

**Heads. Representing the various passions of the soul; as they are expressed in the human countenance / [Charles Le Brun].**

**Contributors**

Le Brun, Charles, 1619-1690.

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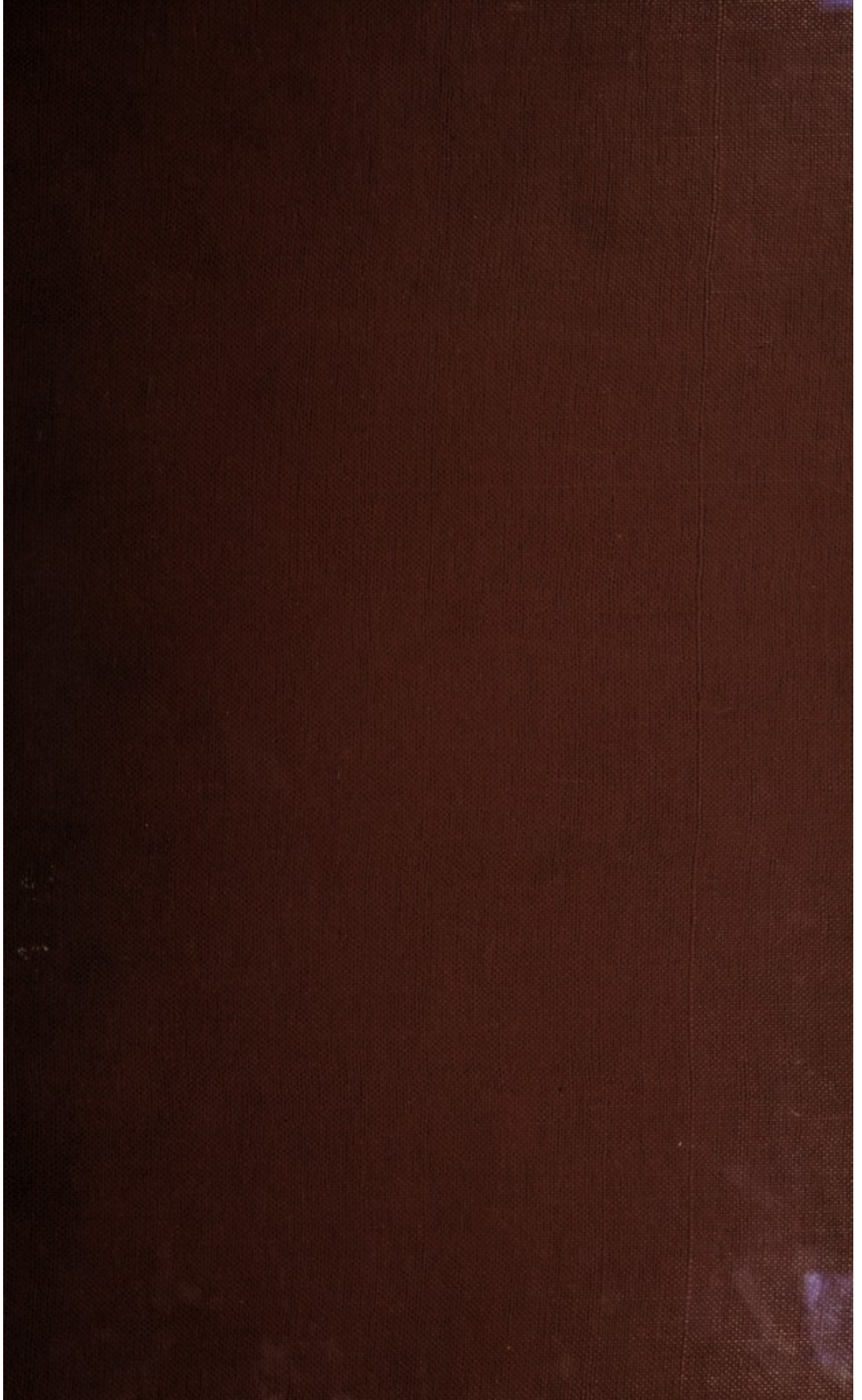
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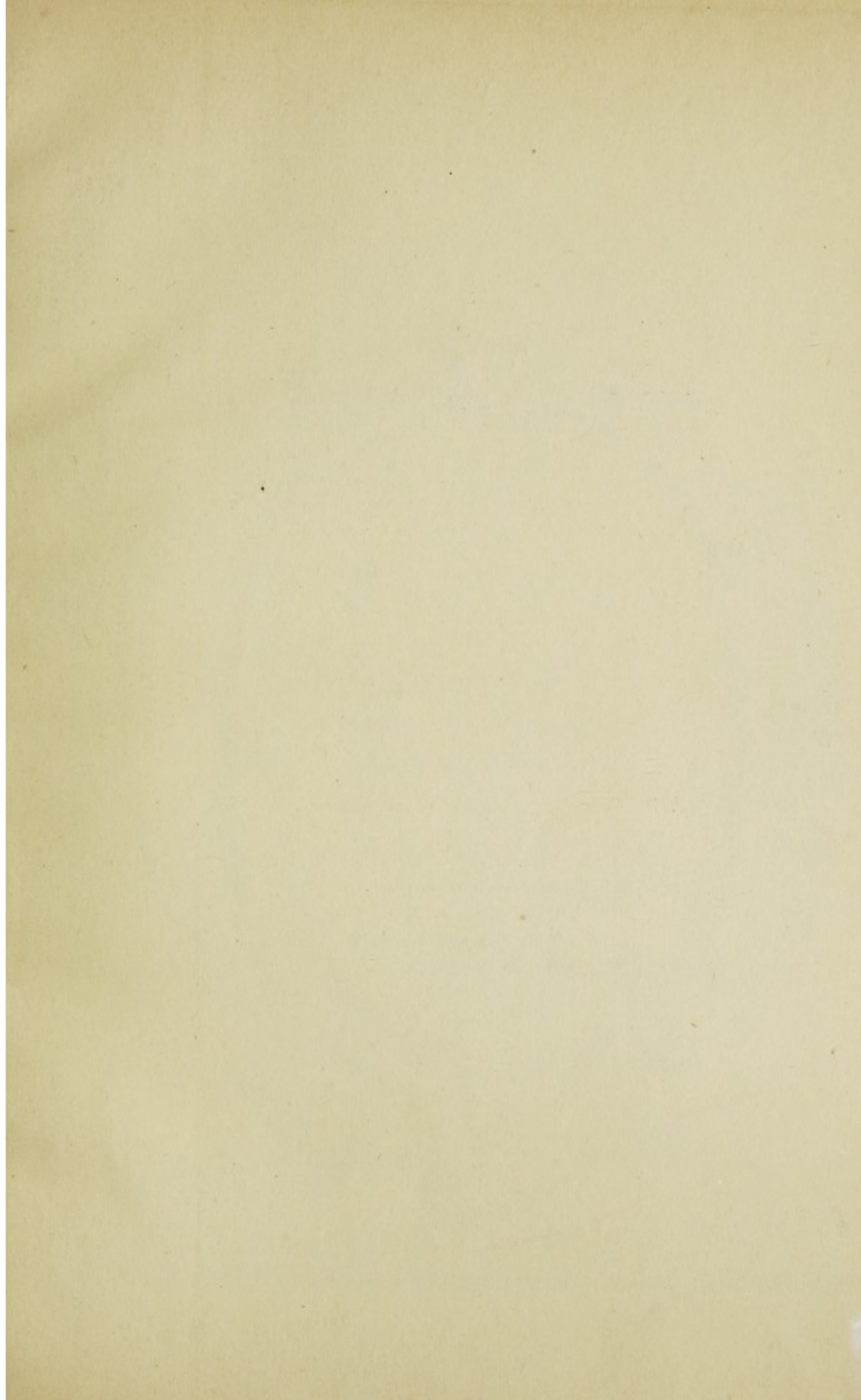



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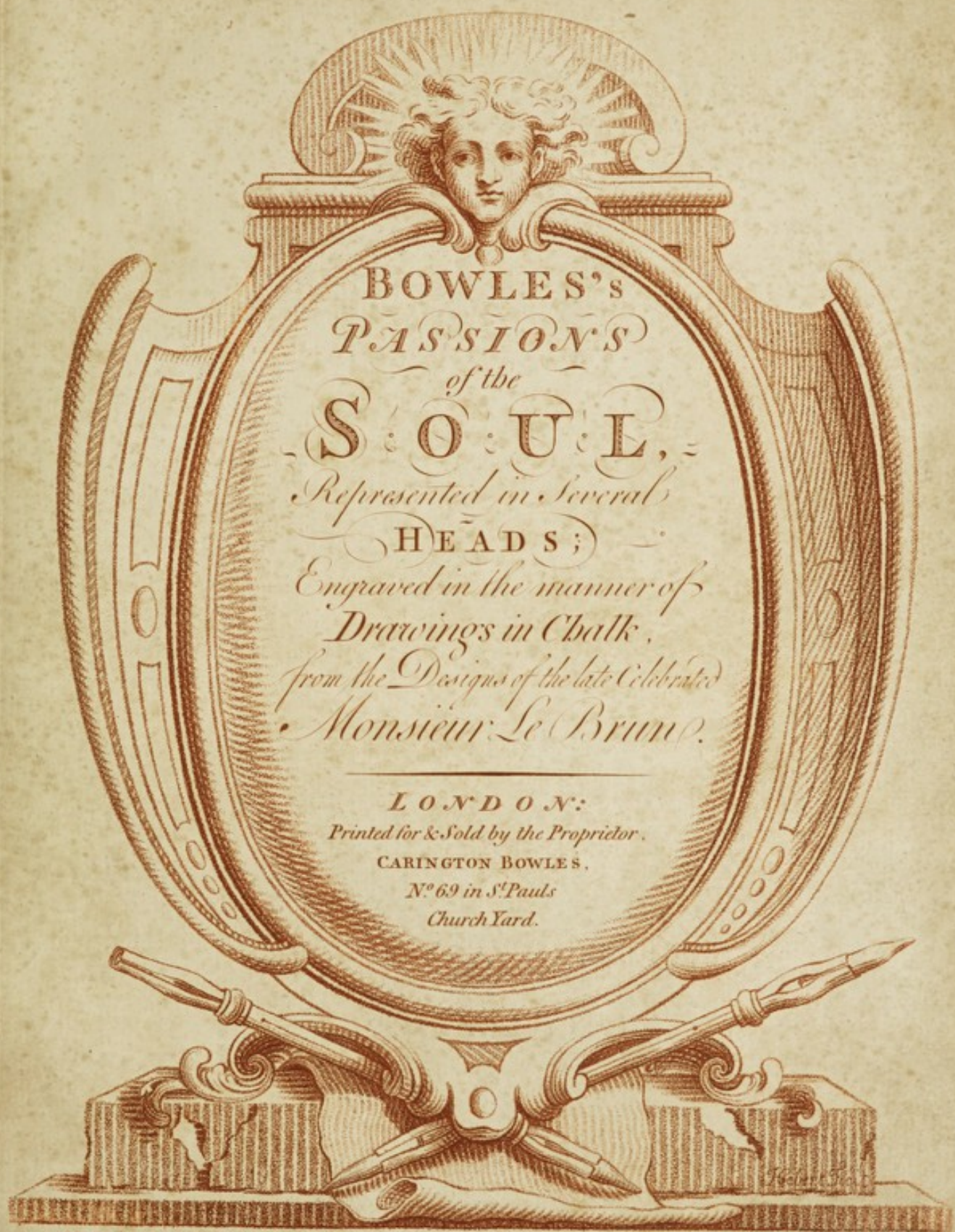




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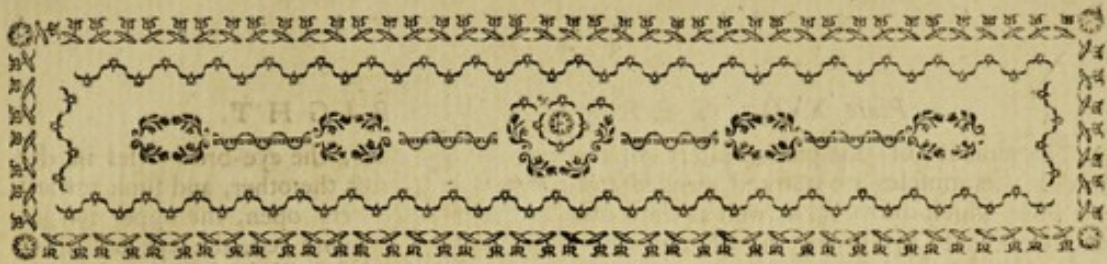
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BOWLES'S  
 PASSION'S  
 of the  
 SOUL,  
 Represented in several  
 HEADS;  
 Engraved in the manner of  
 Drawings in Chalk,  
 from the Designs of the late Celebrated  
 Monsieur Le Brun.

LONDON:  
 Printed for & Sold by the Proprietor.  
 CARINGTON BOWLES,  
 N° 69 in S<sup>t</sup> Pauls  
 Church Yard.





T H E

P R E F A C E.

**L**OUIS XIV. King of France, having established the Royal Academy of Painting and Sculpture, to perfect those noble arts, found illustrious men in France, who, to promote the great designs of his Majesty, assisted by the advice of Monf. Colbert their protector, instituted assemblies and conferences, in which they established sure rules to form the disciples of this academy.

We shall not here relate the advantages this establishment has produced; the works of the excellent masters that have been bred in it, who have enriched France and all Europe, and raised the admiration, and even jealousy of their neighbours, sufficiently prove what the noble emulation of an ingenious people can do, when it is supported by the regard and favour of a Prince.

Amongst the discourses that were made by Monf. le Brun, first painter to the king, and director of the academy, we have taken that where he treats of the expressions of the passions of the soul; wherein he says (according to the principles of an ancient philosopher,) that passion is a motion of the soul, residing in the sensitive part, and make it follow what it thinks good, and fly from what it thinks hurtful; he says also, that what causes any passion in the soul, causes particular motions of the body, the chief of which he describes.

There, he supposes that the soul receives the impression of the passions in the brain, and feels the effects of it at the heart; and that as the brain is the part of the body where the soul more immediately exercises its functions, so the face is that where it more particularly shews what it feels; for this reason it is called the *mirror of the soul*.

He divides the passions into two kinds, the simple and the compound; of which the first is made by the appetites of desire; the second by those of aversion. This is the order he follows: He observes in general, that the eye-brows express more than every other part the impressions of the passions; then the eyes, the mouth, the nose, and the cheeks. This is what this illustrious author has expressed by several sketches of heads, which are here faithfully copied in the manner of drawings in chalk, and proper to be drawn by those, who desire to obtain a proficiency and freedom of hand in that noble art; to which is added, an abstract of the discourse that belongs to each of them.



B O W L E S ' s  
P A S S I O N S O F T H E S O U L .

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*Plate II. A T T E N T I O N .*

**T**HE effects of attention are to make the eye-brows sink and approach the sides of the nose, to turn the eye-balls towards the object that causes it, to open the mouth, and especially the upper part, to decline the head a little, and fix it, without any other remarkable alteration.

*Plate III. A D M I R A T I O N .*

This passion causes but little agitation in the mind, and therefore alters but very little the parts of the face; nevertheless, the eye-brows rise, the eye opens a little more than ordinary, the eye-balls placed equally between the eye-lids, appear fixed on the object, the mouth half open, and make no sensible alteration in the cheeks.

*Plate IV. A D M I R A T I O N with A S T O N I S H M E N T .*

The motions that accompany this passion, are hardly different from those of simple admiration, only they are more lively and stronger marked, the eye-brows more elevated, the eyes more open, the eye-ball further from the lower eye-lid, and more steadily fixed, the mouth is more open, and all the parts in a much stronger emotion.

*Plate V. V E N E R A T I O N .*

Admiration begets esteem, and this produces veneration, which, when it has for its object something divine, or beyond our comprehension, makes the face decline, and the eye-brows bend down, the eyes are almost shut and fixed, the mouth is shut, these motions are gentle, and produce but little alteration in the other parts.

*Plate VI. R A P T U R E .*

Although rapture has the same object as veneration, only considered in a different manner, its motions are not the same, the head inclines on the left side, the eye-balls and eye-brows rise directly up, the mouth half opens, and the two corners are also a little turned up, the other parts remain in their natural state.

*Plate VII. D E S I R E .*

This passion brings the eye-brows close together, and towards the eyes, which are more open than ordinary; the eye-ball is inflamed, and places itself in the middle of the eye, the nostrils rise up, and are contracted towards the eyes, the mouth half opens, and the spirits being in motion, gives a lively and glowing colour.

*Plate VIII. J O Y with T R A N Q U I L I T Y .*

Very little alteration is remarked in the face of those that feel within themselves the sweetness of joy, the forehead is serene, the eye-brows without motion, elevated in the middle, the eye pretty open, and with a laughing air, the eye-ball lively and shining, the corner of the mouth turns up a little, the complexion is lively, the cheeks and lips red.

*Plate IX. LAUGHTER.*

Laughter, which is produced by joy, mixed with surprise, makes the eye-brows rise towards the middle of the eye, and bends down towards the sides of the nose, the eyes are almost shut, and sometimes appear wet, or shed tears, which makes no alteration in the face; the mouth half open, shews the teeth, the corners of the mouth drawn back, causes a wrinkle in the cheeks, which appear so swelled as to hide the eyes in some measure; the nostrils are open, and all the face is of a red colour.

*Plate X. ACUTE PAIN.*

Acute pain makes the eye-brows approach one another, and rise towards the middle; the eye-ball is hid under the eye-brow, the nostrils rise and make a wrinkle in the cheeks; the mouth half opens, and draws back, all the parts of the face is agitated in proportion to the violence of the pain.

*Plate XI. SIMPLE BODILY PAIN.*

This passion produces proportionally the same motion as the last, but not so strong; the eye-brows do not approach and rise so much, the eye-ball appears fixed on some object, the nostrils rise, but the wrinkles in the cheeks are less perceivable, the lips are further under, towards the middle, and the mouth is half open.

*Plate XII. SADNESS.*

The dejection that is produced by sadness, makes the eye-brows rise towards the middle of the forehead more than towards the cheeks, the eye-balls appear full of perturbation, the white of the eye is yellow, the eye-lids are drawn down, and a little swelled; all about the eyes is livid, the nostrils are drawn downwards, the mouth is half open, and the corners are drawn down, the head carelessly leaning on one of the shoulders, the face is of a lead colour, and the lips pale.

*Plate XIII. WEEPING.*

The alterations that weeping causes, are very strongly marked; the eye-brows sink down towards the middle of the forehead, the eyes are almost closed, wet, and drawn down towards the cheeks, the nostrils swelled, the muscles and veins of the forehead appear, the mouth is shut, and the sides of it are drawn down, making wrinkles on the cheeks, the under lip pushed out, presses the upper one, all the face is wrinkled, and contracted, its colour is red, especially about the eye-brows, the eyes, the nose and the cheeks.

*Plate XIV. COMPASSION.*

The lively attention to the misfortunes of another, which is called compassion, causes the eye-brows to sink towards the middle of the forehead, the eye-ball to be fixed upon the object, the sides of the nostrils next the nose to be a little elevated, making wrinkles in the cheeks, the mouth to be open; the upper lip to be lifted up, and thrust forwards the muscles, and all the parts of the face sinking down, and turning towards the object which causes the passion.

*Plate XV. SCORN.*

The motions of scorn, are lively and strong, the forehead is wrinkled, the eye-brows are knit, the side of it next the nose sinks down, and the other side rise very much; the eye is very open, and the eye-ball is in the middle, the nostrils rise and draw towards the eyes, and make wrinkles in the cheeks, the mouth shuts, its sides sinking down, and the under lip is pushed out beyond the upper one.

*Plate XVI. HORROR.*

An object despised sometimes causes horror, and then the eye-brow knits, and sinks a great deal more, the eye-ball placed at the bottom of the eye, is half covered by the lower eye-lid, the mouth is half open, but closer in the middle than the sides, which being drawn back, makes wrinkles in the cheeks, the face grows pale, and the eyes become livid, the muscles and the veins are marked.

## Plate XVII. TERROR or FRIGHT.

The violence of this passion alters all the parts of the face, the eye-brow rises in the middle, its muscles are marked, swelled and pressed one against the other, and sunk toward the nose, which draws up as well as the nostrils, the eyes are very open, the upper eye-lid is hid under the eye-brow, the white of the eye is encompassed with red, the eye-ball fixes towards the lower part of the eye, the lower part of the eye-lid swells and becomes livid, the muscles of the nose and cheeks swell, and these last terminate in a point towards the sides of the nostrils, the mouth is very open, and its corners very apparent, the muscles and veins of the neck stretched, the hair stands an end, the colour of the face, that is, the end of the nose, the lips, the ears, and round the eyes, is pale and livid; to conclude, all ought to be strongly marked.

## Plate XVIII. ANGER.

The effects of anger shew its nature, the eyes become red and inflamed, the eye-ball is staring and sparkling, the eye-brow is sometimes elevated, and sometimes sunk down equally, the forehead is very much wrinkled, between the eyes, the nostrils are open and enlarged, the lips pressing against one another, the under one rising over the upper one, and leaves the corners of the mouth a little open, making a cruel and disdainful grin.

## Plate XIX. HATRED or JEALOUSY.

This passion wrinkles the forehead, the eye-brows are sunk down and knit, the eye-ball is half hid under the eye-brows, which turn towards the object, it should appear full of fire, as well as the white of the eye and the eye-lid, the nostrils are pale, open and more marked than ordinary, and drawn backwards, so as to make wrinkles in the cheeks, the mouth is so shut as to shew the teeth are closed, the corners of the mouth are drawn back, and very much sunk down, the muscles of the jaw appear sunk, the colour of the face is partly enflamed, and partly yellowish, and the lips pale or livid.

## Plate XX. DESPAIR.

As this passion is extreme, its motions are so likewise; the forehead wrinkles from the top to the bottom, the eye-brows bend down over the eyes, and press one another on the sides of the nose, the eye seems to be on fire, and full of blood, the eye-ball is disturbed, and hid under the eye-brow, sparkling and unfixed, the eye-lid is swelled and livid, the nostrils are large, open and lifted up, the end of the nose sinks down, the muscles, tendons, and veins are swelled and stretched, the upper part of the cheeks is large, marked and narrow toward the jaw, the mouth drawn backwards, is more open at the sides than in the middle, the lower lip is large and turned out, they gnash their teeth, they foam and bite their lips, which are pale, as is the rest of the face, the hair is strait and stands an end.

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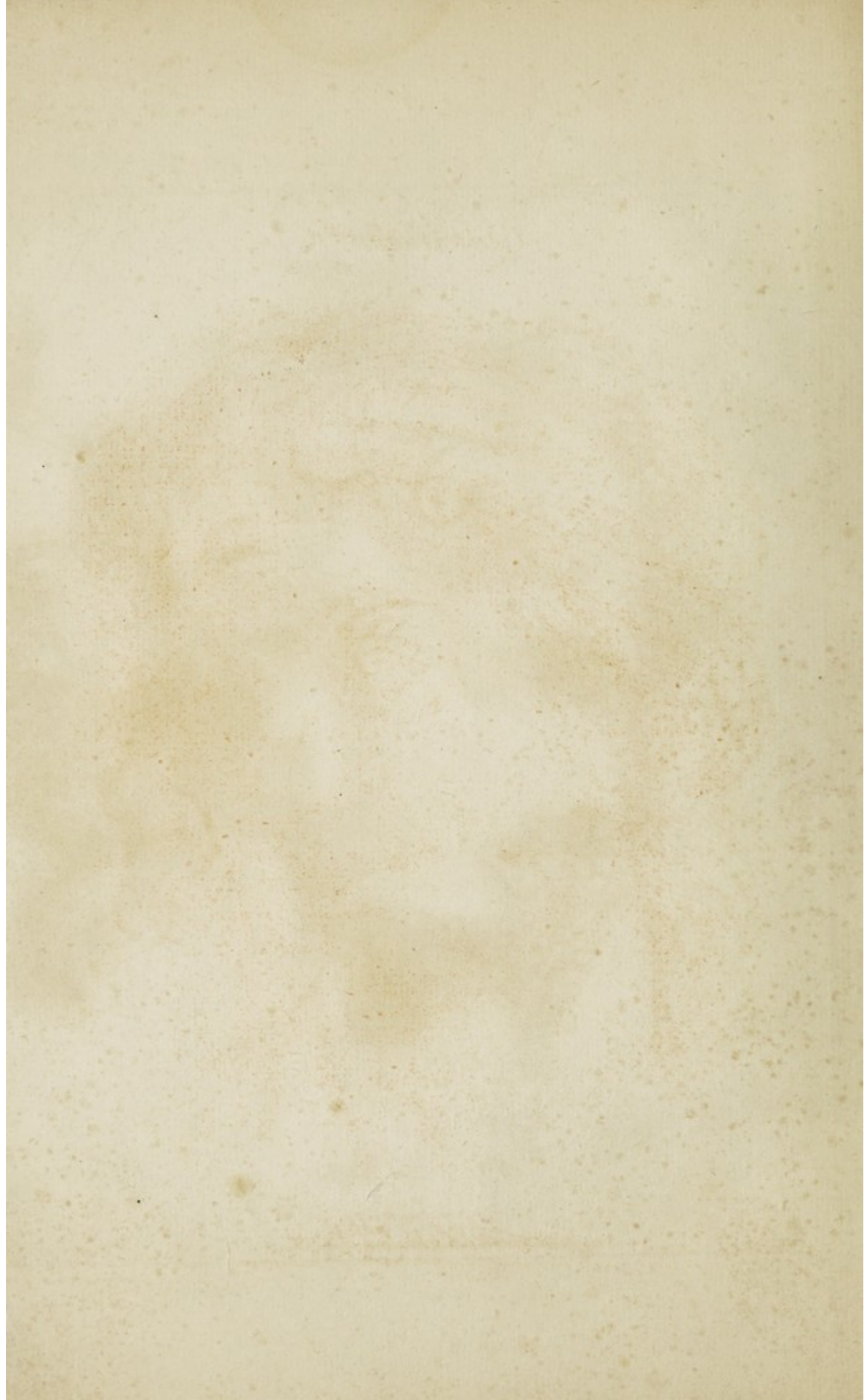
*l'Attention*

2



*ATTENTION*

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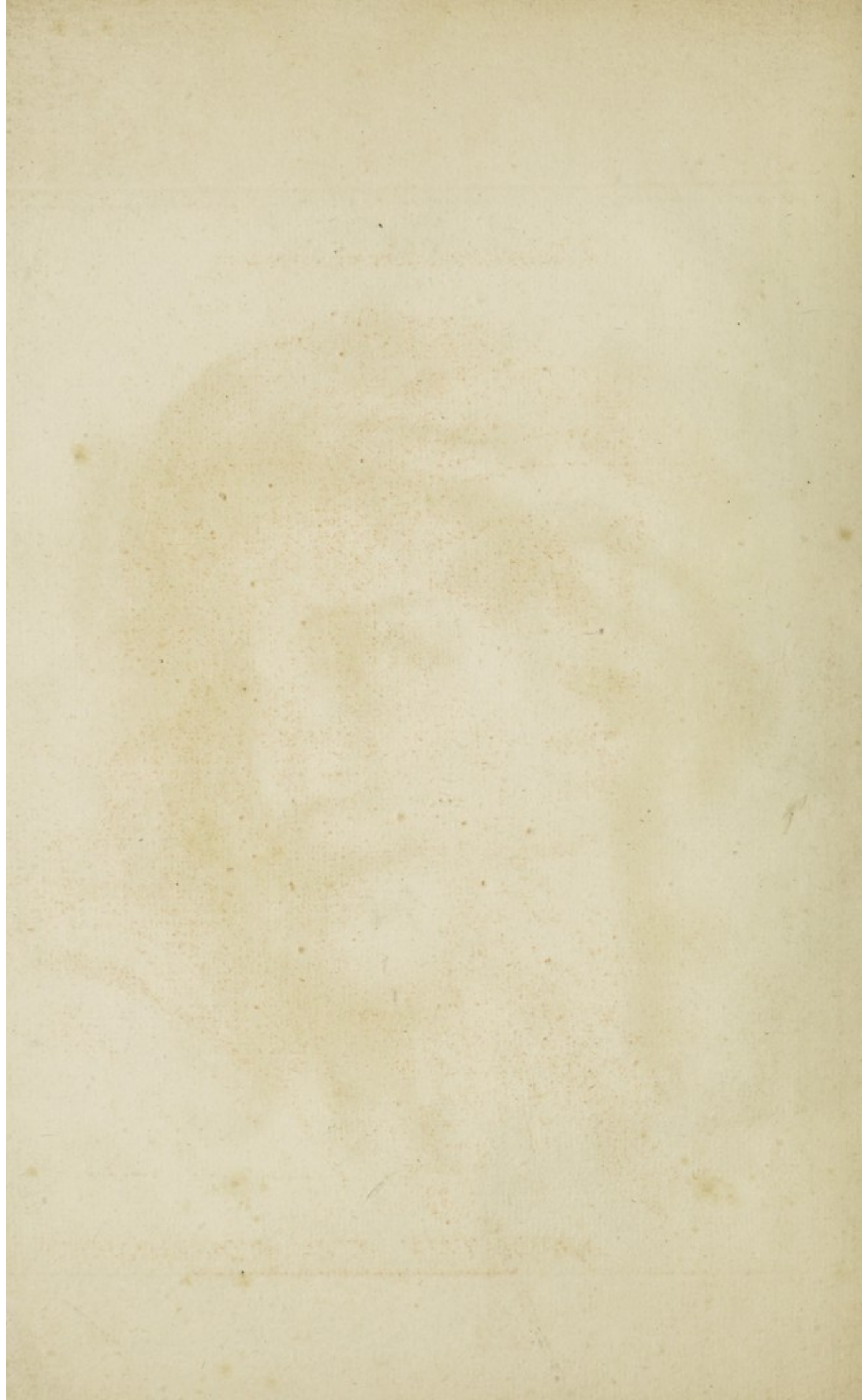


*l'Admiration.*



*ADMIRATION.*

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*L'Admiration avec étonnement*

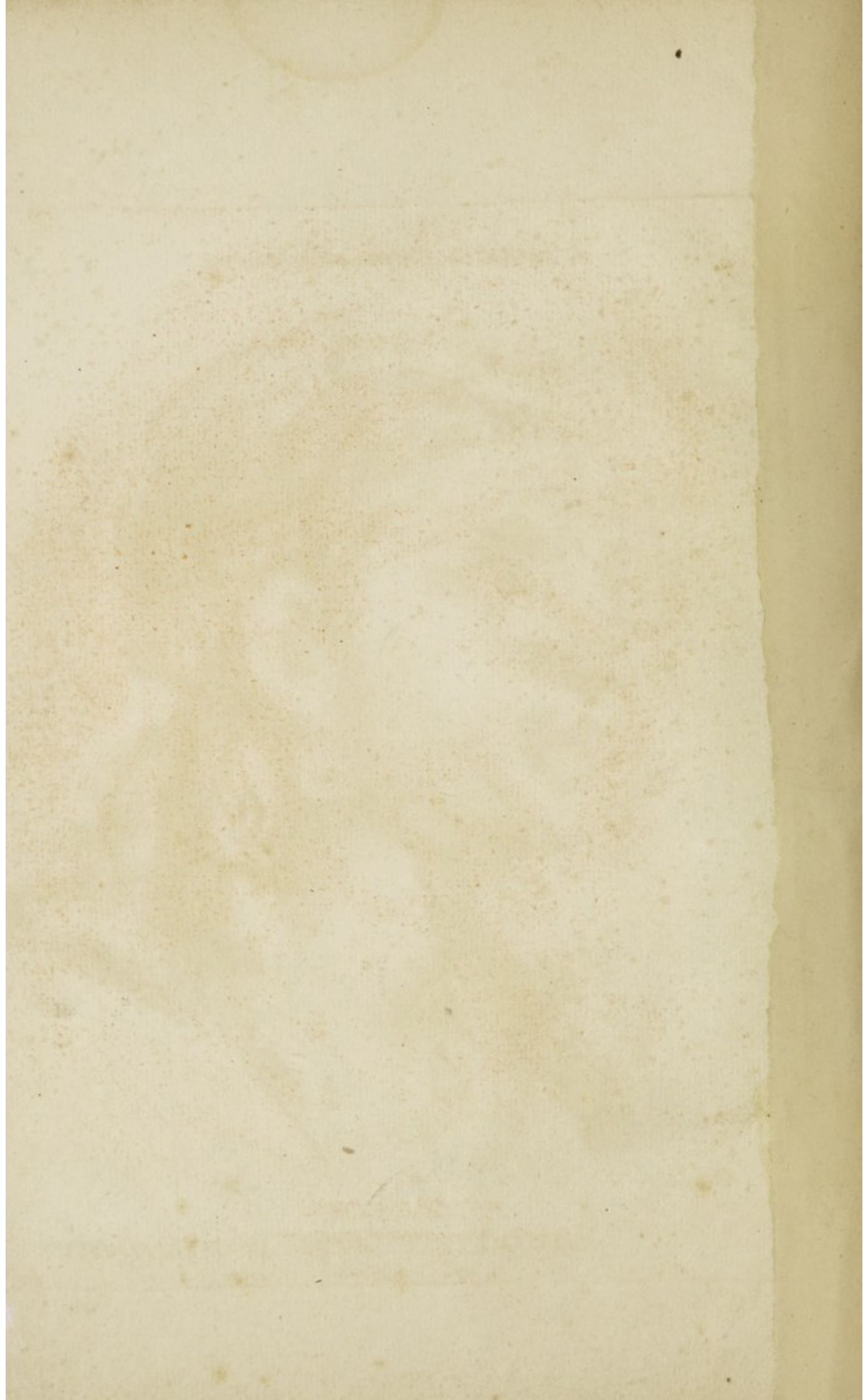
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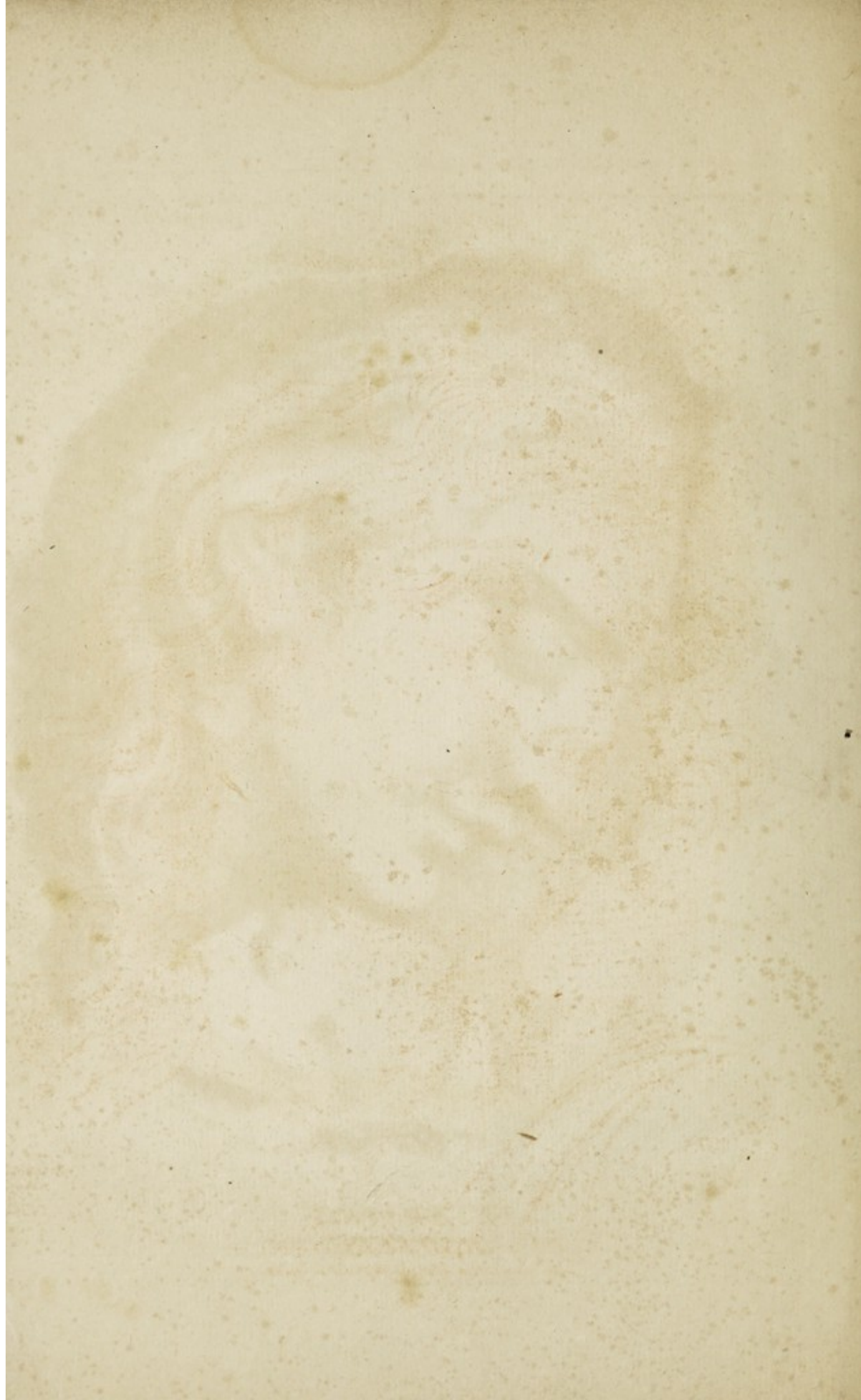
Veneration

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*le Ravissement*

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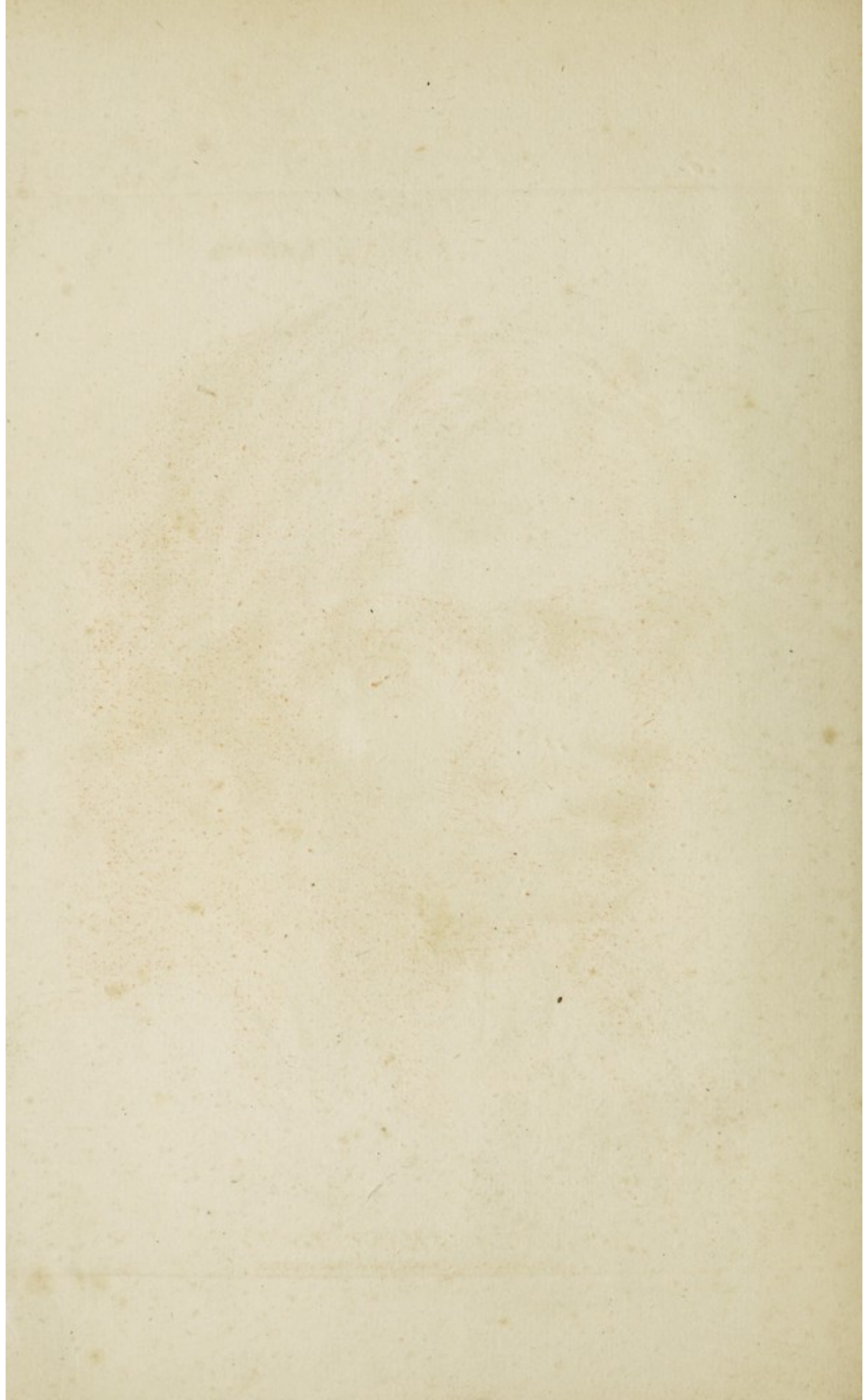
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*DESIRE*

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- la. Joye tranquille

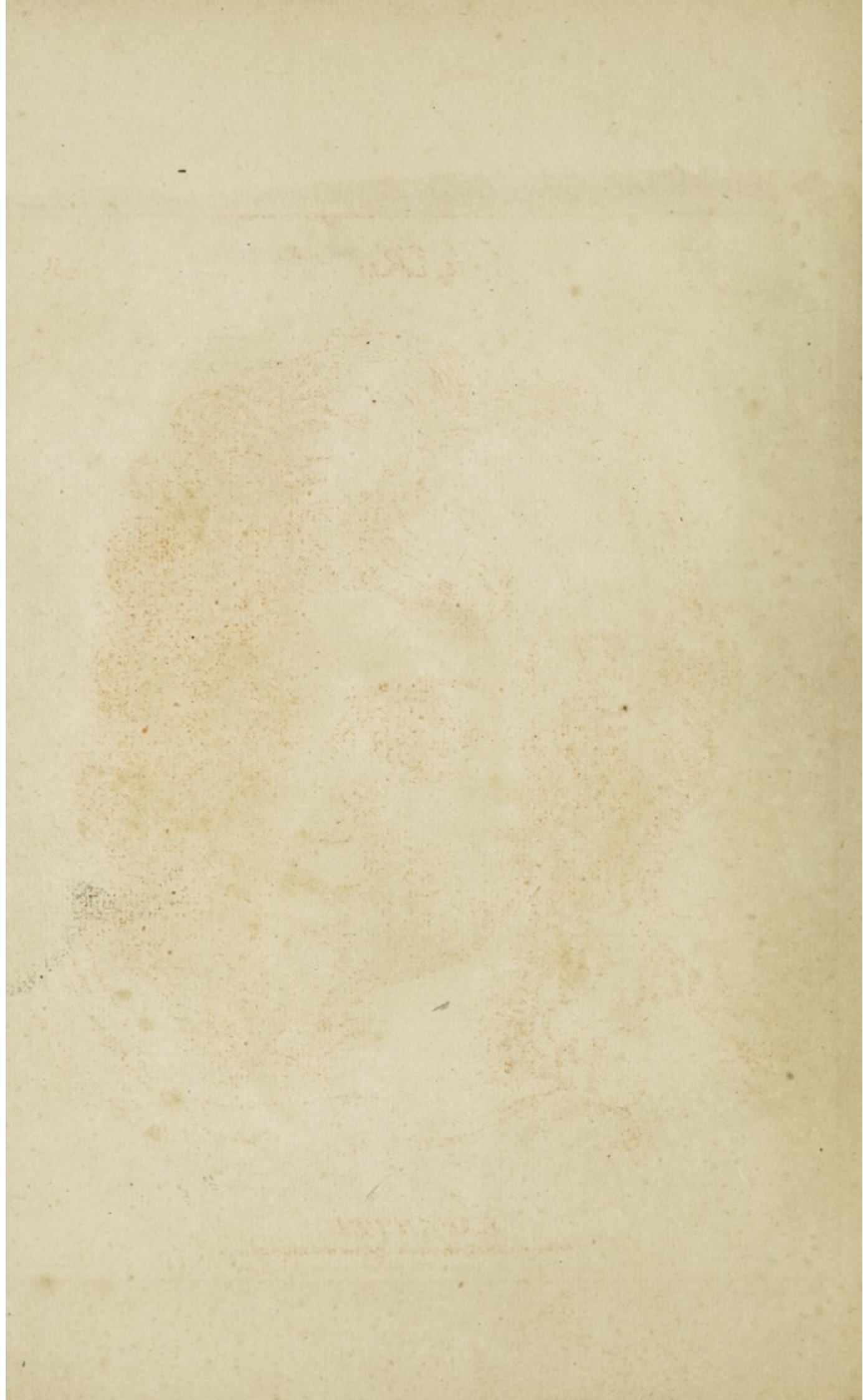
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*le Ris*

9



*LAUGHTER*

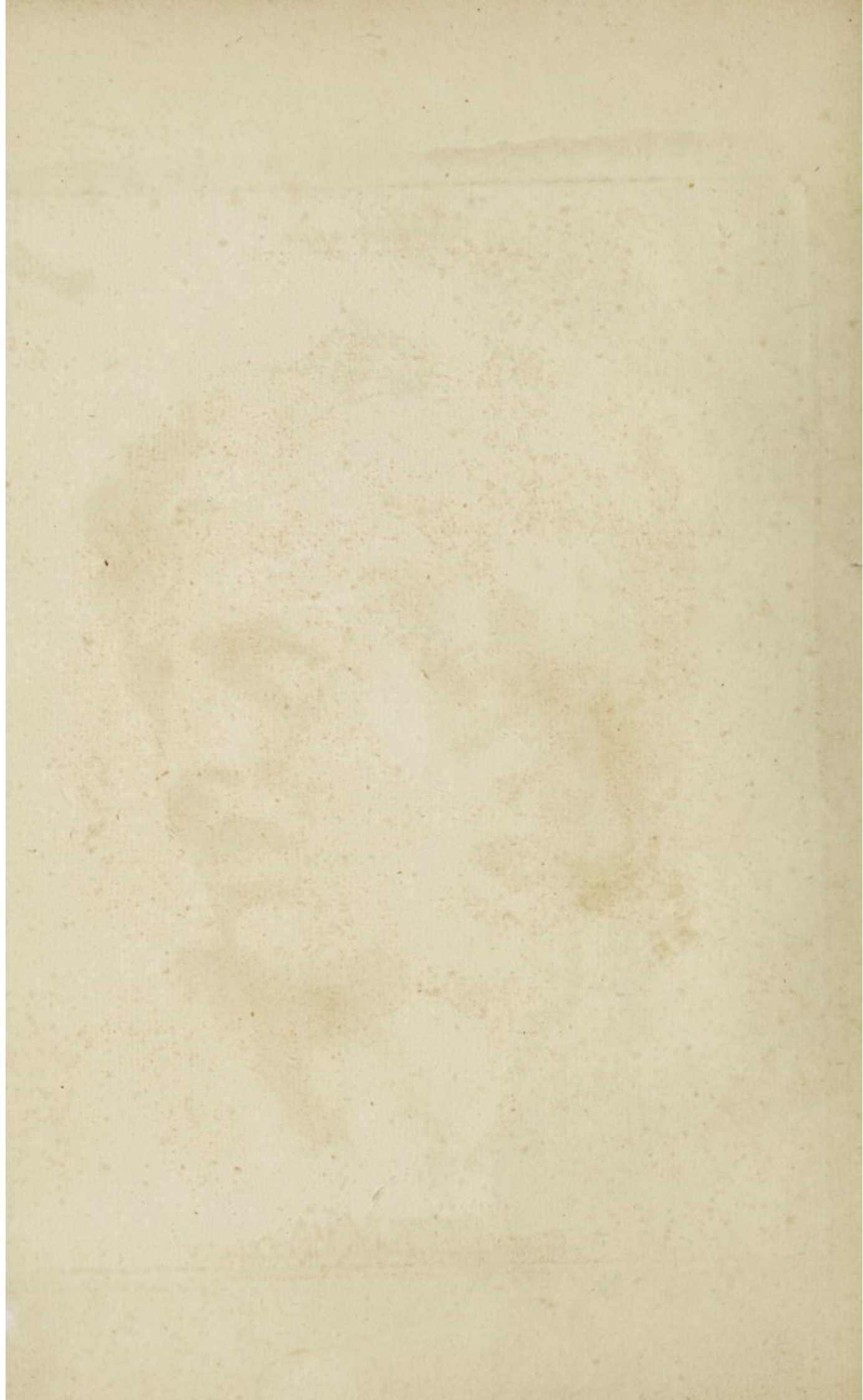
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**ACUTE PAIN**

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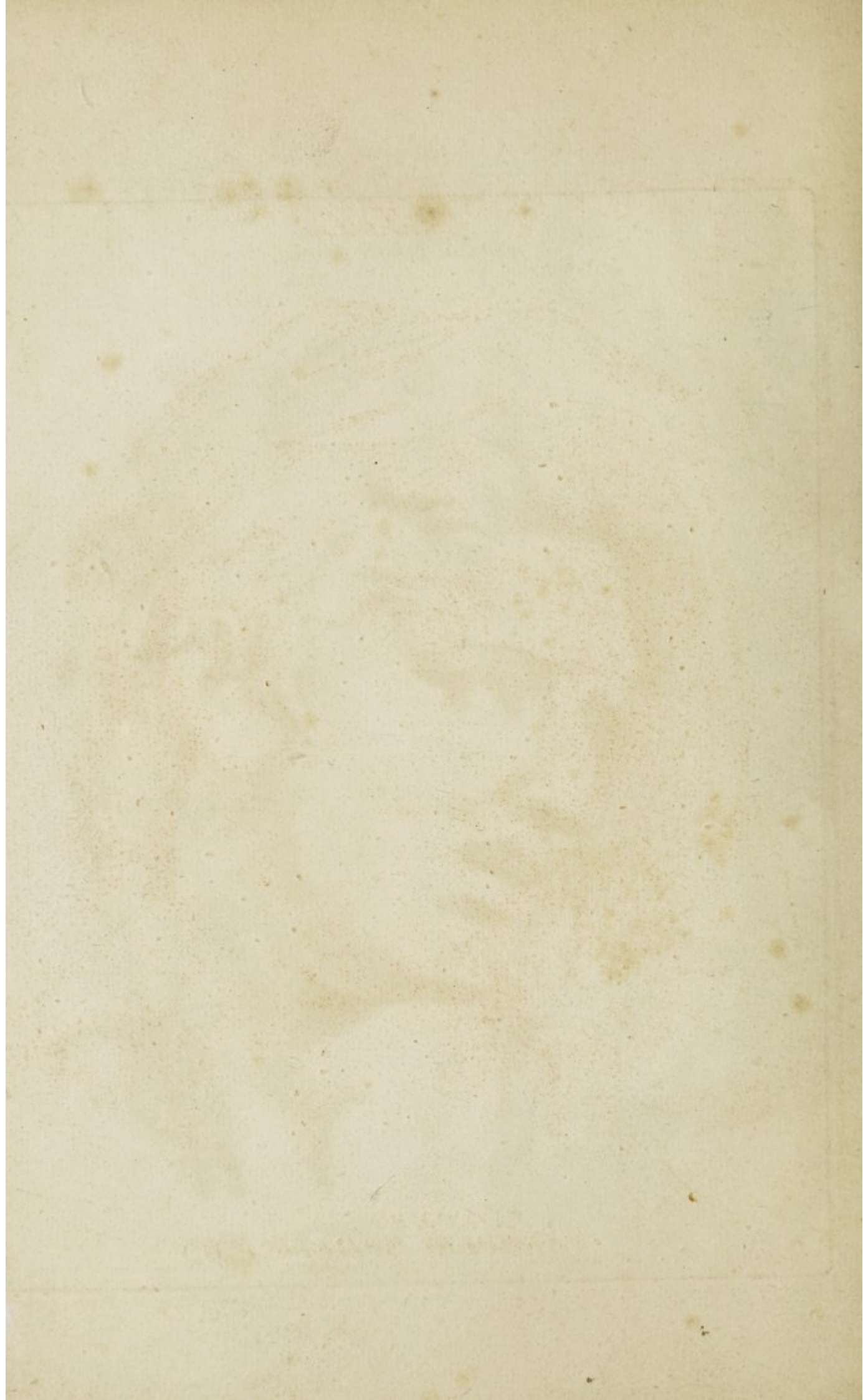
*simple paine du corps.*

11



*SIMPLE BODILY PAIN.*

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*la Tristesse*

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**SADNESS**

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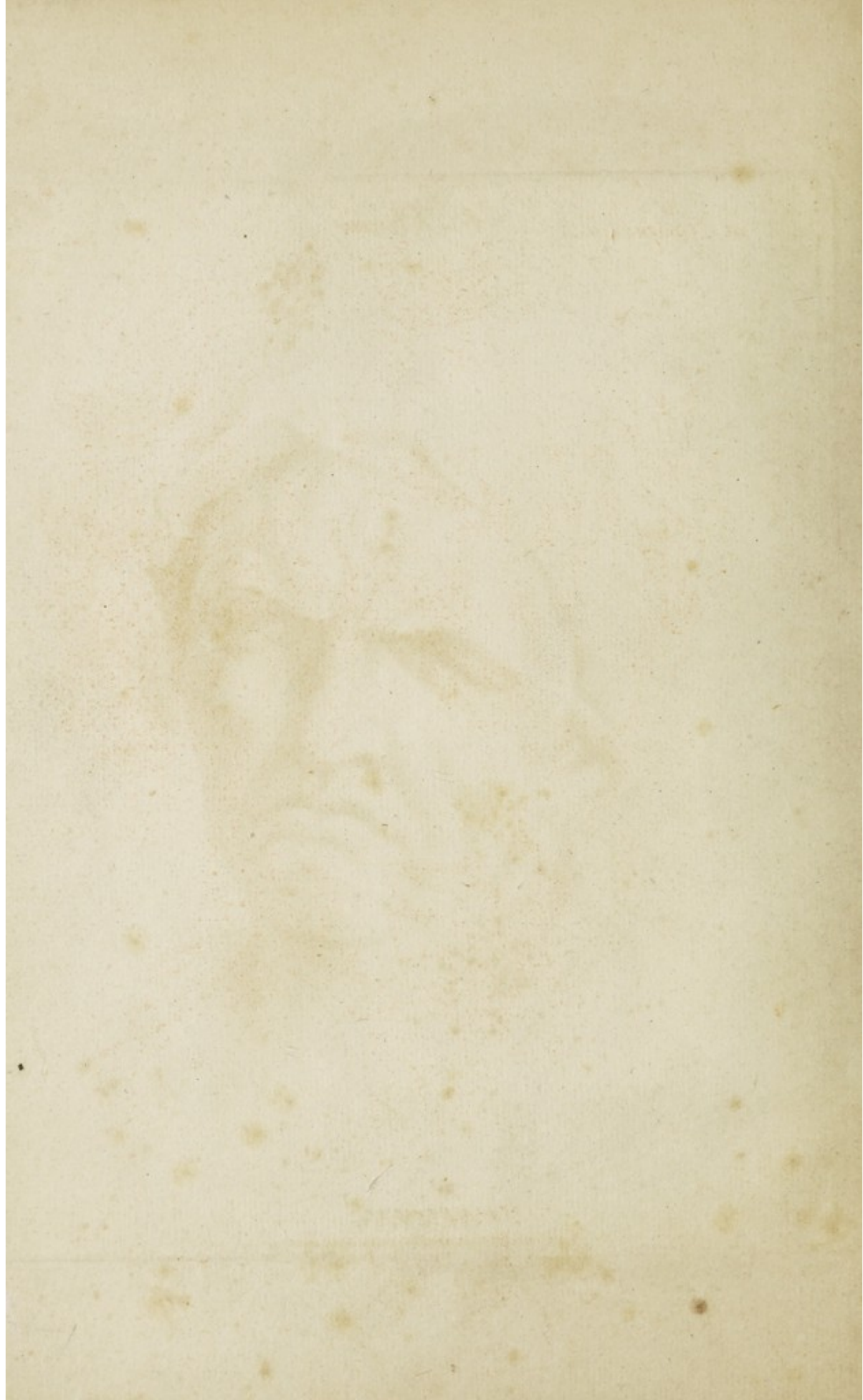






**WEEPING**

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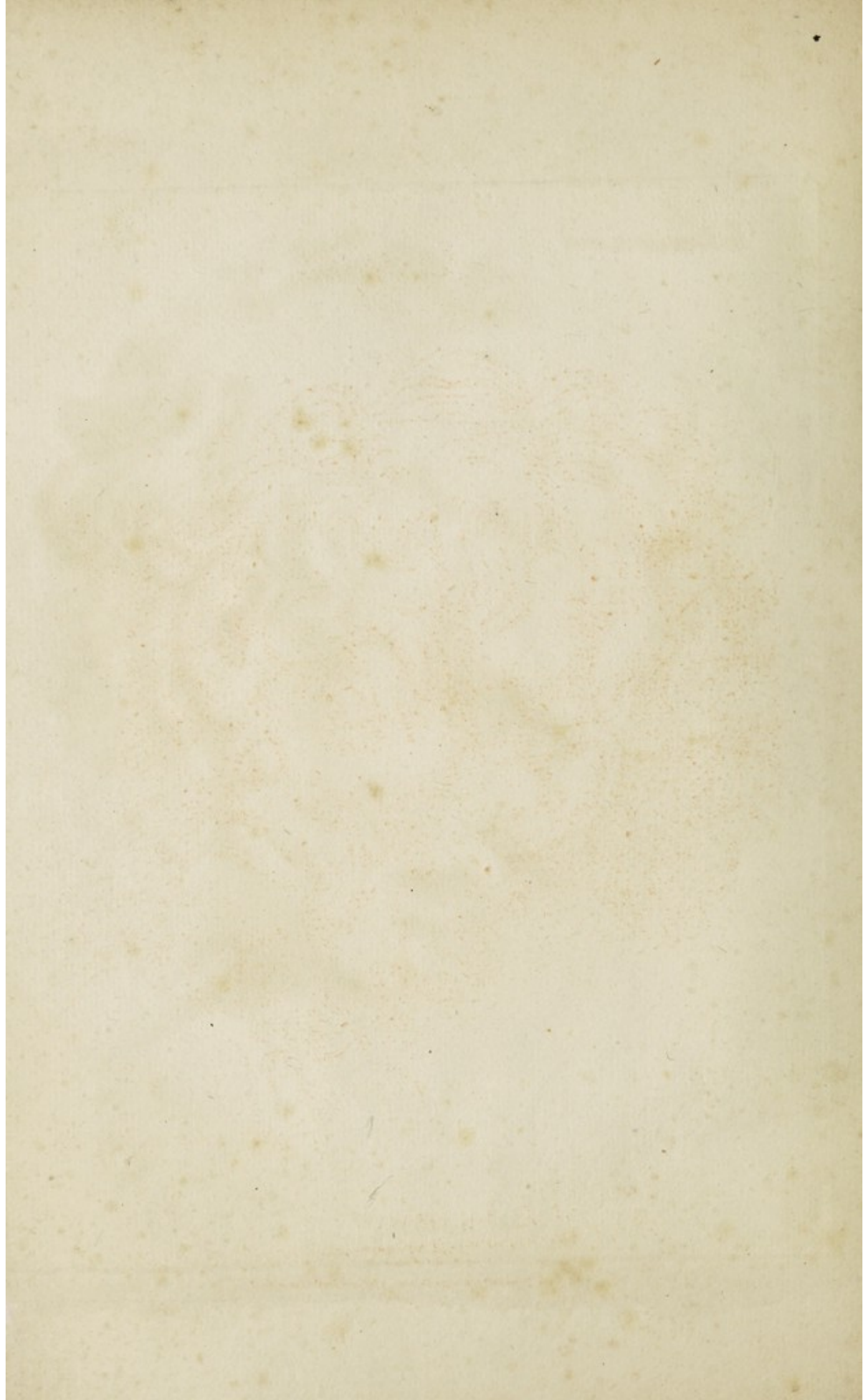
*la Compassion*

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*COMPASSION*

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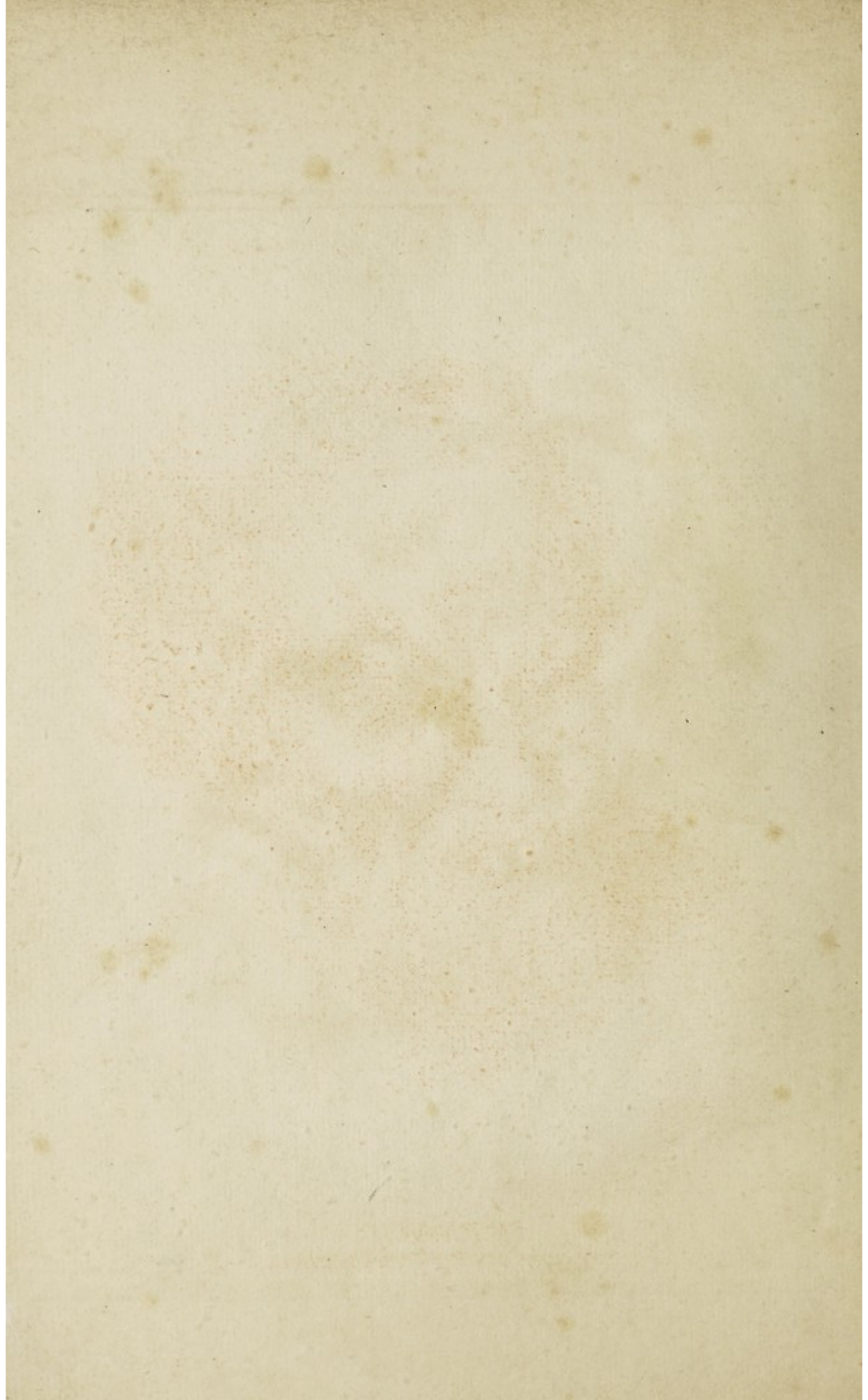


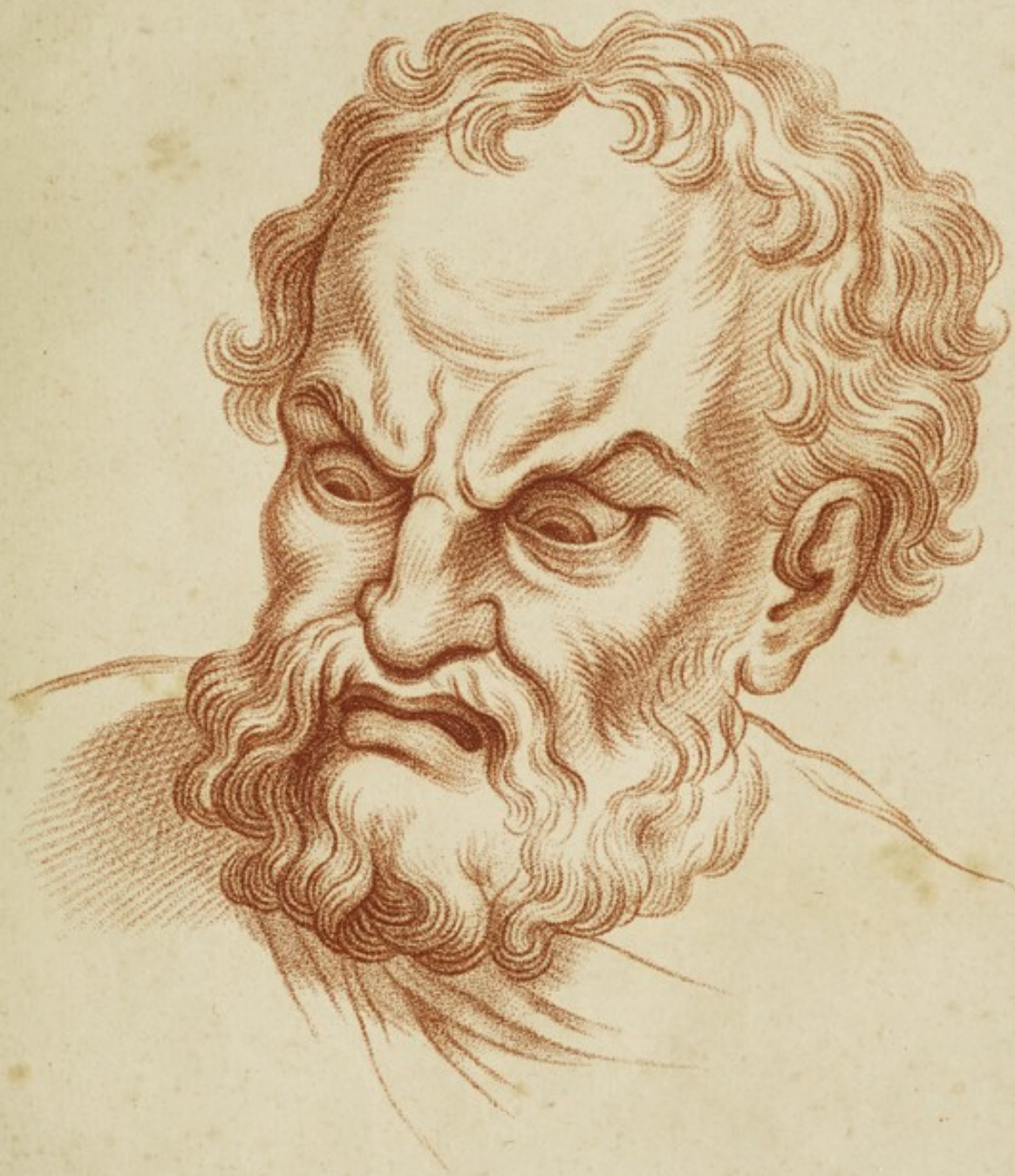
*le Mepris*



**SCORN**

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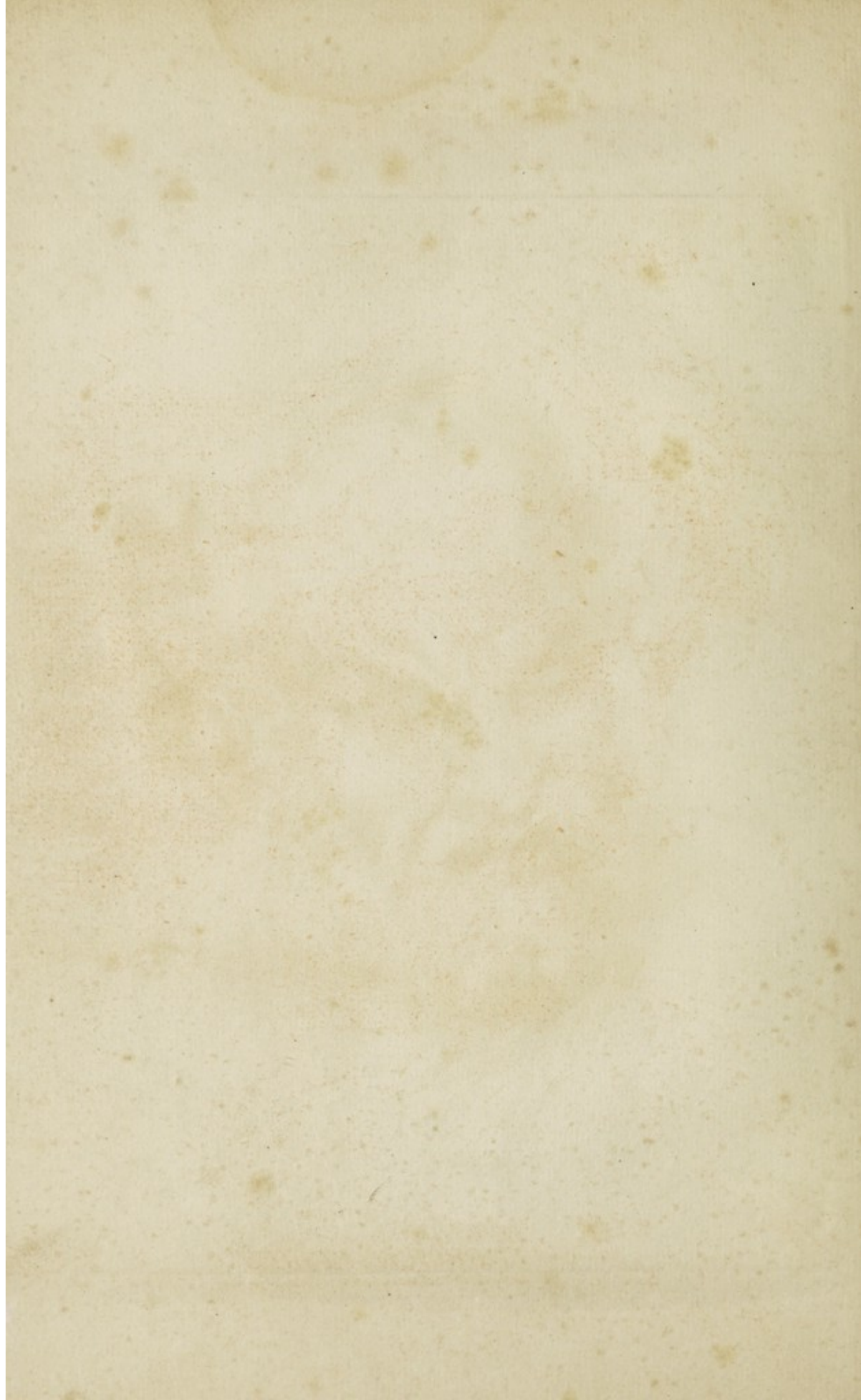




*HORROR.*

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*l'Effroy*

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*TERROR or FRIGHT*

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*ANGER*

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**HATRED or JEALOUSY**

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le

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*DESPAIR*

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