

Rayson ✓  
Harris ✓  
Phelan ✓

This thesis seems to me to be  
unscientifically written. In addition, the thought  
does not appear to be clearly and fully expressed, in  
many parts.  
R. Phelan

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RELATION OF  
PHYSIOGNOMY TO PERSONAL DESCRIPTION  
IN LITERATURE

UNIVERSITY OF  
MINNESOTA

A Thesis submitted to the faculty of the  
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not definite enough  
RRP

Fiction.

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Dickens: Tale of Two Cities.  
Eliot : Mill on the Floss.  
Austen: Pride and Prejudice.  
Thackery: Vanity Fair. Henry Esmond.  
Stevenson: Markheim.

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The RELATION OF PHYSIOGNOMY TO PERSONAL DESCRIPTION  
IN LITERATURE.

CONTENTS.

I. Introduction.

Physiognomy , a science in infancy, an art in maturity--occupations in which it is important--popular attitude.

II. Personal Description in English Literature.

Novel and short story most concerned--evolution of description in the novel-- Chaucer--Scott- Thackeray-- Austen-- Eliot--Dickens-- Meredith-- what is bringing art of description and science of physiognomy together?

III. Physiognomy.

Basis in physiology and comparative biology-- expressions of emotions--- anger--pride-- joy-- terror and fear-- grief-- guilt and deceit-- disgust and disdain. Physiognomy proper, or form and size of features-- growth from study of expressions-- coloring and hair-- divisions of face-- forehead--eyebrows and eyes--nose-- mouth--chin.

IV. Description and Physiognomy--mutual assistance.

*This title chosen by  
Sunderland since 1900  
because it is limited.*

RELATION OF PHYSIOGNOMY TO PERSONAL DESCRIPTION  
IN LITERATURE.

Physiognomy is a science in the bud, but a full blown art. That is to say, it is no science at all as yet, but is beginning as medicine or engineering or navigation began, on the one hand with a few gifted persons practising the art but unable to tell the wherefore of what they do, and on the other hand, with scientifically minded men laboriously collecting data for future use.

On the investigation side, Charles Darwin has made a comprehensive study of the "Expressions of Emotions in Man and Animals." Havelock Ellis has compiled statistics of British genius including the physiognomies of the greatest Englishmen. Composite photographs of the world's most brilliant men of one occupation are being made of late, (like the composite of the fifty-one ablest financiers in American history which appeared in a recent number of Everybody's Magazine) in the hope of finding distinguishing traits. Criminologists have determined the typical criminal face. Anthropologists, with men of allied sciences, have tabulated information about primitive man, and

have measured and recorded skulls, living and dead, until they have divided the chief races of Europe into long-heads and broad-heads. *References?*

*Some find statements showing how to be desirable or undesirable.*

Meantime the art of physiognomy has flourished as freely without its accompanying science as did sculpture before anatomy came into its own. Such widely differing but charming so-called physiognomists as Aristotle and Lavater, with many lesser men in all ages, have seemed to possess the gift of judging the character from the face; and however little they have advanced the science they have been markedly successful in their judgments. *References?* Every successful sculptor, painter of human figures, actor or descriptive writer must be, consciously or unconsciously, a keen student of physiognomy. Detectives and police court judges are almost professional physiognomists. And there is a host of others, whose living depends on a true snap shot judgment of human character-- a host including the newsboys, the man who sells balloons at the circus, and the book-agent. *References?* *Other might well be added.*

Browning has Fra Lippo Lippi say:

" But mind you, when a boy starves in the streets  
Eight years together, as my fortune was,  
Watching folk's faces to know who will fling  
The bit of half-stripped grape-bunch he desires,  
And who will curse or kick him for his pains---

How say I?-- nay, which dog bites, which lets drop  
His bone from the heap of offal in the street,--  
Why, soul and sense of him grow sharp alike,  
He learns the look of things, and none the less  
For admonition of the hunger-pinch!  
I had a store of such remarks, be sure,  
Which, after I found leisure, turned to use.  
I drew men's faces on my copy-books."

specific  
reference?

English?

So this varied group works from the top down,  
practices the art of physiognomy and will continue to  
do so, while the investigators build up their data-  
foundations, till the two structures meet and there is  
at last a true science. Meantime, art and science are  
mutually helpful. Painters find much value in Lavater's  
drawings of types and individuals; Darwin studies the  
faces of the Laocoan group quite as he would man's or  
an animal's. Nor is it surprising that the most recent  
discoveries should harmonize with the very descriptions  
Shakespeare made three centuries ago, for the art of  
description, no less than the science of physiognomy,  
is based on keen observation of human beings. Thus,  
when we advise would-be fiction writers to study physiog-  
nomy, we mean-- study what is known, if possible, but  
above all observe, with keenness and understanding, the  
forms and the expressions of the human countenance.

In practice we all believe in physiognomy, tho we may scoff at the name. Superintendents securing teachers by mail require photographs. Applicants are employed every day "on sight." We walk carefully around a dog with an ugly look in his face, even if he has not so much <sup>as</sup> growled, and pat one with a good-humored face familiarly on the head, tho he may be large enough to take us at one gulp. We trust certain open-faced newsboys with the change,-- and are sometimes deceived unless we look closely, for there are arrant actors among them.

The stage often reveals physiognomy working backward. We are told nothing about Hamlet's appearance, in the lines of the play, except that he wore black, but we know his character and mould our idea of his physique and features on that. Would not almost anyone be slightly jarred to find Hamlet played by a lusty Dane with a crisp red beard and a wide and upturned nose?

#### Personal Description in English Literature.

"She has a straight nose, red lips, raven hair, black eyes, rich complexion and likewise delicate extremities," quotes George Meredith in Diana of the Crossways, and then derides the ancient diarist he has quoted, thus:

*Specific reference should be given to the*

"The writer was created for popularity, had he chosen to bring his art into our literary market." Instinctively, when we read of the raven-haired, red lipped beauty, we think of a more modern instance-- of Grizel's little crooked smile, for instance, in J. M. Barrie's *Sentimental Tommie*. How shall we trace the fundamental change that has taken place in literary descriptions? ( For it is not altogether a matter of personality, apart from the times. Barrie may be a greater genius than the unknown diarist, but we must remember that Shakespeare describes Portia only as beautiful and golden-haired, a description that smacks of the princess in the fairy-tale as far as any connection with physiognomy is concerned.) To what literary forms shall we look as a fitting field in which to trace this development?

Clearly, there will be very little personal description in the drama. It would not be natural, for people do not ordinarily go about describing other people to still others; even if they did, playwrights would probably neglect their descriptive duties because it would be awkward to have to scour the land for actors to fit much-described parts. Thus it is that we know that Bardolph had a red nose, that Ophelia wore flowers

in her hair in one scene, that Desdemona was white as milk, and that Falstaff was a "mountain of flesh",-- and that is about all we do absolutely know of the appearance of Shakespeare's men and women.

The lyric poem has no characters, strictly, and must be lacking in personal description except for occasional rhapsodies over the adored one's dimples or eyebrows, in the lightest of lyric verses. Even the epic or other narrative poems are either so heroically fashioned that anything less than a sweeping comparison with lions, suns or mountains seems mean, or, as in the ballad, are melodiously vague about brave men and women liily-fair. The essay and the oration have commonly no characters, so that the novel and the short story are left for really subtle personal descriptions.

In tracing the novel descriptions from the earliest to modern fiction, we come upon the change in descriptive methods, a change decidedly for the better. From lengthy accounts having many but undistinctive details, more of them pertaining to color than to form or expression, and often an enormous proportion of them devoted to clothing-description, we pass to briefer delineations, the details rather suggestive than numerous, but very markedly more accurate and true, more distinctive, more forceful. The modern description, then, is a paradox, for it is more subjective and impressionistic

What are your sources, what lyrics etc. have you consulted for this study?

This should be shown to be as by illustration.

than its profuse predecessor, and yet contains more solid meat of scientific basis than there is in the whole of a description of the old order, with persons vividly pictured as to raiment but emerging from the mountain-heap of details hopelessly vague as to face.

Even Chaucer-- rightly famed for original and vivid bits suggesting feature -form or expression-- shows a childlike fondness for bright colors, and a partiality toward clothes and jewels and head dress. Can we think of the Canterbury Tales without seeing the Franklin's white beard and pink face, the Nun's "Eyen gray as glas," the Yeoman's green suit, the Miller's red beard and his gown of blue and white, the Wife of Bath's broad hat and scarlet skirt and the Squire's crisp yellow hair?

Scott is usually an arch-offender, both as to facial vagueness and as to inventories of clothing. His description of Rowena, which is at least no worse than his average picture of a woman, would not be tolerated in a modern novel.

"Formed in the best proportions of her sex, Rowena was tall in stature, yet not so much so as to attract observation on account of superior height. Her complexion was exquisitely fair, but the noble cast of her head and features prevented the insipidity which

sometimes attaches to fair beauties. Her clear blue eyes which sate engrined beneath a graceful eyebrow of brown sufficiently marked to give expression to the forehead, seemed capable to kindle as well as melt, to command as well as to beseech.---- Her profuse hair of a color betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets, to form which art had probably aided nature." There follows more than a half-page of Rowena's gown and head dress. But Scott, like Dickens, was at his worst in describing women and heroes. In his descriptions of so-called "character parts," he occasionally strikes forth a spark of true modern picture-making detail. "His features might have been called good, had there not lurked under the pent-house of his eye that sly, epicurean twinkle which indicates the cautious voluptuary," he says of Prior Aymer.<sup>1</sup>

Thackeray gets most of his descriptive effects from motions of the body rather than from physiognomy proper. Thus Henry Esmond speaks of "his mistress's kind little hand, trembling to find itself so near my heart;" and Becky does little but drop and raise her eyes or tap the General coquettishly with her fan. *ref.*

*Sp.* Jane Austin deals with circles <sup>in which</sup> where most emotions were politely repressed, and besides, appears to believe

1. Ivanhoe, Houghton, Mifflin & Co., page 12.

in letting us form the picture ourselves when we know what the character is. After reading *Pride and Prejudice* thru, we know, if we have sedulously gathered every bit of information in whatever form given, that the heroine is neither so large nor so pretty as Jane, that she walks well and has beautiful eyes. *Ref.*

*In this volume you can find it!*

George Eliot is so subjective that every action must be translated into soul language and represented almost symbolically. Like Scott and Dickens, and unlike modern realists, she has a fondness for clothes. We know of no peculiar quirks or individual expressions of Maggie Tulliver's face, but we do see her masses of black hair heaped coronet fashion, and her old lavender dress, or the white one, or the black dress with the lace sleeves.

In Dickens we find more objectivity than in Thackeray or Eliot, and more vividness of facial expression than in Scott, tho we have the strongest possible rollicking interest in clothes, which must be described down to the last button. "*Tale of Two Cities*" is perhaps freest of whimsical exaggeration and gives some of Dicken's most serious descriptions. Of De Farge, one of the chief instigators of the Revolution, he says:

"This wineshop keeper was a bull necked, martial looking man of thirty, and he should have been of a hot temperament, for, altho it was a bitter day, he wore no

coat, but carried one slung over his shoulders.-- Neither did he wear anything more on his head than his own crisply curling short dark hair. He was a dark man altogether, with good eyes and a good bold breadth between them. Good-humored looking on the whole, but implacable-looking, too; evidently a man of strong resolution and a set purpose."

The modern realists, Kipling, Howells, Tolstoi, James, De Morgan, Mrs. Ward, Thomas Hardy, and Meredith, excell anything seen so far in accurate, almost photographic descriptions. The all of the group are careful, almost scientific, I chose George Meredith to represent them, as striking the best balance between subjective and objective description, and as being more subtle, tho less dramatic, than even Stevenson.

"The waxen-faced street advertisements"-- "There is a turn of phrase, like a dimple near the lips, showing her knowledge that she was uttering but a tart measure of the truth." "He began to blink horribly under the raillery of his rival. The General observed him, but as an object remote and minute, a fly or a gnat. Lady Dunstane had the faint line of a decorous laugh on her lips." "He's sheep-eyed, and he's wolf-fanged." "Diana turned from her pursuer with a comic woeful lifting of the brows at her friend." These instances are sufficient to show George Meredith's delicate

grasp of motions or states we have all often seen expressed. Some of his more complicated delineations serve as excellent illustrations for Darwin's statements, as will be shown.

It is probably the best of proof that the present age knows the use of physiognomy, that even the second- and third-rate writers of today employ it with a more confident grasp than the first rate writers of a few centuries ago. Arthur Jerome Eddy in *Ganton & Co.* wishes to describe a coarse, brilliant, almost masculine woman and he seizes on the one feature that would best express all this. He says:

"'Oh, nonsense!' exclaimed another, whose heavy eyebrows, almost meeting over her nose, gave her face a strong, almost coarse look."

Why is physiognomy used to a greater extent by modern writers-- or should we say, Why are modern descriptions more accurate, smacking of keener observation? Is it because physiognomy bids fair to be built up on a sound scientific basis by means of increased data? Is it that since the significant date of 1850, men have found new inspiration in the evolutionary aspect of this pseudo-science? Or is it simply that keener observation is a phase of the realistic modern tendency? Nowadays, if we wish to picture a miser, do we find a

*Why is  
significance?*

1859

real one and write photographically of him? Or is the increased concreteness and effectiveness but one phase of an advance in art? Or, lastly, is it mere accident, the coincidence that a number of analytical, close-observing individuals happen to hold the literary reins just now?

Physiognomy is based on the theory of evolution and on biology, and has a solid foundation in scientific investigation, no matter how dizzy and unstable a tower it may have reared <sup>for</sup> itself. Whether the modern scientific tendency caused the discovery of evolution, or the discovery of evolution made the modern scientific tendency, is beside the question. Physiognomy and the new interest in it, is the outgrowth of the age, just as the realistic or scientific spirit in modern literature is.

#### Physiognomy.

People now generally believe that if there is not such a science, there should be, and will be one. The idea strikes us as natural, basic, in tune with evolution. When we learn that what might be called the face of the lowest forms of animal life consists in a mouth only, we feel the significance of Milton's "Blind Mouths", the personification of groping greed-- as never

when is this?

before. When we reflect that in the few square inches of the face are gathered the alimentary and respiratory openings, the organs of sight and hearing, taste and smell, the portal of speech and the housing of the brain, we begin to think that if there is no key here to the mood and character, we may as well give up hope of any intimate human communication. When we hear from Doctor Woods Hutchinson that physicians are often able to make a correct diagnosis from the patient's face-- that the eyes tell the condition of nerve and brain, the nose and the region about it, of the heart and lungs, and the mouth of all the abdominal organs, we feel the web of conviction tightening about us. And when finally natural science show us that most animals have no chins and no appreciable foreheads, that the higher animals, primitive man, the lower savages and civilized man form a steadily ascending scale in the prominence of these <sup>1</sup> comodities, and when we find idiots almost animal-like in their lack of them, we think we see daylight along one line at least.

Physiognomy has two parts, the study of the transient emotions as shown in the face, and, more properly, the study of the actual forms, proportions and permanent expressions of the features.

1. Hydrocephalus idiots, of course, have bulging foreheads but the disproportion, the smoothness and vacuity clearly distinguish these from well-developed foreheads.

Reference?  
What does he give  
this information?

The first division has been put on a solid scientific basis by Darwin's investigations, embodied in his "Expressions of the Emotions in Man and Animals." In the first three chapters, he sets forth his conclusions as to the three sources of expression. First, many movements and expressions are inherited habits once useful,—for instance, the involuntary erection of the hair was once useful in making us appear more terrible to our enemies. Second, the principle of antithesis makes us employ the opposite of these useful signs to express the opposite emotion. An angry dog holds his ears up stiffly, bristles his hair, keeps his back rigid and his tail up, while his eyes are wide open. The same dog, in a docile and affectionate mood, hangs his ears down, keeps his hair smooth, his trunk supple, his tail drooping naturally and his eyes in their accustomed almond shape. Third, a violent emotion causes an overflow of nerve force which is expended in all sorts of motions, such as stamping, dancing about, shouting and throwing out the arms, which have no use except as a vent of feeling.

Darwin quotes Sir C. Bell as saying. "In all the exhilarating emotions the eyebrows, eyelids, the nostrils, and the angles of the mouth are raised. In the depressing<sup>1</sup> passions it is the reverse.

1. Expression of Emotions in Man and Animals--page 222.

I give below Darwin's descriptions of some of the chief emotional expressions, together with instances of the same expressions taken from literature. A distinct agreement will be noted in most cases, altho of course the method of description differs, and the man of literature calls in suggestive comparisons and direct character delineation to his aid.

Rage.

"The face reddens or becomes purple, with the veins on the forehead and neck distended.--- On the other hand, the action of the heart is <sup>SOMETIMES</sup> also much impeded by great rage, that the countenance becomes pallid or livid--- The chest heaves and the dilated nostrils quiver-- The mouth is generally closed with firmness, showing fixed determination, and the teeth are clenched or ground together. There is in most cases a strongly marked frown on the forehead. The eyes are always bright or may, as Homer expresses it, be like a blazing fire." P.250

"Then imitate the action of the tiger.

Stiffen the sinews, summon up the blood,

Then lend the eye a terrible aspect;

Now set the teeth, and stretch the nostril wide,

Hold hard the breath, and bend up every spirit

To his full height! " Henry V- Act III-Sc.1.

### Anger.

"The lips are sometimes protruded but are much more commonly retracted, the grinning or clenched teeth being thus exposed.--- One insane woman in out-breaks of anger, drew back her lips, especially the corners of the upper lip and showed her teeth." P.254.

"She drew her hand to loosen it, with repulsing brows." Diana of the Crossways. P.234.

### Pride.

"A proud man exhibits his sense of superiority over others by holding his head and body erect. He is haughty (haut) or high, and makes himself appear as large as possible. The arrogant man looks down on others, and with lowered eyelids hardly condescends to see them; or he may show his contempt by slight movements about the nostrils or lips.

### Joy and High Spirits.

"A man in high spirits, tho he may not actually smile, commonly exhibits some tendency to the retraction of the corners of his mouth. The eyes are bright and the color of the face rises. A man in this state holds his body erect, his head upright, and his eyes open." P.222 "Laughter seems primarily to be the expression of mere joy or happiness. We clearly see this in children at play, who are almost incessantly laughing." P. 207.

This expression, tinged into kindness by sympathy, is pictured thus by Thackeray. "Her golden hair was shining in the gold of the sun; her complexion was of a dazzling bloom; her lips smiling, and her eyes beaming with a kindness which made Harry Esmond's heart to beat with surprise." Henry Esmond. P.6.

#### Love.

"Love, tho one of the strongest emotions, does not prompt to any special line of action and hence hardly has any proper or peculiar means of expression. It generally causes a gentle smile and some brightening of the eyes. A strong desire to touch the beloved person is commonly felt." P. 224. The vagueness but general radiance of this expression in one who loved all and created love in all is given in Thackeray's description of Beatriz.

"Her mouth and chin, they said, were too large and full, and so they might be for a goddess in marble, but not for a woman whose eyes were fire, whose look was love." Henry Esmond. P. 233.

#### Terror and Fear.

"Terror causes the body to tremble. The skin becomes pale, sweat breaks out and the hair bristles." P. 81. "In both cases (terror and fear) the eyes and mouth are widely opened and the eyebrows raised. The

mouth becomes dry and is often opened and shut. I have also noticed that under slight fear there is a strong tendency to yawn." P.306.

Fear combined with anguished suspense, is described by George Meredith.

"The vehement big man heaved, shuddering. His lips worked fast.--- 'Are they afraid to send out word?' He covered his eyes, and muttered, sighed. He gazed glassily." Diana of Crossways. P. 247.

#### Grief.

"The circulation becomes languid; the face pale; the muscles flaccid; the eyelids droop; the head hangs on the contracted chest; the lips, cheeks, and lower jaw all sink downwards from their own weight. After prolonged suffering the eyes become dull and lack expression." P. 186.

"He was petrified by Diana's face. Her underlip hung for short breaths; the big drops of her recent anguish still gathered on her brows; her eyes were tearless, lustreless; she looked ancient in youth, and distant by a century, like a tall woman of the vaults, issuing white-ringed, with none of our light." "Diana of the Crossways. P.252.

#### Scorn and Disgust.

Scorn and disdain, as well as sneering and defiance, may be displayed by a slight uncovering of the canine tooth on one side of the face." P.266 "Extreme

disgust is expressed by movements around the mouth identical with those preparatory to the act of vomiting. The mouth is opened widely with the upper lip strongly retracted." P. 270.

When Markheim was about to murder the dealer, and Stevenson says his face was expressive of terror, horror, resolve and physical repulsion (disgust being often a combination of horror, scorn and physical repugnance) he says.

"Thru a haggard lift of his upper lip, his teeth looked out." Markheim.

Guilt, Deceit, Candor.

"My correspondents almost unanimously answer in the affirmative to my query, whether the expression of guilt and deceit can be recognized amongst the various races of man. In the cases in which details are given, the eyes are almost always referred to. The guilty man is said to avoid looking at his accuser, or to give him stolen looks. The eyes are said 'to be turned askant,' or 'to waver from side to side', or the 'eyelids to be lowered and partly closed.' Slyness is also, I believe, exhibited chiefly by movements about the eyes." P.276.

"That hoary cripple, with malicious eye  
Askance to watch the working of his lie  
On mine, and mouth scarce able to afford  
Suppression of the glee that pursed and scored  
Its edge." Childe Rolande to the Dark Tower  
Came. Browning.

The opposite expression, or candor, is thus treated by Meredith.

"The candor of the look of her eyes in speaking, her power of looking forthright at men, and looking the thing she spoke, and the play of her voluble lips, the significant repose of her lips in silence-- alarmed him." Diana of the Crossways. P. 18.

Attention, Perplexity, Surprise.

"Attention is shown by the eyebrows being slightly raised; and as this state increases into surprise, they are raised to a much greater extent, with the eyes and mouth widely open. A person may often be seen to pretend surprise by merely raising his eyebrows." P. 293.

"Perplexity and slight grief are shown by the eyebrows being rendered oblique" which is due to their inner ends being raised. This produces peculiarly formed wrinkles on the forehead, which are very different from those of a simple frown." P.187.

"A forehead with a singular capacity (remembering how young and smooth it was) of lifting and knitting itself into an expression that was not quite one of perplexity, or wonder, or alarm, or merely of a bright fixed attention, tho it included all the four expressions." Lucy Manette in Dicken's Tale of Two Cities. P.30

"Mr. Redworth, whose brows bore the knot of perplexity over a strong stare."-- Diana of the Crossways. P. 23.

The other half of physiognomy, the study of the form, proportion and permanent expression of the features has far less of a scientific basis than the study of expression of emotion, altho it is founded to a great degree on the latter study. "A transitory emotion has a fugitive expression which leaves no trace; but when it is repeated several times it leaves on the face and other parts of the body a lasting impression which may reveal to us a page in a man's history."<sup>1</sup>

So that the theory is that the curves and lines, particularly about the eyes and mouth, are the algebraic sum of the fleeting expressions of emotion. Thus a man unconsciously raises his eyebrows and upper lip when he feels supercilious, and if he does this often enough, keeping even pace with the growth of pride in his character, the face settles to chronic supercilious lines. This is the relation between character and the face, according to all who believe that the inner nature is thus shown.

But unfortunately, or perhaps fortunately, the human face may be a mask as most animal faces cannot be, for a human being can, by an act of the will, keep his "scorn" muscle from contracting even while he is feeling scorn. Not only deceit, but consideration for others and

1. P. Mantegazza: Physiognomy and Expression. P.100.

a decent reserve often make us turn our faces temporarily to stone. We must not make the natural grimace over our hostess's rancid butter, and we must learn to yawn thru a tiny part in the lips, with only a slight stiffening and distension of the nostrils. If this facial freezing is done often enough, the face become a stone visage, and the bewildered reader of faces does not know what the mask hides, but knows that it hides something. Many men thus keep their faces expressionless, but women find it easier to assume an emotion they do not feel to hide the one they do feel.

"Laughter is frequently employed in a forced manner to conceal or mask some other state of mind, even anger!"<sup>1</sup>

Dickens gives a very good description of the stone faced man in Tale of Two Cities.

"He was a man about sixty, handsomely dressed, haughty in manner and with a face like a fine mask. A face of transparent paleness; every feature in it clearly defined; one set expression on it. The nose, beautifully framed otherwise, was very slightly pinched at the top of each nostril. In those two compressions, or dints, the only little change that the face ever showed, resided. They persisted in changing color sometimes, and they would be occasionally dilated and contracted by something like a faint pulsation;" P.106 "Every fine straight  
1. Darwin: Expressions of Emotions etc. P.224

line in the clear whiteness of his face, was cruelly, craftily and closely compressed, while he stood looking quietly at his nephew, with his snuff-box in his hand." P.122.

The parts of the face that do not readily change with emotion, the forehead, nose and chin, do not tell nearly as much to the reader of faces as the ever-changing, expressive eyes, mouth and facial lines. They determine the type and racial history of the individual, however, and we go to biology for an explanation of them. In this branch comes the one generally accepted fact, the only one in physiognomy proper which has stood scientific proof. That is, that there is a direct relation between the size and form of the forehead and head, and the intellectual rank of the individual; that ears and eyes high up on the head so that there is little space for the cerebrum are characteristic of animals, even of the higher apes, and in a less degree, characteristic of low types of humanity; that in a general way the measure of the intellect is the development of the head above the eyes and ears.

The physiognomical statements that follow, then, cannot now be scientifically proved. I think them worthy of consideration, however, for the following reasons: Nearly all of them are stated as the results of their observation, by Aristotle, Lavater or Mantegazza or by two or more of them. Some grow directly out of the study of transient expressions, others out of physiology

or comparisons of animals, savages and civilized man. Many of them I have personally investigated by means of collections of photographs, or observations. If eight or ten of the foremost actors and actresses of all time are found to have perpendicularly cleft chins, that sign is not proved to indicate histrionic talent, but the fact is worthy of attention.

Spoken but does not fit into the context.

no?

Many of them embody race decisions as expressed in proverbs or in deep-rooted opinion. Many of these race-decisions may be race-superstitions founded in falsity, but at least they deserve to be well-considered before they are discarded.

Nearly all of these statements are in accord with our instinctive esthetic judgments, which ought to connect nobleness with beauty if they are race inheritances, a crystallized judgment of what is finest. Hatred, rage, bestiality, disfigure faces temporarily while all noble emotions make them, not only better, but more beautiful. We consider a small, close-setting ear with a well-defined lobe a beautiful ear, and Mantegazza says "It appears that the lobe of the ear is wanting among several races of Northern Africa. (Chauia, Kabyles)"

This II should be feminine.

Sentences unity? connecting sentences together.

P.53,

#### Hair, Beard, Coloring.

Straight hair accompanies the more stoical and self-controlled character, while woolly hair denotes the other extreme of shallowness, <sup>and a nature</sup> subject to moods.

9

Negroes, notably buoyant and easily downcast, have woolly hair, while American Indians and Mongolians have absolutely straight hair. Also a child's hair commonly grows straighter as he grows up. However, climate affects hair, coldness and dryness tending to straighten it.

Thick hair and beard, particularly if the hair is coarse, shows physical strength and a hearty, open, often uncontrolled character with strong passions.

Color of complexion is more affected by health than character. However, so many great men are pale that pallor is commonly called the "color of greatness."

In the white race, dark eyed people are usually more impulsive, demonstrative and adventurous than those with blue or gray eyes, who are more intellectual and capable of both greater self-control, resolve and cruelty. The races of southern Europe are commonly darker-eyed and more fiery and quarrelsome, but also more affectionate and forgiving than those of north Europe. Thus, the conventional bandit or pirate is black eyed, but the cruel and treacherous villain has dark hair, indeed, but greenish eyes. Becky Sharp had green eyes. Maggie Tulliver's eyes were dark but Tom's were blue-gray. Most abstracted and loftily impersonal thinkers have blue eyes, while the majority of talented men are dark eyed. Burns and Byron both had flashing dark eyes while Shelly, who was more of a thinker, was blue-eyed. It is hard to

1. There is a type of eye, called the soft blue eye, which belongs with the dark eye in this classification. It is usually deep blue or violet with large pupil.

imagine Francis Bacon as brown-eyed, or Shakespeare with light blue eyes. *show why!*

*Reference for statements in above ¶*

Havelock Ellis in his investigations of British genius came to the following conclusions:

"It may be regarded as fairly certain that the first six groups (social and political reformers, scholars, lawyers, soldiers, <sup>1</sup> men of science, sailors) do really tend to be unusually fair, and the last three groups (explorers, ministers, actors and actresses) unusually dark.

"The darkness of eminent actors is very marked, whatever their place of origin. The extreme fairness of political agitators and social reformers (religious reformers, <sup>2</sup> who tend to be decidedly dark, not being included) <sup>3</sup> is peculiar."

1. As these are all men of genius, soldiers would mean eminent commanders.

2. A significant exclusion, as religious reformers may be men of much emotion and very little intellect.

*Ellis, Havelock:*  
3. A Study of British Genius. P. 214

General Outlines and Divisions of Face.

*On page 25, you explain that talent and dark eyes are together.*

General Divisions of Face.

Front view.

From top of head to eyebrows- intellect.

Eyebrows to eyes- taste, constructive ability.

Eyes and surrounding tissues- soul and spirit.

Eyes to upper lip- personality.

Mouth- heart, affections.

Chin- will.

From a side view, the distances from the ear opening to the top of the head and to the eye are the measure of intellect. The distances from the ear to the back of the head and the 45 degree line upward and backward to the dome of the head have nothing to do with intellect, but are the measure of healthy animal instincts of self-defense, sexual love, parental love,- all that we group under human nature.

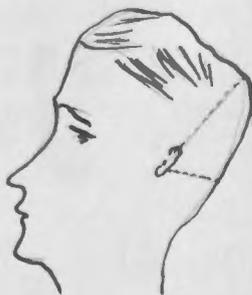


FIG. I



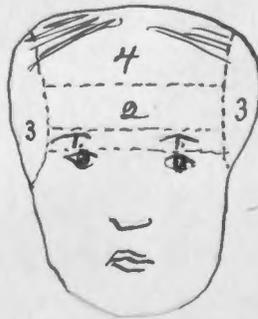
FIG. 2.

*Figures incorrectly numbered.*

*References?*

Thus Fig. 1 is deficient in human nature, Fig. 2 (the low negro type approaching that of the higher apes) is deficient in intellect.

Forehead.



1 and 2 comprise what we ordinarily call intelligence in contrast with intellect. 1 is found large in most animals and in savages who hunt and battle much. It may be called Observation and will be further discussed under the Eyebrow. 4 is not so much reflection as study and attention, especially to ideas. Nearly all scholars have high foreheads with the upper part nearly as prominent as \*

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\*As the ideal forehead recedes slightly, in a perpendicular forehead the upper part is over-developed. A forehead whose upper part projects even beyond the lower, indicates much undigested knowledge.

*References?*

the lower. Nearly all famous authors and college professors have high as well as broad and prominent foreheads, but the high forehead promises nothing of talent, shrewdness or originality, being often found in high-minded, studious and unoriginal persons. (However, there can be little abstract thought and no pleasure in it, in persons with low brows. ) *not clear.*

3, or imagination, must be reinforced by the eye before it assures us of creative imaginative power. It gives breadth of mind (which is impossible without at least an intellectually sympathetic quality of mind) especially when strengthened by breadth between the eyes, an indication of fairness and tolerance. Philosophers and all thinkers who deal with large subjects are conspicuously broad thru this part of the forehead, but fanatics and rabid reformers commonly have high, narrow foreheads and eyes none too far apart. Among men of literature, Shakespeare, Browning, Kipling, Tennyson, Hawthorne and Carlyle have this part particularly well developed, while Byron, Burns and Scott, writers who are not noted for unusual breadth or insight into other's natures but who surely had creative imaginations, are somewhat deficient in it.

*front in  
antecedent  
should be  
clearer.*

*what is  
indicated by  
an  
abnormal  
distance bt.  
the eyes?*

*This logically  
refers to (3)  
but it appears  
to refer to  
space bt. the  
eyes.*

*References?*

2 includes what phrenologists call Causality and Comparison and comprises what Poe calls ratiocination, what is popularly known as reasoning or logical power. There are many shrewd and capable men who have low foreheads, but have 1 and 2 well developed. This type of face, particularly if 3 is small and the eyebrows are close to the eyes, shows a lacking of appreciation of art, philosophy or anything not immediately useful. *Reference*

#### Eyebrows.

The eyebrows themselves, or the superciliary ridges, which are prominent in apes, dogs and most animals, indicate, in proportion to their prominence, keen observation and general quickness of perception and action. In animals, as may be seen in dogs, the inner part is more prominent, and the ridges flatten toward the outer ends of the eyebrows. If the outer halves are well developed in a human being, so that the eyebrows curve suddenly and the forehead seems squared off, that person is witty, humorous and probably original. Mark Twain's eyebrows were of this stamp. As wit and humor seem to be a compound of perception (of the incongruous, and of similarities and dissimilarities) and rapid mental action, we would expect to find them manifested in the eyebrows. All auctioneers, wits, mimics and all others who live by their wits [have eyebrows prominent at the outer half] as well as most successful newsboys, reporters and cross-examining lawyers. [ ]

*Reference?*

The part between the eye and eyebrow is prominent in artists, engineers, and inventors and in many writers and is supposed to represent constructive ability. Phrenologists place Color and Form here. The actual prominence of the fleshy part measures the ability, while the actual distance between the eyebrow and eye measures the taste or appreciation of the beautiful, a trait which may, of course, be present in many who lack creative power. Eyebrows low over the eye, therefore, may indicate greater intellect or less taste, depending on the formation of the forehead and eye. If the eyebrow is moderately high, long, arched and not too heavy, the presence of refinement and taste, not the absence of intellect, is shown. Men commonly have lower eyebrows than women. *Reference?*

#### Eye.

The eye is the barometer of the intellect. A close study of the forehead and eyebrow will tell the latent possibilities of the mind, but the strength and energy shown in the parts about the eye, and the brilliance of the eye itself, tell what use is being made of these possibilities. There is a clear, even light that accompanies intellectual calculation, as the solution of mathematical problems, but the creative genius is always notable for his glowing eyes.

"Thus the eyes of Burns were said by one observer to be like 'coals of living fire' and Scott writes that they 'literally glowed'; while of Chatterton's eyes it was said there was 'fire rolling at the bottom of them!'"\* Carlyle commented on the brilliance of Daniel Webster's eyes.

In every genius or very brilliant man, the upper eyelid hangs so far over the eye as to conceal almost a third of the iris. Mantegazza judges the genius and even the intellect largely by the curve of the upper eyelid; the more pronounced the curve, the more brilliant the man.

*Specific references?*

Innate nobility of soul is shown when a slight rim of the white can be seen below the iris in repose (rare), or when the eye is raised so frequently that the white is often seen there.

The eyes blaze in inspiration, righteous indignation and ecstasy, soften in tender love, and-as if they were made to express only the finer emotions- are closed in sensual pleasure, and are hidden altogether in deceit, or

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\* Havelock Ellis: Study of British Genius. P. 218.

shifted about as if they were so truly windows of the soul that their owner dared not show them. \* In the typical crafty eye, the upper lid hangs in a thin oblique fold, making the opening for each eye triangular. Foxes and some wild cats have this formation.

Artistic sensuous appreciation is shown by a slight and delicate fullness under the eyes. This is noticeable in Grieg, Poe and nearly all musicians and poets of a sensuous nature. When we hear beautiful music, smell our favorite flower or sometimes, even when we see something beautiful, we partly close the eyes and hold them so contracting a muscle under the eyes which is relaxed in sleep or ordinary closing of the eye. If this fullness is extreme so that there seems to be puffs or bags under the eyes, intemperance, gluttony or some other sensuality is indicated. *References*

#### Nose.

The measure of the personality, - by which I mean the force, dash and magnetism, distinct from will power, but determining whether a man will be a natural leader or not, - is in the height of the bridge of the nose, and in the amount of projection outward of any part of the nose,

irrespective of its shape, length or breadth.-----

\* Some weaknesses of the eye make it impossible for the individual to look long into anyone else's eyes. On the other hand, a brazen culprit may meet the gaze squarely but will tilt back his head and peer over his lower eyelid as over an ambush, and will scarcely be free from a touch of hardness and defiance. His pupils will probably be contracted and his eyes dry in appearance. *References?*



Thus the flat nosed man in the figure has a less significant personality than the other because his nose-ridge between the eyes is lower and also because his nose does not project as far from the face. It will be natural for him to obey while the man with the higher bridge commands, to yield while the other takes. In the ideal face, there will be a slight depression at the root of the nose that indicates a regard for the rights of others and a willingness to obey when it is necessary.

The man whose nose is almost in a line with his forehead, with no depression between the eyes, though forceful, will be selfish, thoughtless and possibly tyrannical. Caesar's profile shows this almost straight line.

*Refined?*

The shape of the nose indicates the disposition in a general way, though a disposition may be modified greatly with only a very slight resulting change in the nose, so that the more expressive eyes and mouth must always be considered. The short nose shows greater impulsiveness than the long, the broad nose shows a more easy-going disposition than the narrow. The tip-tilted nose shows a volatile nature, nearly always a cheerful and sometimes a shallow one, the Roman or humped nose, greater gravity and stolidity of disposition and often practical ability, particularly in money matters. Jews and misers have hooked noses.

Very wide nostrils indicate ungovernable passions, cramped ones, repression, or a timid conventionality.

The length of the upper lip, or of the upper jaw from the base of the nose, is the measure of self-esteem. It is particularly great in critics and judges, and we unconsciously draw down the upper lip when we voice a judgment and wish to look competent. Men consider a short upper lip very attractive in women.

hook-like  
majority of  
Jews  
See  
me Dines  
May 1910  
on skulls

Reference?

## Mouth.

The mouth represents the heart,\* and is the expression-centre of love (high and low) affection, vanity, pity and helplessness.

The upper lip controls the lower much as the head does the heart (which means that it sometimes <sup>does not</sup> doesn't). If the upper lip is more prominent than the other, drooping slightly over it and holding it in, the desires are controlled either by morality, or by timid conventionality or by prudence. # If the lower lip protrudes and presses upon the other, there is a reckless abandon to desire. If the lower lip protrudes much beyond but not up as high as the other, as in pouting, which is the expression of self-pity, there is over-sensitiveness due to vanity.

Very fleshy lips indicate sensuality, moderately full lips, affection and sympathy, very thin lips, unless made thin through repression of pain, or through nervousness, (in which cases there is no distinct edge of the lip), indicate cruelty.

A mouth need not appear large when closed, to be generous and strong, but there must be a comparatively broad rounding sweep to the jaw. *reference*

\* The figurative heart is meant. For neither the mouth nor the affections have any more connection with the heart than with the lungs.

# In Madonna-like faces of great purity, the centerpart of the lower lip is also compressed.

Jaws which come to a point in front or "turn square corners" indicate shallowness. Julia Marlowe has a strong and generous mouth.

*not clear,  
not very  
relative*

### Chin

The chin is the measure of the possibilities of the will, but the expression of the mouth tells more of its present state. A chin may be prominent in three ways, long or broad from a front view, or projecting, from a side view. A broad chin, making the jaw seem square, shows the trait which is mulishness at worst and pure grit at best. The bull-dog, of all animals, has the most of this square chin and is best known for his inclination to hang on, even against all reason. This chin gives the courage to bear rather than the courage to dare.

The projecting chin, on the other hand, gives daring and aggressiveness. It is usually found with the high-bridged nose, as in the case of Caesar. If the projecting chin has neither breadth nor length, the typical bully's chin, the determination it expresses may be of short duration and may be nearly all bluff. On the other hand, the receding chin, if otherwise strong, does not show lack of will but a habit of yielding and of not asserting oneself. It is usually found with the flat-rooted nose, and then indicates a tendency to be imposed upon.

The long chin shows strength of purpose. When it is also receding, it indicates a will which will bend

to every breeze, but will not break. A short chin may be assertive, if it is prominent, but indicates vacillation.

Description and Physiognomy- mutual assistance.

If we can judge the future by the past, and if the present age is what it seems, then physiognomy will become a true science through the slow course of investigation upon investigation. We need only a few men with the patience of Darwin to follow out the plan he has begun. Meantime, for the would-be novelist, there are these few useful books, - particularly the "Expression of Emotions in Man and Animals"- which take the place of much observation of both "man and beast". And there will begin to grow up many collections of photographs that will prove isolated facts.

*do you mean class in your bibliography?*

But the writer is privileged, as artists ever have been, like Meredith and Kipling and Stevenson, to tell what he has seen without waiting for slow science to prove that it was the only thing that could have been seen. And who knows? if the observations be keen and the presentation forceful enough, the young writer may find them used as data, even as life itself is. Imagination always leaps ahead and points the way for scientific proof, and, like many great writers of the past, the young author may not so much receive aid from this infant science as lend it a helping hand!