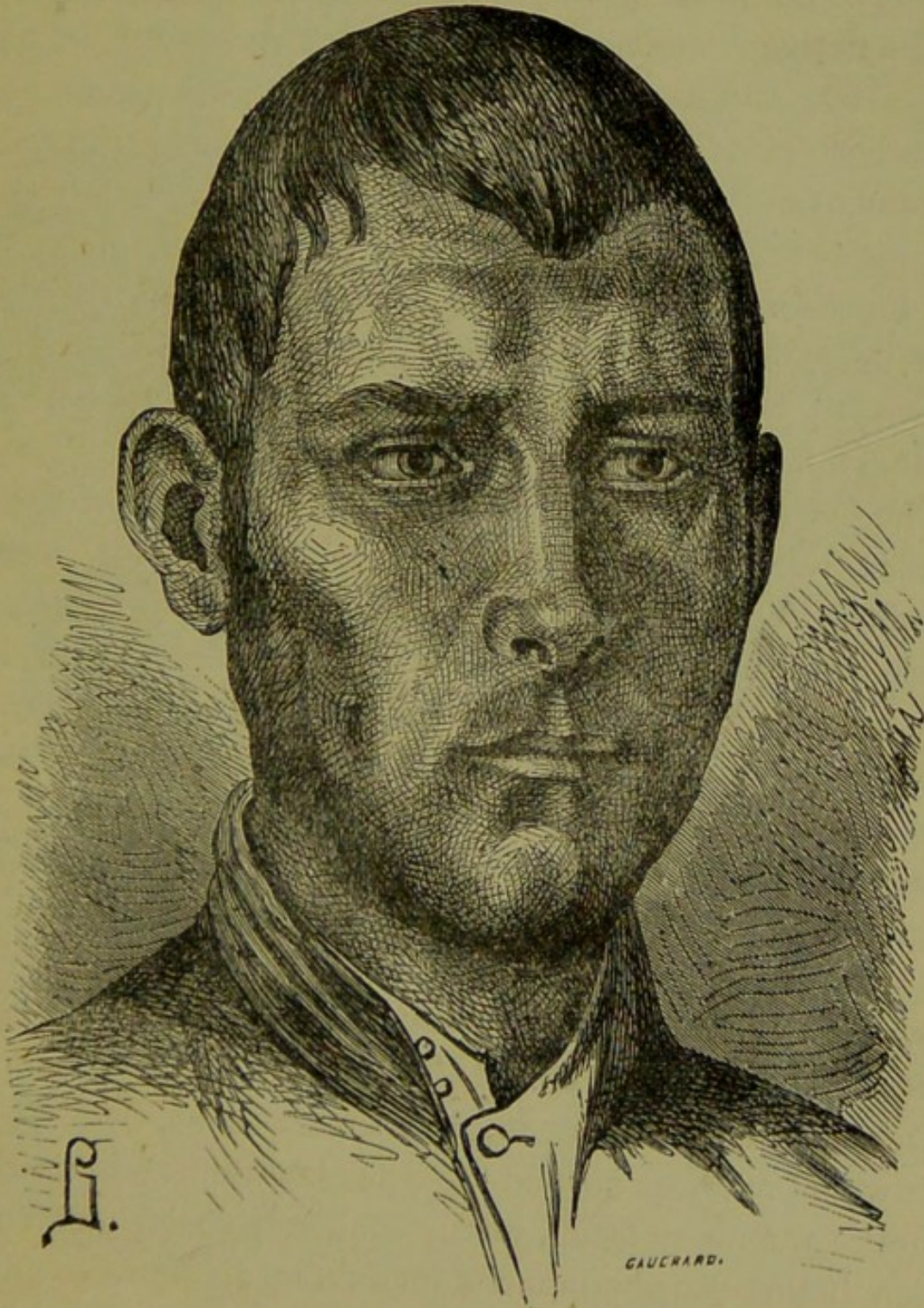


FIG. 126.—Native of Ossetine.

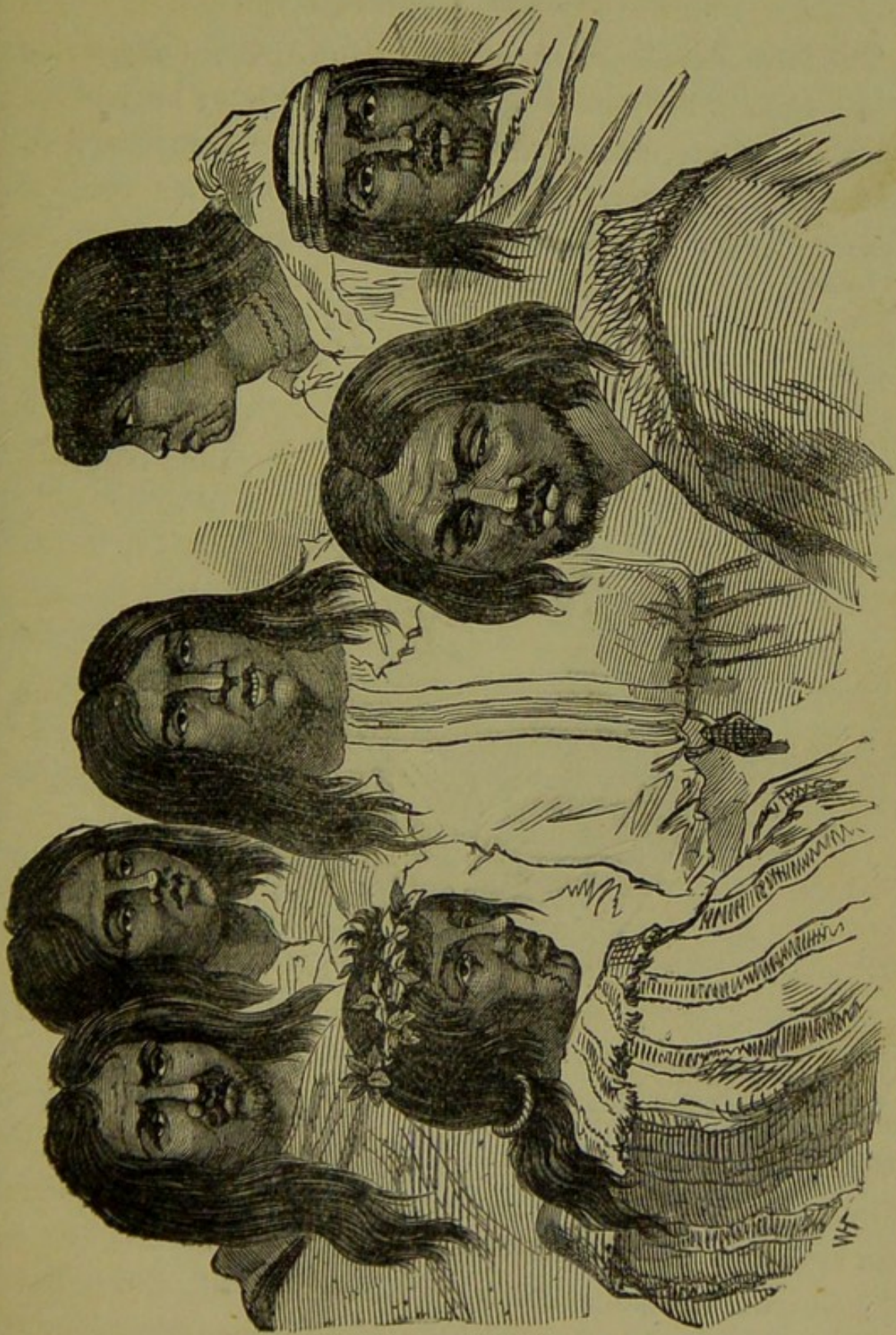
should give self-government, ballast, and worldly wisdom are very deficient. The religions that prevail are Judaism,

Christianity, Mahomedanism, Parseeism, Brahminism, and Buddhism. Their coronal lobe appears to be so large that all creeds and doctrines have an attraction for them.

The native American races display great breadth of head just above the ears in the region of cautiousness and secretiveness. The forehead is broad and retreating, but prominent in the lower part, (see Fig. 47) indicating large perceptive faculties. The head and face have a distinctive and impressive appearance, the nose being prominent, with something of the Jewish shape. The American Indians are known to be brave, energetic, dignified, cautious, and revengeful.

The Californian digger Indians are a weak and feeble-minded race, possessing very little physical or mental stamina. They are naturally sleepy, drowsy and indolent; hence they never think of tilling the soil or of performing any very hard work. Their chief amusements are dancing and gambling, to which most of their time is devoted. Their food consists chiefly of acorns, grasshoppers, horse chesnuts, pine seeds, grass seeds, lilly seeds, grass and clover seeds, and sometimes varied with lizards, snakes, and the roots of the *tule*, &c. The faces seen in Figs. 128 to 134 show that there is neither energy, zest, enterprise, intellectual capacity, nor spiritual intelligence, possessed by these creatures, but they are very superstitious.

It would carry us beyond the scope and limit of this work to notice the many facial, intellectual, and social differences which distinguish the inhabitants of the different countries of Europe; suffice it to say that their physiognomical peculiarities harmonise with variations in climate, language, diet, and other influences.



FIGS. 128 TO 134.—Californian Digger Indians.

THE TEMPERAMENTS.

The form, development, condition and different proportions of the human body have been classed both by ancient and modern writers, under the heading of "Temperament." Galen and Hippocrates contended that all men could be classed under four *crases*, or temperaments, viz.: the



FIG. 133a.—Lymphatic Temperament.

sanguine, bilious, melancholic, and phlegmatic. Hippocrates contended that the bilious temperament is the result of an excess of yellow bile secreted by the liver; the melancholic of a surplus of black bile produced by the spleen; the sanguineous, of an overplus of blood originated by the heart; and the phlegmatic of a superabundance of phlegm—a watery fluid, consequent upon the action of the

brain. The rapid strides of science of late years, however, has proved conclusively that the brain does *not* produce a watery fluid ; neither does the heart produce blood ; nor the spleen black bile. Still his classification of the temperaments is accepted by many at the present day.

Dr. Spurzheim also classed the temperaments under four general headings, viz.:—The Lymphatic ; the Sanguine ; the Bilious ; and the Nervous.

1.—The Lymphatic Temperament is indicated by a round form, pale white skin, soft flesh, light hair, feeble pulse, and a well-padded body. These conditions indicate a love of ease ; slowness in physical and mental action ; a feeble intellect ; and a lack of power to accomplish anything of great importance where originality, clearness, and vividness of mental conception are essential conditions.

2.—The Sanguine Temperament is indicated by moderate plumpness of body ; light, or auburn hair ; blue eyes ; a strong, full, and frequent pulse ; a fresh or animated countenance, and great activity of the arterial system : which proclaim its possessor to be hopeful, sanguine, and easily impressed by surrounding objects.

3.—The Bilious Temperament is characterised by dark brown or black hair ; firm muscles ; a tough, wiry body ; a sallow, yellowish, or brown skin ; and dark brown or black eyes, which proclaim its possessor to be strong-minded, enduring, active, energetic, and capable of overcoming almost insurmountable difficulties.

4.—The Nervous Temperament is indicated by small muscles and bones ; fine, thin hair ; delicate health ; and sharp features. Its possessors are irritable, highly sensitive, and given to extremes in feeling and acting. Activity,

in fact, so far exceeds strength as to consume vitality almost faster than it is generated.

It will be observed that the above classification of temperaments is founded on diseased conditions of body and mind, rather than upon a scientific basis. To overcome this difficulty, the "Fowlers" and other modern writers have classed the temperaments under three general headings,

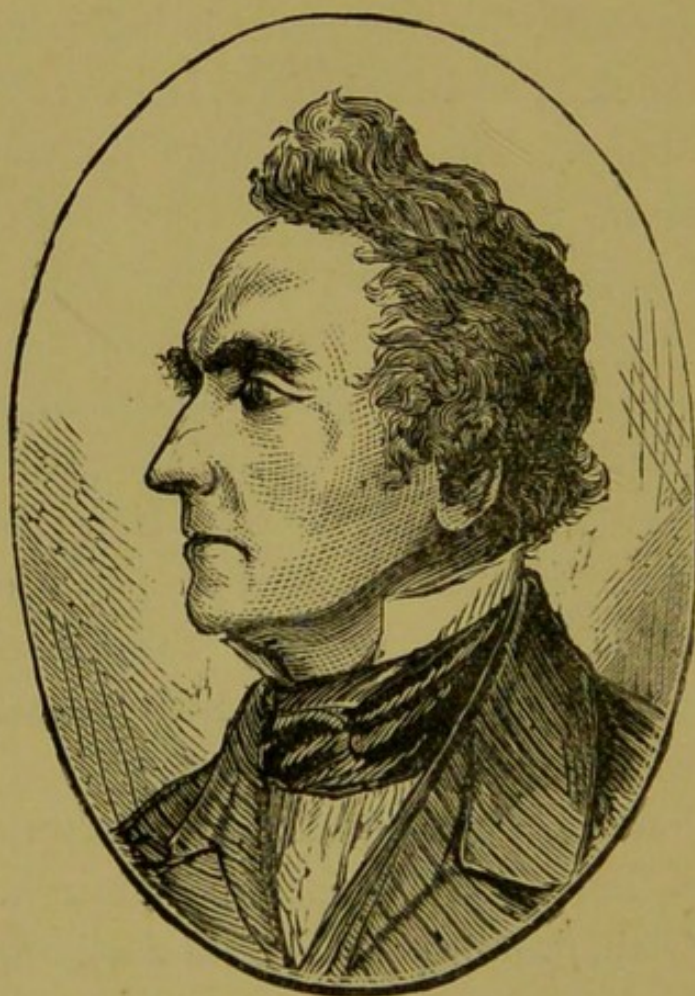


FIG. 134.—Baron Leibig.

which have the advantage of being based upon a strictly physiological basis; still, there are many characteristics and temperamental shadings which do not come under the heading of either system. It would be very difficult to make out such a classification of the temperaments as

would pourtray all the peculiarities of human nature, inasmuch as there are as many temperaments as there are organs and functions which have a modifying influence.

The classification above referred to is as follows :—

- 1.—The Motive ; or, Mechanical System.
- 2.—The Vital ; or, Nutritive System.
- 3.—The Mental ; or, Nervous System.

Each of these temperaments is determined by the preponderance of the class of organs from which it takes its name.

The Motive Temperament (Fig. 134) is determined by a preponderance of the bony and muscular parts, which constitute the powers of locomotion. We frequently meet with persons, however, who have more bone than muscle, and *vice-versa*. This being the case, we are driven to the conclusion that this temperament should be divided (1st) into the bony or osseous system ; and (2nd) into the muscular or fibrous system ; thus forming two distinct forms or temperamental conditions. Those in whom the osseous form is predominant have a sallow or dark complexion, a tall body, long fingers, square shoulders, hollow cheeks, and ungraceful movements. Such people seldom or never indulge in flattery, and do not bestow any insincere compliments ; are more plain than showy, and act rather awkwardly when granting or receiving a favour. Honesty and straightforwardness are prominent traits in their character, but their physical and mental energies are not very active, and they do not like to be hurried.

When this form is equally blended with the mental temperament and supported by a large and well-formed brain, it is favourable to genius and mental capacity. Its

possessors are thoughtful, strong-minded, clear-headed, and evince untiring energy, readily devising ways and means to meet ends, and pursue with determination that which they undertake. Gladstone, Lincoln, Tyndall, Cicero, Shakespeare, and Morse are specimens of this combination of osseous and mental strength. Its possessors usually have sharp features, thin lips and nostrils, an angular surface of skull and a restless expression of face, combined with a relatively small chest and neck; consequently they are quick in their motions, and highly susceptible to surrounding influences, as also to progression and intellectual advancement.

The Muscular system is indicated by a well-set body, strong muscles, heavy shoulders, broad nostrils, a large neck, and general breadth of body. This form is largely represented in Moltke, Count Bismarck, and in Captain Webb, as seen in Figs. 75, 76, and 77. The muscles and tendons may be developed by all kinds of energetic muscular exercises; whilst close mental application and but little or no exercise is conducive to weakness, debility, and lassitude. Strong muscular powers indicate a plucky, courageous, sensitive and energetic nature. Its possessors also evince strong feelings of resentment when ruffled or opposed, seldom exhibiting much literary capacity, but they are capable of accomplishing wonders in any department where courage and physical strength are requisite. The hardest workers, boldest thinkers, strongest and most enterprising men have a predominance of the osseous and muscular parts.

Where the Mental temperament slightly predominates over the osseous, and where there is less muscle and vital stamina,



FIG. 135.—H. Pitman.

as seen in Fig. 135, there will be great activity of mind, and a desire to accomplish something worthy of note. Men of this stamp are real workers, but are better adapted to

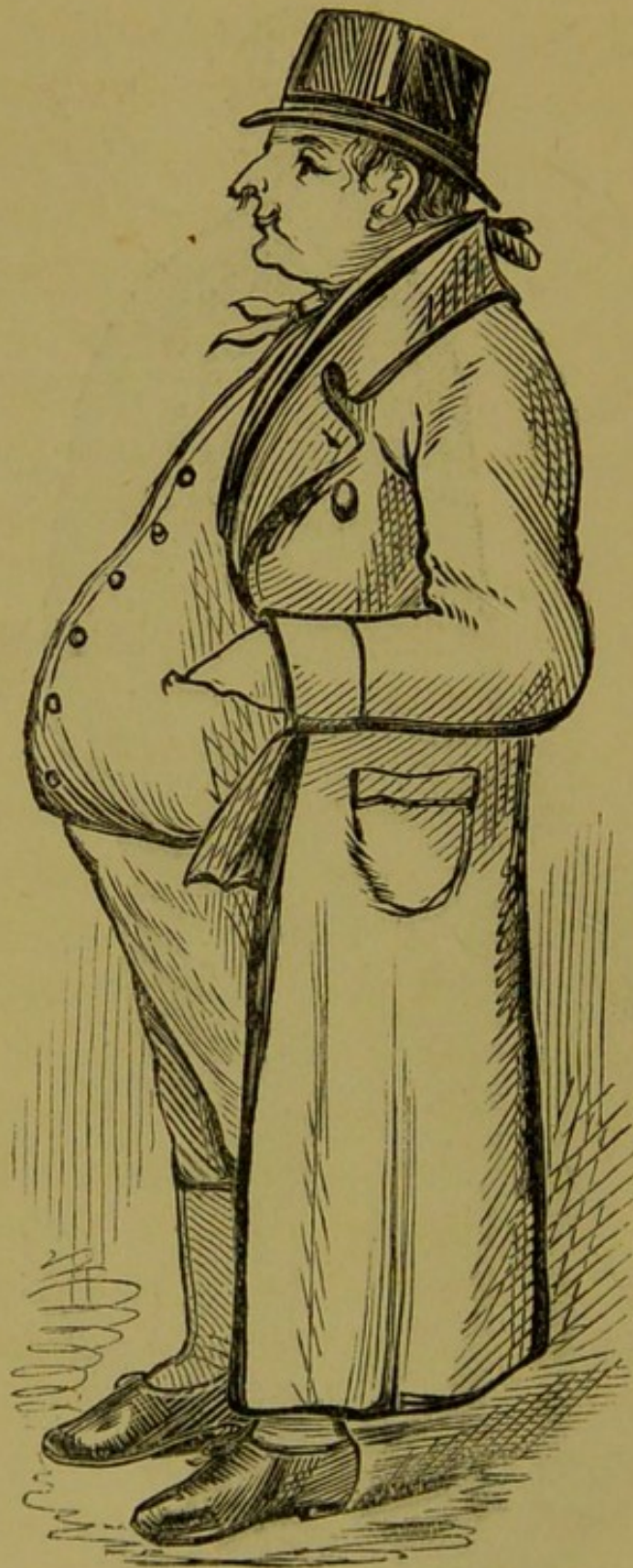


FIG. 136.

mental than to physical labour; though the latter should by no means be neglected, otherwise dyspepsia, debility, consumption, or complete nervous prostration would be likely to cut short the life. The activity of such persons usually

exceeds their strength, and it would be difficult for them to take things in a careless, tame, easy, quiet sort of way, even if they tried; though there is scarcely sufficient hardness of mind, propelling power, and robustness of body to grapple with the hardships and difficulties that have to be encountered in commercial and business enterprises; hence, men of this stamp are better adapted for wielding the pen, and for teaching, than for breaking up new ground, or for exhibiting much power where boldness, courage, and physical strength are requisite. There is honesty, sincerity, integrity, and mental sprightliness manifested in this type of organisation.

When the Motive temperament is combined with a large abdomen (as seen in Fig. 136), there will be an abundance of adipose, fatty, or waste matter in the system; hence its possessors are generally good-natured, fond of ease, and enjoy the luxuries of the table. Such characters have a sleepy, drowsy appearance, and the face is destitute of expression. Troubles, cares, and anxieties sit easily upon their minds, and seem to roll off them with the greatest of ease. Work has no particular charm or attraction for them, and they will never make it scarce by doing too much of it. Neither are they very close students, though they may sometimes pretend to be so; but when their pretensions are investigated, they sink into insignificance. Good dinners are of more consequence to them than mental work. Though they may be somewhat practical or matter-of-fact, they never evince much brilliancy or scope of mind.

THE VITAL TEMPERAMENT.

The Vital temperament embraces the internal organs of the body which create life force, as the heart, lungs, liver,

stomach, bowels, &c. Its predominance is indicated by a broad chest, large nostrils, wide cheek bones, a full throat, and a round head; as seen in Fig. 137. There are many different phases of this temperament. When its possessor is fat and flabby it indicates that the lymphatics greatly



FIG. 137.—Vital Temperament.

predominate, and that its possessor is not only indolent, but wanting in that force of character which should remove obstacles and surmount difficulties; for whenever there is flabbiness of muscle or flesh, there is also flabbiness of mind, and inertia seems to pervade the system. When the

muscles are very compact, however, this temperament indicates a love of fresh air and the enjoyment of the luxuries of life. Such people generate life force with ease and facility; are remarkably fond of good living, jovial company, and physical recreation; they are also impulsive, enthusiastic, versatile, and generally take a matter-of-fact view of things; are desirous to make the head save the body rather than perform very hard work. They also evince a restlessness which cannot endure indoor confinement, and must constantly be doing something. They are also noted for worldly wisdom, and for having a general knowledge of men and things; consequently they are better adapted for overseers, directors, agents, and for superintending operations than for literary pursuits. When this temperament is well blended with the Mental, (Fig. 137) there will be originality, versatility, and literary ability. People with large chests and a strong development of the Vital temperament have more magnetism and animal life in their bodies than those who have smaller respiratory functions; consequently they can ward off diseases easier than those who have small chests. Unless such people take an abundance of physical exercise, they are apt to become gloomy, melancholy, dejected, and miserable.

THE MENTAL TEMPERAMENT.

This embraces the brain and nervous system, and was formerly classed under the heading of the Nervous, or Cephalic. This temperament is indicated by a small stature and build, small bones and muscles; fine, smooth, and even thin hair; a very clear and delicate skin; an animated countenance; a small, narrow chest; sparkling eyes; and

a clear, sharp, shrill voice; with thin lips and finely-cut features, as seen in Fig. 138. Such persons are sprightly, quick in motion, refined and delicate in feeling and expression, and easily disgusted with anything coarse, vulgar, or out of taste; are highly susceptible to surrounding influences and exciting causes, are also quick and facile in their



FIG. 138.—Empress of Germany.

perceptions, rapid in their mental operations, and subject to extremes of feeling.

They are also sympathetic, emotional, fond of reading, study, conversation, and all kinds of information.

Those who possess a very strong development of this temperament are apt to become irritable, fidgetty, fretful,

excitable, and highly perverted whenever they give way to drinking alcoholic drinks, strong tea and coffee, or to eating highly-seasoned food, or using tobacco. Hence these things should be studiously avoided, otherwise nervous exhaustion or paralysis of the brain tissues will eventually ensue, in consequence of the frequent rushes of blood to the brain which are caused by the use of such articles.

FAT *v.* LEAN PEOPLE.

Some people are remarkable for their corpulency and obesity, and for their difficulty of breathing; this indicates that vitality is taken on faster than it is worked off, and that such persons are more sluggish than inclined to restrain their appetite. Many people suppose, however, that fat men and women are necessarily large eaters, but this is not always the case. Sometimes we meet with people who eat but little, but who take on vitality so rapidly as to be literally surcharged with fatty or waste matter. These people usually have contented minds, and are apt to take things too easily. The thorny path which leads to greatness is an insuperable difficulty to such persons. We have heard many of this class boast of how much work they could perform, but it is a striking fact that fat men are not those that contractors employ to build railroads and dig ditches. It is also true that fat men may be successful in any department of life where they have to superintend and direct operations, rather than where they would be called upon to perform very heavy work. Thin men, the world over, are the men for endurance; they are also tough, hardy, and wiry, and live much longer than those who are fat. We have always looked upon fat as a disease; and,

as a proof of this, we find that very fat people are never well for many months at a time, and are seldom suited for hard work. We do not wish to infer that those who have a fair amount of solid flesh and muscle upon their bones come under this heading, for these belong to the class of people who accomplish a great deal of work; hence there is a



FIGS. 139, 140.

medium between very fat and very lean people, as will be seen in Figs. 139 and 140, and the medium is far the best. Those who are remarkably lean are sometimes too grasping, and harass their minds too much over little matters. Extraordinarily fat people are of little use to themselves or to the world; and the sooner they reduce the size of their

bodies the better it will be for themselves and for those by whom they are surrounded. Moderately lean people are generally busy, and have their minds and bodies fully occupied; consequently they are usually honest, straightforward, and sincere. We seldom or never meet with busy, energetic, and enterprising people who are pilferers, especially if they have well-constructed, firmly-built, strong, and enduring bodies. We have before hinted that a flabby mind and a flabby body accompany each other, and whenever a person yields to indolency it is the first step towards dishonesty. We do not wish to infer that fat people generally are dishonest; but still we find that when a person is industrious and exercises the body and mind in such a way as to work off the waste, surplus, or adipose matter, that he is then acting in accordance with nature's requisitions, and is performing a duty which leads to usefulness, and thereby conduces to honesty; but whenever an individual sits still, takes life too easily, and does not do anything to earn a livelihood, it is dishonesty personified. Those who are very fat should avoid eating rich and greasy food, and take an abundance of out-door exercise and physical recreation; never eat more than twice a day, and guard against drinking much liquid. By this means obesity will be worked off, and the mind will act more freely and spontaneously.

TALL *v.* SHORT PEOPLE.

Tall, slender people are remarkably active, restless, wide-awake and quick motioned; and their mental operations are equally rapid and facile; they are always in motion and have no lazy bones in their bodies; are remarkably smart and knowing, and sprightly in conversation. Such people

are like the racehorse and the greyhound, and are adapted for getting over a great deal of ground in a short space of



SEWARD

FIG. 141.

time ; but they are not organised for heavy lifting, or anything which requires great manual strength.

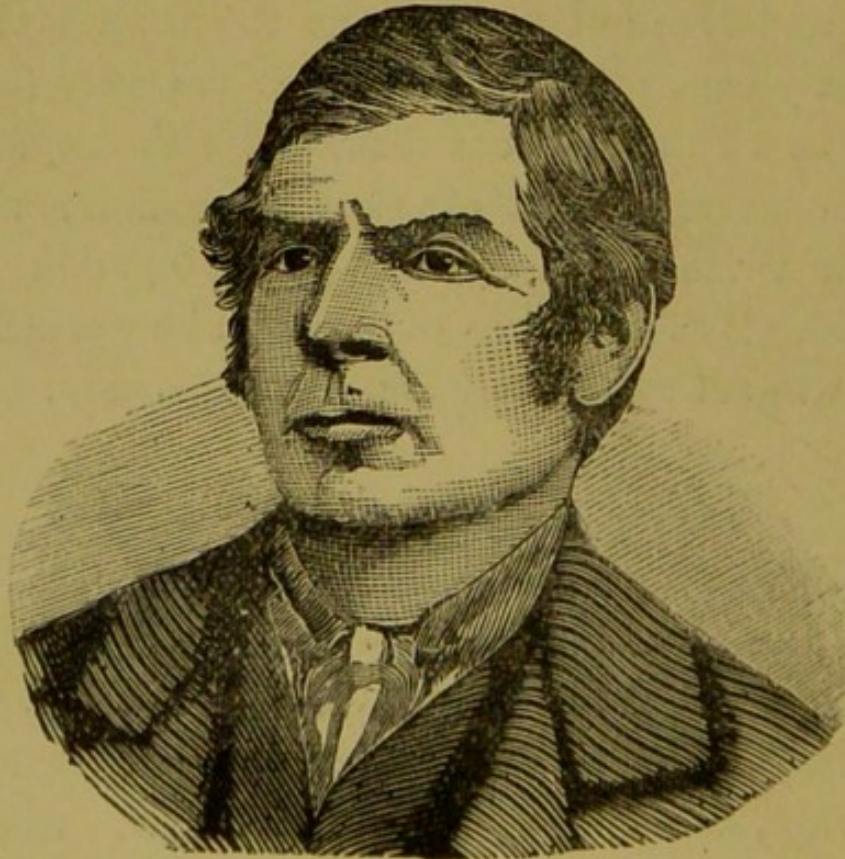


FIG. 142.—Fred Lant.

When length is combined with proportion (Fig. 141) it gives endurance and ability to accomplish marvellous feats of labour in a very short time.

Broad-set and short people (Fig. 142) are powerful, enduring, plodding, steady-going, and capable of lifting heavy weights; and are seldom noted for quickness,

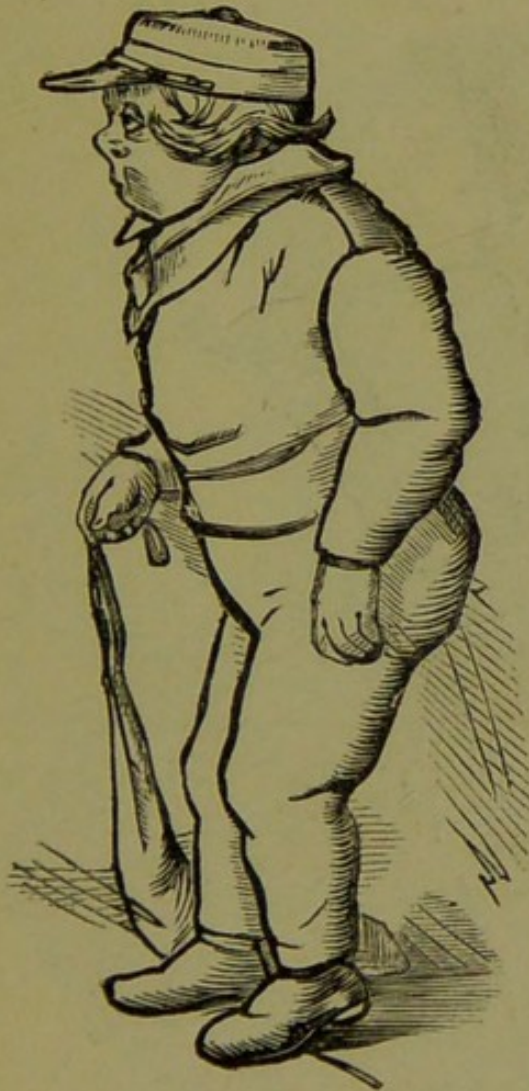


FIG. 143.



FIG. 144.

sprightliness, or agility. Short, broad, and low-headed people are remarkably selfish, and always look after Number One, leaving other people to look after themselves. Short, fat, and flabby people (Fig. 143) resemble the snail in

activity, consequently their physical and mental operations are remarkably slow, and they never make much headway in life.

A short, compact body (Fig. 144) indicates endurance and plodding conditions of body and mind. Such people wear like pin wire, and generally live to a great age.



FIG. 145

EXCEPTIONS TO THE ABOVE RULES.

We have asserted that length indicates activity; but not invariably so, for we sometimes meet with tall people who are very slow and indolent, preferring to work off their energies by way of smoking, drinking, and loitering about

(Fig. 145). People of this class have a small base to their brains, a limited number of ideas in their heads, and are not willing to exert themselves; consequently they never make much headway in life, and usually fail to provide for old age.

Full sized and broad-set men (Figs. 146 and 147) usually

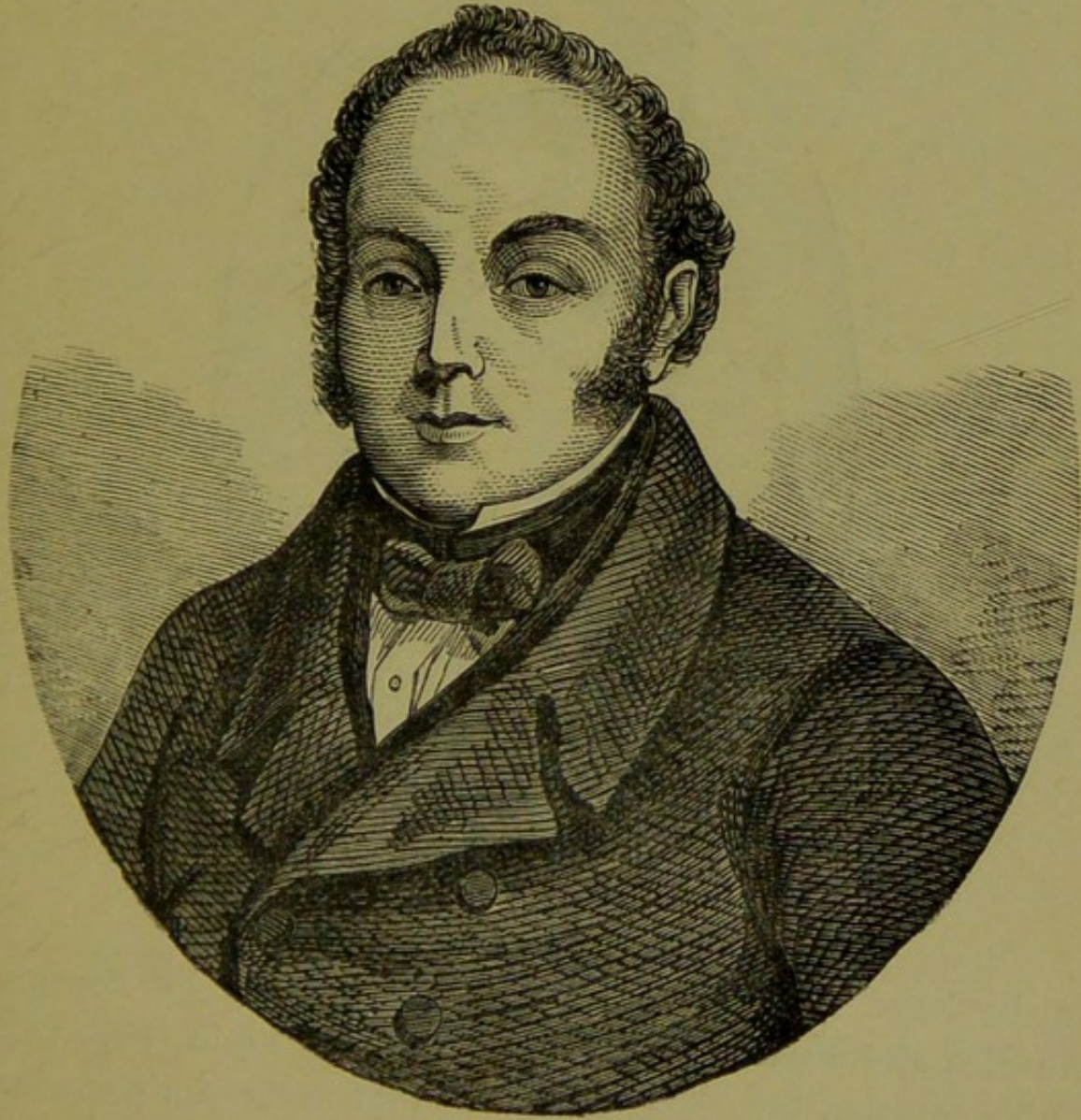


FIG. 146.

have broad and high heads, which indicate comprehensiveness of mind, power to plan, and ability to carry out their

projects or designs. The faculties at the side of the head, which give financial ability and a desire for the acquisition of wealth, being large, such vocations as would call these developments into full and legitimate use should be selected, in order that both body and mind may be fully occupied.



FIG. 147.—Lord Derby.

In boyhood activity is frequently indicated by compact muscles and a well-developed base to the brain (Fig. 148). This condition invariably indicates that unless its possessor has something to do he is likely to get into mischief. Such boys and girls cannot remain still, and it would be the height of folly for their parents to wish them to be so. Children of this class should always have tools to work

with, in order that their minds and bodies may be fully and profitably employed, and thereby work off the surplus vitality as fast as it generates; otherwise they will become turbulent, mischievous, and ungovernable.



FIG. 148. —Activity and Mischief.

BEAUTY, OR HARMONY OF THE HUMAN FACE.

There is nothing more attractive and fascinating than personal beauty; all men instinctively admire a handsome form and face. We do not wonder that men are so fascinated by it, for all nature tends to harmony, and the absence of it is simply produced by certain unequal conditions of nature. When the atmosphere is very oppressive,

and there is too much heat, the electric currents are thrown out of balance, and there is a want of evenness or repose, which generates or calls into action the reverberating thunder and the vivid flashes of lightning, in order to distribute the gases and thereby produce harmony. This

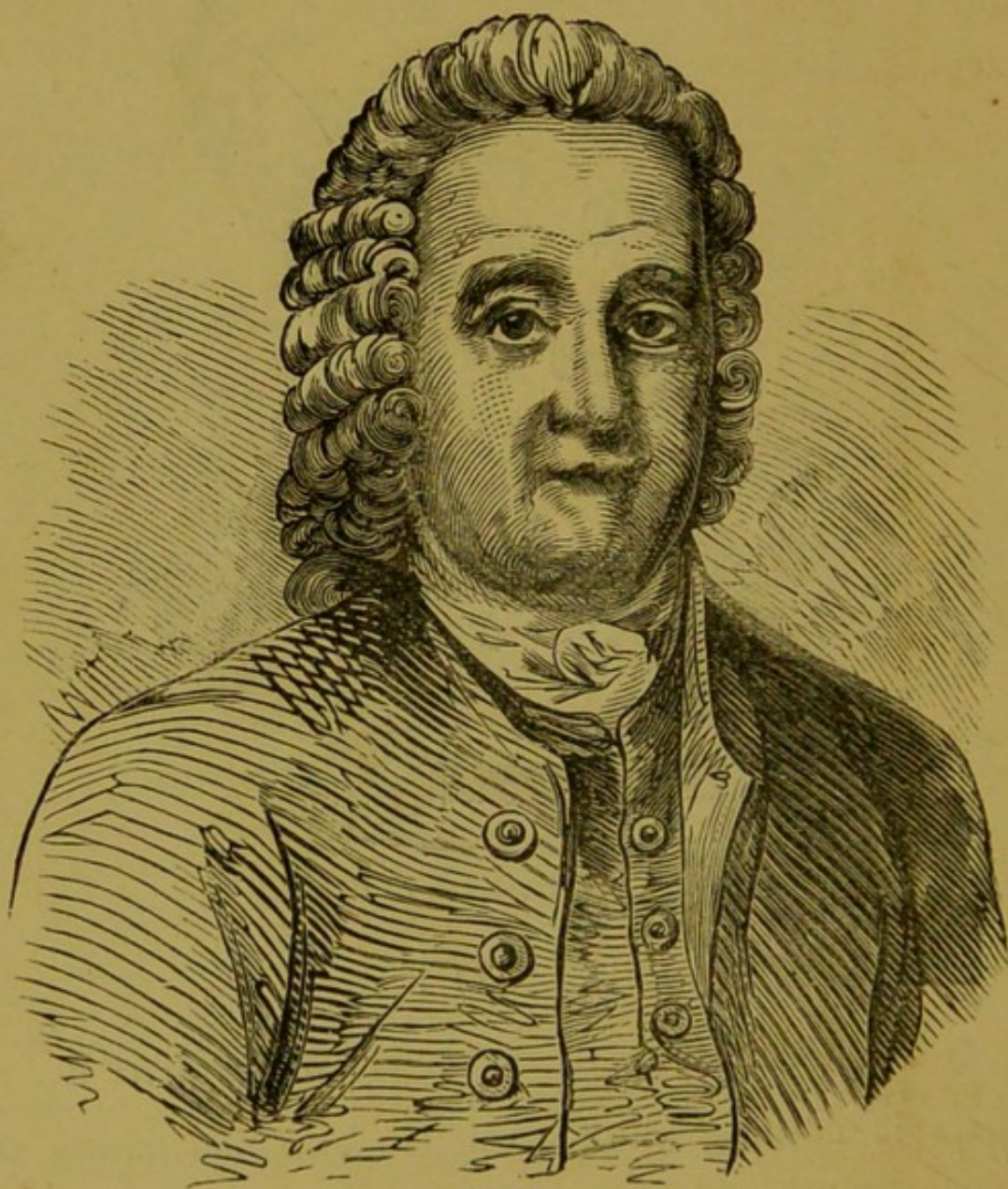


FIG. 149.—Swedenborg.

same law will apply with equal force to human nature; for whenever there is imperfection in any part, it leads to discord, or produces a disjointed mind, and, in some cases, insanity or imbecility is the result. Compare for a few

moments the symmetrical face and form of Swedenborg, Fig. 149, with Fig. 150, and a striking difference will be observed. In the former there is harmony, symmetry, and beauty; in the latter there is a snub nose and a pugnacious appearance; the former has a large brain in the region of ideality, sublimity, and the moral sentiments, which give an aspiring and elevated cast of mind; whereas the latter



FIG. 150.—Pugnacity.

is deficient in these qualities, and he lives more for himself than for others, or for enriching the world by his usefulness or intelligence. Then, too, observe the striking difference there is between the late President Garfield and the villain who assassinated him: the former has a harmonious face, with frankness, honesty, and sincerity impressed upon it. The faculties in the moral region are largely

represented as indicated by the height of his head, and penetration of mind is indicated by the prominence of the perceptive faculties, which are located just above the eyes. The propensities at the side of his head were also evenly balanced and under the control of the moral and intellectual faculties; whereas the portrait of Guiteau,



FIG. 151.—Garfield.



FIG. 152.—Guiteau.

Fig. 152, presents us with a head and face out of symmetry. The head is low and broad, and there is a villainous appearance in his face. In the one, honour, justice, sincerity, and intelligence were enthroned; and in the other the propensities seemed to rule the man, and nothing would be too vile



FIG. 153.—Cobden.



FIG. 154.—Idiot.

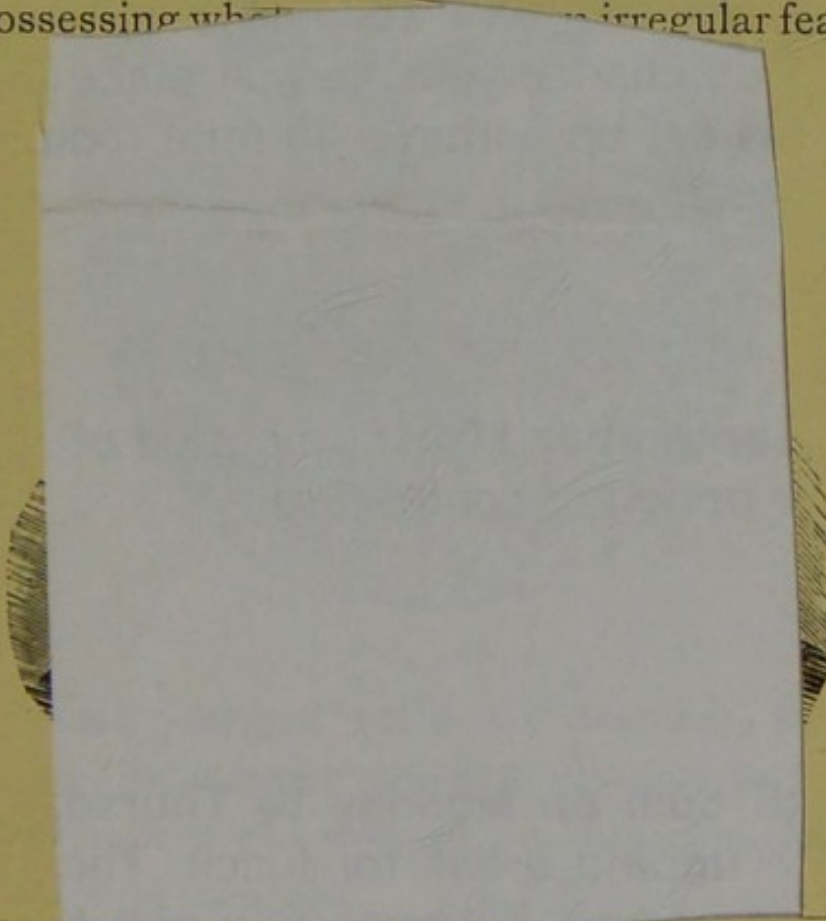
for such a person to do. Furthermore there is a remarkable contrast between the high, towering, and well-developed head of Richard Cobden—Fig. 153, and the Idiot, Fig. 154. In the one, reason, intelligence, morality, benevolence, generosity, and affection reign supreme; in the other, there is a lack of reason, or intelligence, a vacant stare and a want of harmony throughout.



FIG. 155.—Mrs. Garfield.

By pressing our enquiries still further, we find that all the great murderers, with one or two exceptions, were wanting in symmetry in form and feature. Compare the beautiful face of Mrs. Garfield, Fig. 155, with that of Peace, the notorious murderer, Fig. 156; in the one, the features

all seem to harmonise, but in the other, deformity and unevenness are the rule. In speaking of symmetry and beauty from a physiognomical standpoint, we are not guided by what many people would be pleased to call beauty. When young, we begin by admiring beauty of form and feature, which are admirable; but as we grow older, we perceive that there is a higher order of beauty than this,—a beauty of mind, disposition, and soul, which flows from a well-balanced brain, rather than from a pretty face or ruby lips. What is usually termed beauty causes many of its possessors to become vain, and to care little about mental or moral improvement. Sometimes we meet with men and women possessing what is called irregular features and



ungraceful forms, being a little coarse and rough in their natures, but they are so irradiated and glorified by the outshining of noble thoughts, and kind affections, that they

seem supremely beautiful. Some people whose features appear to be rough-hewn, remind us of the diamond in the rough, which, when polished, exhibits more than ordinary beauty and perfection ; and whenever we meet with persons of this kind, we feel that they are endowed with those higher and nobler qualities, which are more valuable than the finely-cut features of the handsomest belles ; inasmuch



as it is the
 the lovely
 would look upon the face of George Eliot, Fig. 157, and
 say there was no beauty there ; but there is symmetry of
 form, a high head, an elevated cast of mind, and the features
 which causes
 [any people

seem to harmonize with each other, as will be ascertained by the measurement of the face, which is divided into three equal parts, one-third of which will be found in the forehead, one-third from the brow to the tip of the nose, and the remaining third from the nose to the bottom of the chin. There is an absence however, of



Fig. 158.

what is usually termed attractive features, for in most cases, beauty, by common consent, consists in the absence of peculiarities, but where there are no peculiarities there is but little mental capacity. Considerable beauty may be greatly marred by want of intelligence, social feeling, or the possession of a petulant temper, while an ordinary face may be surmounted by such peculiar excellencies as will give a

sweetness to all the features, or make you insensible to its seeming plainness. There can be no real beauty without health, intellectual capacity, a well balanced mind, and gracefulness of deportment. Many people admire oval faces (Fig. 158), and are of opinion that no other form of face can be considered beautiful, while the ideal of others consists of finely-cut features, large chins, red lips, and the Grecian nose as seen in Fig. 158a.



Fig. 158a.—Mrs. Price.

The style of face that many people admire, is that which can lay claim chiefly to a doll-like prettiness, but in such persons there is little power or force of character, and they cannot call forth the admiration of high toned and intelligent

people ; there may be beauty in the round, or long, as well as in the oval type of face, but in each there should be large clear eyes, a well-proportioned nose, full red lips, and a well-developed chin, the latter of which indicates an active circulation and a loving disposition ; where there is a lack of the latter (as in Fig. 160) there cannot be a loving heart.

Those whose heads are high, long, and narrow, as in Fig. 157, evince strong moral feelings, aspiring minds, and intellectual power, combined with a tender nature, and warm social nature ; but when we refer back to the portraits of Peace and Guiteau, we find that the former had an unevenly balanced head, and that in the latter the propensities were so strongly marked as to evince a lack of moral feeling, though he professed to have received Divine inspiration to commit the rash act of which he was guilty.

We frequently meet with people who have but little moral brain, who profess to be highly religious, and appear to be shocked by anything bordering upon profanity, but who would commit the most desperate villanies in order to enhance their own interests ; whilst people with high heads and larger moral sentiments may not profess to hold any religious belief, but would shrink to do anything of a vile or immoral nature ; hence, it is not necessarily those who lay such strong claims to morality, and consider themselves more pure than others, that should be held up as the highest specimens of humanity.

Mrs. Garfield has a large practical brain, and well-set features, and there is symmetry throughout,—not such symmetry as would indicate beauty alone, but a symmetry that would indicate resolution, strong moral feelings, and power to endure. Such qualities and conditions of mind are more

to be admired than the painted face, or the small rounded tinted features, with which so many people are entranced. Fig. 158 would probably be considered far more beautiful than Figs. 155 or 157. The features of the former indicate warmth of affection, ease of manner, gracefulness, and evenness of character; but still there is not that intensity of thought, literary ability, and moral fortitude, which is indicated in either of the others.

Numerous other illustrations might be given in regard to form or harmony between body and brain, and between one part of the system and the other, but two or three others must suffice for the present.

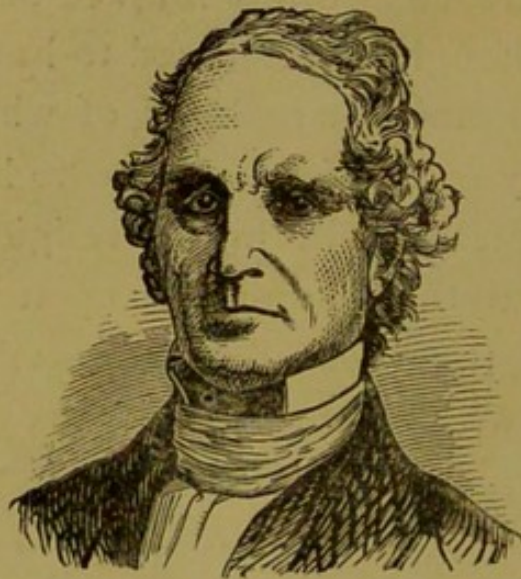


Fig. 159.—Rev. Albert Barnes.

Phrenologists and Physiognomists assert that love, sexual feeling, and warmth of affection, are indicated by a large chin and a well-developed back head; that intelligence is indicated by the size of the front head, and that the moral feelings are indicated by the height of the head.

Fig. 159 indicates a symmetrical face with a large chin; a large front head, and also a remarkably strong moral brain; consequently he was social, moral, high toned, warm

hearted and sympathetic. Men of this stamp do not live for themselves alone, but they live for the world, and are desirous to make other people happy. Where there is a deficiency of these qualities or conditions of mind, their possessors are cold, coy, selfish, and wanting in generous



Fig, 160.—Lefroy,

impulses. Compare the noble face of The Rev. Albert Barnes with that of Lefroy (Fig. 160) and a wonderful difference will be seen; the latter portrait indicates a want of all the qualities which stand out so prominently in the former. In the fore part of this book ("Faces we meet and how to read them") published twelve months ago (and consequently before Lefroy came before the public), it will

be observed that we then noted that a very receding and deformed chin was much to be dreaded, not because of its indicating a lack of firmness, as some writer to the Daily Newspapers who knows but little of Physiognomy would have us believe, but because it indicates a lack of warmth of affection, and social feeling. When the head and brain are well balanced, that is, the head not too large for the body to support, and the body not too strong in its vital power for



Fig. 161.—Well-balanced.

the size of the brain it supports, there is then harmony between brain and body. When there is harmony or symmetry between one part of the face and the other, and between the face and the head, there is a well-balanced mind.

To be in harmony should be our constant aim, not only with ourselves, but with all the world. If each organ is in harmony and in proportion to the entire faculties of mind and body, the result is usefulness to ourselves and to others, happiness, long life, and a joyous nature.



Fig. 162.—Pampered Child.

Fig. 162 is a representation of a pampered and spoiled child, in which the foundation is being laid either for the prison, battle-field, asylum, or the gallows. We will trace his career a little further, and in Fig. 163 we have a representation of the pampered and spoiled child that has grown up to be a disagreeable, cruel, hating, and obstinate youth. At which age he is determined to be his own master, to have

his liberty, and to enjoy himself. He begins to smoke chew tobacco, and to drink alcoholic drinks. He associates with the lowest of the low, and, as a result, he becomes rough and coarse in feature, and develops into a desperate liar, gambler, and burglar, and bids fair for ending his days either in the prison, in the asylum, or on the gallows.



FIG. 163.—PAMPERED YOUTH.

This youth has been allowed to have all his own way ; has been pampered, and supplied with everything that he wanted ; having been fed upon rich and unwholesome food, sweets and pastry, until his whole system is surfeited and diseased, which has naturally resulted in an ungovernable temper, a morose and revengeful disposition, and has laid the basis for a wretched and perhaps wicked life.

Sometimes the foundation for a perverted condition of body and mind is laid before birth. Intemperate habits, violent tempers, and the vicious tendencies of parents are cer-

tainly transmitted from parent to child. When such prenatal influences are combined with bad training, they are sure to mar the features and cause the child to be both hating and hateful to all around. As years roll on, its mind becomes still more callous, hardened, and uncontrollable; its wants are daily increasing; and if it be a girl, it is not improbable that she may have fallen into a life of sin and profligacy by the time she has attained womanhood; but if her parents are wealthy, and able to cater to all her



164.—THE PAMPERED YOUTH IN OLD AGE.

requirements, she may perhaps avoid these pitfalls; and if she should marry, it is more than probable, that she will tyrannize over her husband and make him miserable. If, on the other hand, the child happens to be a boy, his disagreeable nature and his vicious tendencies will keep intelligent and well-trained children aloof from him, for his perverted nature and their's could never assimilate.

Fig. 164 exhibits at a glance the wretched condition of a chequered life when drawing to its close. The child that was literally idolised by its parents, and that was pampered and spoiled by them, has gone through so many phases of sin and crime that its nature seems to be that of a demon rather than that of a man. It would have been far better, and the child would have been much happier and more useful, intelligent, joyous, contented, and humane, if the



FIG. 166.—Well-trained Youth.

parents had done their duty, and trained it up in the way it should go. This should be a lesson to those parents who think that they are doing their children a kindness by letting them have all their own way, and by giving them all that they want.

This youth (fig. 166) has been fed upon the right kinds of food, and taken the right kinds of drinks. He has also been well



Fig. 167.—Spoiled girl in youth.

trained and disciplined ; his mind has been cultivated, and the passions held in restraint. As a natural result, he has become intelligent, high-toned, moral-minded, and will be a useful and respected member of society. The first boy is a candidate for the prison, the battle-field, the asylum, or the gallows, whilst this boy is a candidate for the respect and love of his fellow men, founded on a life devoted to public usefulness, and earned by devotion to duty, self-respect and Christian charity.



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unfit for the

active duties of life. She does not like work, and loves to have her whims, fancies, and desires administered to, otherwise she becomes petulant, dissatisfied, and miserable. Such a training leads to extravagance, carelessness, poverty, misery, wretchedness, criminality, prostitution, insanity, or degradation ; but if her parents are wealthy enough to leave her a fortune, she may become a leader of fashion, be surrounded with luxuries and home comforts, and waited upon by her servants, but adapted only for a glass-case, and totally unfitted for the practical duties of life.



Fig. 170.

Fig. 170 is the portrait of an outcast woman, who was once a lovely and healthy child, but whose parents brought her up to a life of indolence, and fed her upon highly-seasoned, indigestible, and stimulating foods and drinks,

which, in due course, inflamed her blood and created a morbid, craving, and perverted appetite, as also a love for alcoholic drinks, hence it is not surprising that she should have become a slave to her passions, for bad-training, idleness, intemperance, and gluttony, are sure to open the door to other forms of licentiousness. It may be asked what this has to do with the art of character-reading? We answer



Fig. 171.
Well-trained Girl.



Fig. 172.
Well-trained Girl in Middle Age.

—Much in every way—for a judicious training, good habits, and temperance in all things, have a tendency to render the eye more clear, the thoughts more pure, the face more lovely and beautiful, and the character more charming. Whilst the opposite course will lead to dejection and misery.

THE WELL-TRAINED GIRL.

This girl has been well trained by her intelligent parents, who have stimulated her to help herself; to be generally useful and not to be dependent upon others. She has been taught to live rightly, and to exercise both body and mind; consequently she has become strong, healthy, robust, vigorous, useful, and intelligent, possessing a "sound mind in a sound body." The arts and sciences of cooking, sewing, washing, getting up linen, knitting, and mending have formed part of her education, and having acquired a practical knowledge of all that pertains to domestic management, she will ere long be well fitted for



FIG. 173.—Precocious Child.

the higher duties of both married and maternal life. Ladies who have acquired a practical knowledge of household duties have a decided advantage over those who are ignorant of them. Even if it is not necessary that they should do the work themselves, it is essential that they should have the abilities to direct others to do it. Many dyspeptics are made, and many good husbands are spoiled,

in consequence of their wives being unable to properly cook the food, and to make home attractive. The portrait (fig. 171) is that of a girl of whom her parents may feel proud, and of whom in after-years it may be said, "Happy is the man that hath made her his wife."

This is the son of well-to-do parents, (fig. 173) who are desirous that their son should be a clever scholar and a smart



Fig. 174.

man of business, possessing a clear head and a brilliant mind. He was sent to school at an early age, with the intention of making him much cleverer than any other boy in the neighbourhood. The boy has also imbibed his parents' ideas, and has stuck closely to his studies, which

have drawn too much blood to the brain and robbed the body of much of its vitality; consequently he has become precocious, and will die early.

Fig. 174 is the portrait of a highly trained, intelligent, honest, sincere, truthful, and industrious man, who possessed more activity of mind than strength of body, and whose vitality was consumed at an early age. It is well to train both body and mind harmoniously, otherwise the one will over balance the other, and thereby produce either premature decay or imbecility.

THE CHILD OF NATURE.



Fig. 175.—Child of Nature

This is the son of common-sense parents, who have allowed him to run about, to exercise his muscles, to tinker, mend, and fix up, and bring out his ingenuity and skill. He has been fed upon simple, nutritious food, and

allowed an abundance of sleep; consequently he has laid the foundation for good health and long life. His education has not been unduly pressed, and has also been taught in the school of experience, not being allowed to study books until seven years of age. He was then allowed to go to school four hours per day, and to devote the remainder of his time to physical recreation, and to using tools; thus both body and brain have been simultaneously developed, and he is likely to leave his "footprints on the sands of time."

INSANITY.



Fig. 176 —Selfish, sullen, and wilful.

Insanity is one of the most distressing and hopeless inflictions of humanity. It is hereditary in some

families. Dissipated persons are sowing the seeds of insanity. Anything that weakens the body tends to produce disease of the mind, which is perhaps the most difficult disorder to cure. "Canst thou not minister to a mind diseased?" It may be said that no person is perfectly sane, because there is no one who is not guilty of some excess. The boundary between sanity and insanity, is passed when there is incapacity to distinguish the diseased state of the mind and the inability to control action. Insanity is sometimes caused by the excessive activity of a large brain, or it may be temporarily induced, as in the case of King Lear, by intense mental emotion and a passionate nature. The manifestations of insanity exactly accord with the character. Some mad people are gloomy and morose, and like to be alone; others are tormented with imaginary troubles; a few are merry and sing from morning till night; some claim to be saints; others regard their souls as lost. Their pantomime is equally varied and typical of character. Some who are liable to an occasional loss of consciousness, or giddiness of the head, have a dread that it may be the prelude to insanity; but this is generally caused by indigestion, combined with prolonged or excessive mental occupation. The causes of insanity and idiocy are those influences that disturb and weaken the nervous system and the bodily strength, such as drunkenness, gluttony, tobacco smoking, venereal excesses, loss of sleep, violent passions, and a badly balanced brain. The cure lies in temperance, chastity, moderation in all things, hygienic living, baths judiciously applied, combined with kind treatment and the restraining influences of religion, but religious *excitement* should be studiously avoided.

INDEX.

A.

	PAGE
Alexandra Limp	127
Americans, Phrenologically Considered	168
American Natives	180
Ashantee, Natives of	177
Australian Natives	169

B.

Beauty	201
Beauty and Peculiarities	209
Besant, Mrs.	163
Bilious Temperament	183
Brain, Moral	211
Broad and Short People	197

C.

Californian Indians	180
Caucasian Race	161
Character Expressed by Tone of Voice	120
Child of Nature	225
Child, Pampered	215

D.

Dandy, The: his Walk	133
Dawdler, The	137
Diamonds	150
Doll-like Prettiness	210

D—(Continued).

	PAGE
Dress	151
Dress of a Lady with Well-regulated Mind	152
Dress of the Domesticated Lady	153
Dress, The Intelligent Man's	155

E.

Eliot, George	208
English People Phrenologically Considered	164
Esquimaux	173
Ethiopians	173
Ethnological Peculiarities	161

F.

Face, Human: Harmony of	201
Fat <i>v.</i> Lean People	193
Feet and Hands	145
Fop, The: his Walk	132
French, The, Phrenologically Considered	165

G.

Gait: its Indications	125
Gait of the Fop	132
Gait of the Dandy	133
Garfield, President	204
Garfield, Mrs.	206
Germans, Phrenology of	166
Girl, Pampered	220
Girl, Well-trained	223
Grasp, Warm and Cordial	148
Guiteau	204

H.

Hands and Feet	145
Hand-shaking	148
Head, Well-balanced	214

I.

	PAGE
Indians of California	180
Insanity	226
Irish, Phrenologically	167
Italians, Phrenologically.. .. .	166

L.

Laughing	142
Laughter and Health	144
Lean People <i>v.</i> Fat	193
Lefroy	213
Lymphatic Temperament	183

M.

Malays, The: their Character	173
Men: their Dress	156
Mental Temperament	186, 191
Mincing Walk	140
Money Lender	158
Mongolian Race	170
Moral Brain	211
Motive Temperament	185

N.

Nails of the Hands and Feet	147
Nature, Child of	225
Nervous Temperament	183
New Zealand Natives	169

O.

Ossetine, Natives of	179
------------------------------	-----

P.

Pampered Child	215
Pampered Girl	220
Parents' Tendencies Transmitted	216

P—(Continued).

	PAGE
Pathognomy and Physiognomy Contrasted	119
Peace, Charles	207
Peculiarities, Ethnological and Racial	161
Phrenology of the English, Scotch, Irish, &c.	164, 167
Poles, Phrenologically	167
Prettiness, Doll-like	210

R.

Racial Peculiarities	161
Rings and Diamonds	150

S.

Sanguine Temperament	183
Scotch, Phrenologically	167
Senegal, Natives of	174
Shaking Hands	148
Short and Broad-set People	197
Short People <i>v.</i> Tall	195
Smiling	142
Spaniards, Phrenologically	167
Sweeping Gait	141

T.

Tall <i>v.</i> Short People	195
Temperament	182
Bilious	183
Lymphatic	183
Mental	186, 191
Motive	185
Nervous	183
Sanguine	183
Vital	189

V.

	PAGE
Voice, Tone of, Expressive of Character	120
Voice: its Quality a Measure of Civilisation	121

W.

Walk, The: what it indicates	125
Walk, The Active Man's	134
Walk ,, Blustering	131
Walk ,, Dignified	128
Walk ,, Fun-lover's	135
Walk ,, Hesitating Man's	139
Walk ,, Honest	134
Walk ,, Humble	129
Walk ,, Toddlng	130
Walk ,, Wide-awake	138
Walking and Boots	127
Well-balanced Head	214
Well-trained Girl	223

Y.

Youth, Pampered	216
Youth, Well-trained	218



