

full of suspicion. The species and varieties afforded by this genus are almost innumerable, for the causes are peculiarly diversified. Hereditary disease, long-continued sorrow, incessant study, habitual gluttony, the abuse of pleasures of various kinds, and a thousand other circumstances, may equally become sources of this distressing condition, under some shape or other. And perhaps Le Clerc is correct in regarding it, in his *Natural History of Man*, as in every instance a morbid affection, rather than a natural and primitive constitution.

The character of Tiberius, of Louis XI., and of Pygmalion, as drawn by the nice hand of Fenelon in his *Telemachus*, give striking elucidations of this temperament in its moral bearings. M. Richerand has also pointed out examples in Torquato Tasso, Pascal, Gilbert, and Zimmermann; but perhaps the most perfect picture that has been furnished to the world is to be found in the life of the celebrated Jean-Jacques Rousseau.

IV. Let us pass on to the fourth temperament—the PLEGMATIC, LYMPHATIC, FRUITFUL, or WATERY, for the terms are all synonymous, and by all these terms it has been denominated. The proportion of fluids is here too considerable for that of the solids, or, in other words, the excrement system which secretes them from the general mass of the blood is in peculiar activity; and the result is, that the body obtains an increased bulk from the repletion of the cellular texture. The fleshy parts are soft; the skin fair; the hair flaxen or sandy; the pulse weak and slow; the figure plump, but without expression; all the vital actions more or less languid; the memory little tenacious, and the attention wavering; there is an insurmountable desire of indolence, and aversion to both mental and corporeal exercise.

It is not to be wondered at, therefore, that, among the illustrious lives of Plutarch, we do not meet with an individual of this character. They are, for the most part, a good-natured group, not formed for the transaction of public affairs, who have never disturbed the earth by their negotiations or their conquests, and are rather to be sought for in the bosom of private life than at the helm of states. The emperor Theodosius may, perhaps, be offered as an example in earlier times; and in our own day the deposed Charles IV. of Spain, who resigned himself altogether into the hands of the infamous Godoy, surnamed Prince of the Peace; Augustus, king of Saxony, who resigned himself equally into the hands of Buonaparte; and Ferdinand of Sicily, who, in lucky hour, but of too short duration, at length surrendered the government of his people to our own country.

V. The last temperament I have noticed is the NERVOUS OR IRRITABLE, as it has been sometimes, but incorrectly, denominated. In this constitution the sentient system, or that susceptible to external impressions, is predominant over all the rest. Like the melancholic, it is seldom natural or primitive, but morbid and secondary, acquired by a sedentary life, reiterated pleasures, romantic ideas excited by a long train of novel or other fictitious and elevated histories; and peculiarly distinguished by promptitude but fickleness of determination, vivacity of sensations, small, soft, and wasted muscles, and generally, though not always, a slender form. The diseases chiefly incident to it are hysterical and other convulsive affections.

Let us close with two brief remarks upon the general survey before us. The first is, that these temperaments or generic constitutions are perpetually running into each other; and, consequently, that not one of them, perhaps, is to be found in a state of full perfection in any individual. Strictly speaking, Mr. Pitt and Mr. Fox belonged equally in the main to the second of them: there was the same ardour, genius, and comprehensive judgment in both; but the former had the bilious temperament, with a considerable tendency to the sanguineous; and hence, with more irritability, had more self-confidence, audacity, and sanguine expectation: the latter, while possessing the same general or bilious temperament, was at the same time more strongly inclined to the lymphatic; and hence his increased corporeal bulk; and, with less bold and ardent expectation, he possessed one of the sweetest and most benevolent dispositions to be met with in the history of the world. The first was

formed to be revered, the second to be beloved; and both to be admired and immortalized.

The closing remark I have to submit is, that each of these temperaments, how widely soever they may differ from each other, is capable of being transmuted into any of the rest. Galen has particularly dwelt upon this most important fact, and has especially observed that a man of the most elevated and sanguineous constitution may be broken down into a melancholic habit by a long series of anxiety and affliction; while, on the other hand, the most restless and audacious of the bilious or choleric genus may be attuned to the sleek quiet of the phlegmatic temper by an uninterrupted succession of peaceful luxury and indulgence. Of what moment is this well-established fact in the nice science of education! The temperaments of boys may be born with them; but they are capable of alteration, nay, of a total reversion, both in body and mind, each of which may be made to play upon the other; the one by a discipline of gymnastic exercises, and the other by a discipline of intellectual studies. The Greeks were thoroughly aware of this mutual dependence; and hence, as we have already seen,* made gymnastic games a regular part of the tuition of the Academy; thus rearing at one and the same time, and rearing, too, in the self-same persons, a race of heroes and of sages, and turning the wild and savage luxuriance of nature to the noblest harvests of wisdom and virtue.

LECTURE XII.

ON PATHOGNOMY, OR THE EXPRESSION OF THE PASSIONS.

In our last lecture, we examined how far the state of the body has an influence upon that of the mind: in the study we are now entering upon we shall take the opposite side of the question, and examine how far the state of the mind has an influence upon that of the body.

This influence, if it exist, may be either instantaneous or permanent: it may be produced by some sudden affection or emotion of the mind, exciting an abrupt change in the features, the muscles, or other soft and flexible parts of the body; or it may result from the habitual character of the moral propensity, slowly and imperceptibly operating on parts that are less pliant, and giving them a fixed and determinate cast. The former constitutes the study of Pathognomy, or of the signs, language, or expression of the passions: the latter, the study of physiognomy, or of the signs, language, or expression of the genius or temper.

Let us investigate each of these in the order in which I have now stated them; and devote our present attention to the former of the two.

Suppose a man of a mild but courageous disposition, reclining at ease, and alone, beneath some overspreading forest tree, on a summer's evening, should be suddenly surprised by the attack of a ruffian, who should attempt to rob or murder him; what would be the change of feelings and of figure he would undergo? The tranquillity of his mind would be transmuted into horror, rage, and probably revenge, or an attempt to retaliate; while the negligent ease of his posture, the relaxed muscles of his face, the natural vermeil of his cheeks, his half-opened lips, half-closed eyelids, and easy breathing, would suddenly start into tension, energy, suffusion: he would be instantly on his feet, in an attitude of determined resistance; still trembling with fear, he would collect all his soul into a strong and desperate effort to overcome the wretch: his muscles would swell with violent rigidity; his heart contract with unusual force and frequency; his lungs heave powerfully; the whole

* Series II. Lecture XI.

visage become inflated, dark, and livid; the eyeballs roll and look wildly; the forehead be alternately knit, and worked into furrows; the nostrils would open their channels to the utmost; the lips grow full, stretch to the corners of the mouth, and disclose both rows of teeth, fixed and grinding upon each other; the hair stand on end, and the hands spasmodically clenched, or grasping and grappling with the assassin.

Now, it has been made a question whether these rapid and violent movements are instinctive signs of the passions prevailing in the mind, or voluntary muscular exertions, called for by the stress of the case, and constituting the means of resistance. Which opinion soever be adopted, it must be allowed to run parallel with the whole range of internal passions, and external expressions. And hence, the advocates for the latter principle contend, that the various transitions of feature, position, and attitude, which accompany the different emotions of the mind, and indicate their nature, are, in every instance, the effect of habit, or are suddenly called forth to operate some beneficial purpose. It is from experience alone, we are told, that we are able to distinguish the marks of the passions; that we learn, while infants, to consider smiles as expressions of kindness, because they are accompanied by endearments and acts of beneficence; and frowns, on the contrary, as proofs of displeasure, because they are followed by punishment. So in brutes, it is added, the expression of anger is nothing more than movements that precede or prepare the animal for biting; while that of fondness is a mere fawning or licking of the hand. The glare of an enraged lion is the mere consequence of a voluntary exertion to see his prey more clearly; and his grin, or snarl, the natural motion of uncasing his fangs, before he uses them.*

I cannot readily adopt this hypothesis, as applied either to man or to quadrupeds. The power of expression possessed by the latter is, doubtless, far more limited than that possessed by the former; but brutes still have expression, and that, too, in the face, as well as in the general movements of the body; and expression, moreover, dependent upon the peculiar frame or feeling of the sensory, and therefore as strictly its genuine and specific symbols, as words are the symbols of ideas. In man, indeed, the changes of the countenance seem to proceed upon a systematic provision for this purpose; they constitute a natural language, and this so perfectly, that there is not an emotion in the mind which is without its appropriate sign; while we meet with various muscles in the face, which have no other known use than that of being subservient to this important purpose: particularly those that knit the eyebrow into an energetic and irresistible meaning; and those of the angle of the mouth, employed in almost every motion of this organ expressive of sentiment; but peculiarly and forcibly called into action in that arching of the lip which is the natural sign of contempt, hatred, or jealousy.

Mr. Charles Bell, to whom we are indebted for an elegant and admirable treatise on the anatomy of expression in painting, supports this last opinion; but rejects the doctrine of instinctive expression in the face of quadrupeds; contending, that even in the passion of rage, by far the most strongly marked on the countenance, the changes which take place in the features are nothing more than motions accessory to the grand object of opposition, resistance, and defence.† The inflamed eye, however, and fiery nostrils of the bull, can scarcely be ascribed to this cause; for they add nothing to the power of striking: they may, indeed, be proofs or effects of the general excitement; but to say this is to say nothing more than that they are proofs or effects of the passion they indicate, and, consequently, its natural language or expression. They are never employed on any other occasion. "In carnivorous animals," observes Mr. Bell, "the eyeball is terrible, and the retraction of the flesh of the lips indicates the most savage fury. But the first is merely the excited attention of the animal, and the other a preparatory exposure of the canine teeth." Now, if the first be merely excited attention, we must meet with it in every instance in which the mere attention of carnivorous animals,

* Essays on the Anatomy of Expression in Painting, by Charles Bell, p. 84, 4to. 1805. † *Ib.* p. 85, 86.

and nothing but the mere attention, is called forth. But is the glaring and terrible eyeball here alluded to a mark of simple attention? Has any one ever seen it so in any animal, whether carnivorous or graminivorous, quadruped, biped, or footless? Has he ever seen it exhibited on such occasion, I will not say constantly and invariably, as upon this opinion it ought to be, but in a single case of simple attention? And in like manner, I may ask respecting the tremendous retraction of the flesh of the lips, and exposure of the teeth,—not merely of the canine teeth or tusks, as stated above, but of all the teeth of both jaws, as far as such retraction will allow,—has any one ever witnessed this movement in the action of mere seizing or biting, as, for example, in the case of devouring food? Mr. Bell himself seems sufficiently to settle this point, by telling us, in the beginning of the passage I have just quoted, that "the retraction of the flesh of the lips indicates the most savage fury." And I may add, it indicates nothing else; it is not wanted, and is never made use of, in the muscular movement of mere biting, and, consequently, is an immediate symbol of the passion called into exercise. It commences with the commencement of this passion, and is limited to its continuance and operation.

What, then, it may be asked, is the use of external expression, in instances of this kind, if it do not add to the power of defence or resistance? The proper answer must be found in the general object and intention of nature upon the whole of the case before us.

Man, by his constitution, is designed for society and mental intercourse. But what is to draw him to his fellows? to strip him of timidity and reserve, and fix him in communion and confidence? The language of expression—the natural characters of the countenance—the softened cheek—the smiling lip—the beaming eye—the mild and open forehead—the magic play of the features in full harmony with each other;—which tell him, and, where artifice does not mimic nature, tell him infallibly, that the mind to which they belong is all sympathy, benevolence, and friendship, and will assuredly return the confidence it meets with. But we have sufficiently seen in the last two lectures, that the mind is not always thus constituted; that at times it is the storehouse of rage, revenge, malevolence, suspicion, and jealousy; and that to confide in it would be misery and ruin. How is a man to be on his guard on such an occasion? He again looks at the countenance, and, instead of being attracted, he is instantly repelled: the characters are now hideous; and the Almighty, as formerly upon Cain, has set a mark upon the forehead, that it may be known.

Such, then, is the real use of that instinctive language of the features which is perpetually interpreting the condition of the mind; a language of the highest importance, and of universal comprehension; and which, if ever disguised and fallacious, is almost infinitely less so than that of the lips or language. Its characters are most perfect in mankind; but they are occasionally to be traced in quadrupeds: below which class, however, the signs of the passions, whether sought for in the face, or in any other organ, grow gradually more indistinct; or, perhaps, from our knowing less of the manners and expression of the inferior classes, they appear so to ourselves, though not so in reality to others of the same kinds.

*Nec ratione aliâ proles cognoscere matrem
Nec mater posset prolem; quod posse videmus;
Nec minus, atque homines, inter se nota cluere.**

Hence alone
Knows the fond mother her appropriate young,
Th' appropriate young their mother, mid the brutes
As clear discern'd as man's sublimer race.

In contemplating, then, the passions, or other affections of the mind, as cognizable by external characters, they easily resolve themselves into two descriptions—the ATTRACTIVE and the REPULSIVE; the signs of which are to be

* *De Rer. Nat.* ii. 349.

sought for in man, and the nobler ranks of quadrupeds, chiefly in the face, but considerably also in the attitudes and motions of the body, while, in other animals, we are so little acquainted with these signs, as to be incapable of offering any very satisfactory or extensive opinion upon the subject.

In the ATTRACTIVE AFFECTIONS, the features, limbs, and muscles are uniformly soft and pliant—in the REPULSIVE, as uniformly tense, and for the most part rigid. The characters of the latter, therefore, are necessarily more marked and imposing than those of the former, though both are equally true to their purpose. And in more definitely answering the question, whether the characters in either case be the effect of habit or voluntary exertion to execute the feeling of the mind at the moment, or whether they be the mind's natural and instinctive symbols; it may be still farther observed, that in all instances they are the latter, and in a few instances both; for it by no means follows, that they are not instinctive symbols, because they serve at the same time to ward off our danger, or to inflict retaliation on an assailant. In the attractive feelings or passions, they are perhaps, for the most part, instinctive signs alone: for the natural language of dimples, smiles, laughter, a lively, sparkling eye, or that softened outline, and uniform sweep of the whole figure, which every one knows to be indicative of tranquillity and repose, is so clear to every one, that he who runneth may read it, and be assured of finding a contented and happy companion, if not a propitious season for a suit the heart is set upon. And although in a few of the repulsive passions, as rage, terror, and revenge, I have already given examples of their being mixed modes, in the greater number of even this last class they are probably as simple instincts as in the whole of the former. For what other use than that of mere instinctive indications can we possibly assign to tears, sighs, frowns, erection of the hair of the head, or the dead paleness, shivering, and horripilation, the creeping cold, that makes the multitude of the bones to tremble, under the influence of severe terror or dismay?

In all this, there is one fact peculiarly worthy of attention; and that is, the admirable simplicity which runs through the whole; so that the same muscles are not unfrequently made use of to produce different and even opposite effects: and this, too, by variations, and shades of variations, so slight, that it is difficult, and in some cases almost impossible, to seize them with the pencil. When Peter of Cortona was engaged on a picture of the iron age, for the royal palace of Pitti, Ferdinand II., who often visited him, and witnessed the progress of the piece, was particularly struck with the exact representation of a child in the act of crying. "Has your majesty," said the painter, "a mind to see how easy it is to make this very child laugh?" The king assented; and the artist, by merely depressing the corner of the lips, and inner extremity of the eyebrows, which before were elevated, made the little urchin, which at first seemed breaking its heart with weeping, seem equally in danger of bursting its sides with immoderate laughter. After which, with the same ease, he restored the figure to its proper passion of sorrow.

The nerves that influence the expression take their rise almost entirely from one common quarter, the medulla oblongata, or that lower portion of the brain from which the spinal marrow immediately issues;* and as all their chief ramifications associate in the act of respiration, we can readily see why the lungs, the heart, and the chest, in general, should so strikingly participate in all the changes of expression, and work up alternately sighs, crying, laughter, convulsions, and suffocation.†

* See Series 1. Lecture. xv. p. 160.

† This subject has been of late perspicuously and admirably pursued by Mr. Bell, in a series of communications to the Philosophical Transactions, and especially in the volume for 1822, p. 284, who closes his remarks as follows:—"To those I address, it is unnecessary to go farther than to indicate that the nerves treated of in these papers are THE INSTRUMENTS OF EXPRESSION, from the smile upon the infant's cheek to the last agony of life. It is when the strong man is subdued, by this mysterious influence of soul and body, and when the passions may be truly said TO TEAR THE BREAST, that we have the most afflicting picture of human frailty, and the most unequivocal proof that it is the order of functions which we have been considering that is then affected. In the first struggles of the infant to draw breath, in the man recovering from a state of suffocation, and in the agony of passion, when the breast labours from the influence at the heart, the same system of parts is affected,—the same nerves, the same muscles; and the

I have said, that under the repulsive passions the muscles and features are for ever on the stretch; though the tension is often irregular, and alternately softens and stiffens. This general remark will apply to grief, pain, and agony; rage, suspicion, and jealousy; horror, despair, and madness; though, as I have formerly observed, this last affection cannot with strict propriety be introduced among the passions, being a mental disease rather than a mental emotion.

Let me justify this remark by a few illustrations. "A man in great PAIN," observes Mr. Burke, "has his teeth set; his eyebrows are violently contracted; his forehead is wrinkled; his eyes are dragged inwards, and rolled with great vehemence; his hair stands on end; his voice is forced out in short shrieks and groans; and the whole fabric totters."*

In GRIEF, there is still more violence and tension, though the tension is irregular and alternating. Where the grief is of long continuance, and deeply rooted, it gives a pale and melancholy cast to the countenance; an air of reserve to the manner; and an emaciation to the entire form; as though the sad sufferer were fondly nursing the viper passion that devours his bosom. Such is the exquisite description of Viola, as given of herself in the Twelfth Night:—

She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek. She pined in thought;
And, with a green and yellow melancholy,
She sat, like patience on a monument,
Smiling at grief.

At other times, the passion is characterized by a mingled tumult of agitation, restlessness, and bitter bewailing. Such is the general picture of Constance, in King John; who thus, among other exclamations, weeps over the ill-fated Prince Arthur:—

Grief fills the room up of my absent child;
Lies on his bed; walks up and down with me;
Puts on his pretty looks; repeats his words;
Remembers me of all his gracious parts;
Stuffs out his vacant garments with his form:—
Then have I reason to be fond of grief.

In RAGE, there is the same tension, but the same irregular agitation of the muscles. "The features," as Mr. Bell justly observes, "are unsteady; the eyeballs are seen largely; they roll, and are inflated. The front is alternately knit and raised in furrows, by the motion of the eyebrows; the nostrils are inflated to the utmost; the lips are swelled, and, being drawn, open the corners of the mouth; the muscles are strongly marked. The whole visage is sometimes pale, sometimes inflated, dark, and almost livid; the words are delivered strongly through the fixed teeth; the hair is fixed on end, like one distracted; and every joint should seem to curse and ban." Perhaps the finest picture of this mighty passion ever presented to the world is to be found in Tasso's description of the combat between Tancred and Argante: but it is too long for quotation, and would lose half its spirit if given in any other language than the original.

It is in the features of rage that the higher kinds of quadrupeds make the nearest approach to this form of expression in man. The bull terribly denotes it, by his inflamed eye, wide and breathing nostrils, and the prone position of his sturdy head, waiting the due moment to strike his antagonist to the ground. But of all quadrupeds, not perhaps excepting the lion, the war-horse exhibits the loftiest and most imposing character. The noblest and truest description of him that has ever been painted is in the book of Job.

symptoms or characters have a strict resemblance. These are not the organs of breathing merely, but of natural and articulate language also, and adapted to the expression of sentiment, in the workings of the countenance and of the breast; that is, by signs as well as by words."

* Sublime and Beautiful, part iv. sec. 3. Cause of Pain and Fear.

† Anatomy of Painting, p. 139.

Allow me to quote it somewhat more correct to the original than the rendering in our common version, which is, nevertheless, in the main, unexceptionable:—

Hast thou bestowed on the horse mettle?
Hast thou clothed his neck with the thunder-flash?
Hast thou given him to launch forth as an arrow?
Terrible is the pomp of his nostrils:
He paweth in the valley, and exulteth;
Boldly he advanceth against the clashing host;
He mocketh at fear, and trembleth not;
Nor turneth he back from the sword.
Against him rattleth the quiver,
The glittering spear, and the shield:
With rage and fury he devoureth the ground,
And is impatient when the trumpet soundeth.
He exclaimeth among the trumpets, "Aha!"
And scenteth the battle afar off,
The thunder of the chieftains, and the shouting.

JEALOUSY is a fitful, unsteady passion: but still the muscles are constantly more or less on the stretch; "the eyelid is fully lifted, and the eyebrows strongly knit, so that the eyelid almost entirely disappears, and the eyeball glares from under the bushy eyebrow. There is a general tension on the muscles, which concentrate round the mouth; and the lips are drawn so as to show the teeth, as in great pain or fury. Much of the character of the passion, however, consists in rapid vicissitudes from love to hate; now absent, moody, and distracted; now courting love; now ferocious and revengeful. It is hence difficult to represent it in painting. In poetry alone can it be truly represented in the vivid colours of nature; and even of poets, Shakspeare, perhaps, is the only one who has shown himself quite equal to the task.* It is thus he describes the workings of Othello's heart, on his first crediting the slander of the seduction of Desdemona by Cassio:—

O that the slave had forty thousand lives!
One is too poor, too weak, for my revenge.
Now do I see, 't is true:—look here, Iago,—
All my fond love—thus do I blow to heaven.—
'T is gone.—
Arise, black Vengeance, from the hollow hell!
Yield up, O Love! thy crown and hearted throne
To tyrannous Hate!—swell, bosom, with thy fraught
For 't is of aspics' tongues.

The general expression and features of FEAR, Mr. Burke has compared to those of severe pain. Mr. Charles Bell objects to this; but Mr. Burke does not mean simple fear, but terror; which, as we observed in a former lecture, is FEAR united to an active IMAGINATION; and in this sense of the passion Homer has frequently employed it: witness the emotion of Priam upon the first tidings of the death of Hector:—†

Terror and consternation at the sound
Thrill'd through all Priam's soul: erect his hair,
Bristled his limbs, and with amaze he stood,
Mute and all motionless.

The extreme of this kind of terror is DISTRACTION: the total wreck of hope, the terrible assurance of utter and inextricable ruin. The expression of distraction or despair must vary with the action of the distress. Sometimes it will assume a frantic and bewildered air, as if madness were likely to afford the only relief from mental agony. Sometimes there is at once a wildness in the looks, and a total relaxation and impotency of the muscles, as if the wretch were falling into insensibility; a horrid gloom, and an immoveable eye, while yet he hears nothing, he sees nothing, and is unconscious of every thing around him. Such is the description of despair, as given in the well-known passage of Spenser:—

* Bell ut suprâ, p. 137.

† Il., lib. xxii. 405.

The darksome cave they enter, wher they find
That cursed man, low sitting on the ground,
Musing full sadly in his sullen mind:
His griesie lockes, long growen and unbound,
Disordred hong about his shoulders round,
And hid his face, through which his hollow eyne
Lookt deadly dull, and stared as astound;
His raw-bone cheekes, through penurie and pine,
Were shronke into his lawes, as he did never dine.*

The best picture of this passion is Hogarth's, whose scene is admirably chosen, and consists of the gaming-house, with its horrible implements and furniture, in which the maddening sufferer had thrown his last stake, and met his utter ruin.

Tension, then, permanent or alternating, is the main character of the violent and repulsive passions; but if the attack be abrupt and intolerably vehement, the nervous system becomes instantaneously exhausted, as by a stroke of lightning; and the muscles are instantly relaxed, paralyzed, and powerless. Milton has given us an exquisite exemplification of this in the following picture of Adam, immediately after the first deadly transgression.

On th' other side Adam, soon as he heard
The fatal trespass done by Eve, amazed,
Astonied stood, and blank: while horror chill
Ran through his veins, and all his joints relax'd.
From his slack hand the garland wreath'd for Eve
Down dropp'd, and all the faded roses shed.
Speechless he stood, and pale

But let us turn to a pleasanter subject. I have said, that in the expression of the attractive passions all is flexible and pliant. Their characters are necessarily less powerful, and many of them are common to the entire class.

In perfect tranquillity and content of mind, when all the passions are lulled into a calm, and the gentle spirit of imagination alone is stirring on the surface of the mental lake, there is, as I have already observed, a softened outline, a smooth and uniform sweep of the entire figure; every feature of the body uniting in the repose of the soul. Such is often the picture of him who loves Nature for her own sake, and listens with soothing meditation amid the steeps, the woods, or the wilds, that stretch their romantic scenery around him; and calls for no companions, for he feels no solitude.

To sit on rocks, to muse o'er flood and fell,
Slowly to trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold;
Alone o'er steeps and foaming falls to lean;
This is not solitude: 't is but to hold
Converse with Nature's charms, and see her stores unroll'd.†

But let this tranquillity be broken in upon by any of the agreeable passions, and still something of the same softness and pliancy of feature will remain; and the changes will be neither numerous nor powerful. This remark may be strikingly verified by turning to Le Brun; and still more so by turning to other French pathematists, who have still farther subdivided the passions. In ADMIRATION and agreeable SURPRISE, there is a slight muscular agitation; and a gentle advance to stretching or tenseness in simple ATTENTION, VENERATION, and elevated REVERY; but there is no constraint. The whole is calm, placid, and void of exertion. RAPTURE and LAUGHTER make a somewhat nearer approach to the former qualities, and especially the low broad grin of the Dutch painters; but the muscles, though stretched, are still flexible and at ease. In eager DESIRE we approximate more closely the tension of the violent and repulsive passions: but eager desire is a compound emotion; it is desire with uneasiness, and, consequently, borders on pain, if it do not enter its boundary.

* Faerie Queene, b. i. cantos ix. xxxv.

† Childe Harold's Pilgrimage, canto ii.

Hence the attractive affections are far more easy to be expressed by the painter than by the poet, and fall immediately within the range of classical sculpture, which limits itself to the calm and the dignified, and has rarely been known to wander into the regions of intensity, distortion, or violence.

The poet, incapable of catching those transient lights and shades, that unutterable play of feature into feature, by which the passions of this class are chiefly distinguished from each other, is compelled to have recourse to collateral imagery, complex personification, or allegorical accompaniments. To this remark it will be difficult to find an exception in any writer. Let us take Collins as an example, who is one of the best and boldest of our lyric bards. His description of Hope, in his celebrated Ode to the Passions, is exquisitely fine, but, after all, somewhat indefinite; the whole of its figure being that of a beautiful nymph, with fair eyes, an enchanting smile, and wavy golden hair, accompanied with a lyre or some other instrument, for we are not told what, which she strikes to a song of future or prospective pleasure, amid the echo of surrounding and responsive rocks, and woods, and valleys.

But thou, O Hope, with eyes so fair,
What was thy delighted measure?
Still it whisper'd promised pleasure,
And bade the lovely scenes at distance hail.
Still would her touch the strain prolong,
And from the rocks, the woods, the vale,
She call'd on Echo still through all the song,
And where her sweetest theme she chose,
A soft responsive voice was heard at every close,
And Hope enchanted smiled, and waved her golden hair.

The portrait is graceful, elegant, and animated; but I may venture to say, that the only real expression of the character of Hope, is derived, not from the features of her person, but from the subject of her song, the whisper of promised pleasure, the hail of distant scenes. I say not this, however, as a proof of the imperfection of the artists, but of the art itself.

Let us try another description from the same captivating production. The *mellow horn* having just been sounded and laid down by MELANCHOLY, the poet proceeds as follows:—

But O how alter'd was its sprightlier tone
When CHEERFULNESS, a nymph of healthiest hue,
Her bow across her shoulders slung,
Her buskins gemm'd with morning dew,
Blew an inspiring air, that dale and thicket rung,
The hunter's call, to Faun and Dryad known.
The oak-crown'd sisters and their chaste-eyed queen,
Satyrs and sylvan boys were seen
Peeping from forth their alleys green;
Brown Exercise rejoiced to hear,
And Sport leap'd up, and seized his beechen spear.

The remark I have just made will apply to the whole of this admirable group, than which a finer or more correct and accordant was never offered to the world. The passion of CHEERFULNESS gives, indeed, a specific expression and character to the countenance that sufficiently identifies it to the beholder, and is sufficiently capable of being seized and fixed by the painter; but it is not calculated for poetry, and the only feature Mr. Collins has copied into his description is that of a *healthy hue*. But he has admirably atoned for this poverty of his art by the picturesque scenery and associates with which he has surrounded her, and in which the province of poetry has an inexhaustible mine of wealth: and as much exceeds that of painting as painting exceeds poetry in the delineation of specific features and attitudes. Cheerfulness, though not distinguishable by the features of her person, is sufficiently made known to us by the company she keeps, by her attire, her manner, and her accoutrements.

One of the finest pictures and sweetest groupings of this allegorical kind to be met with in our own language, is contained in the following verses of Dr. Darwin's Ode to May in his Botanic Garden. They are worthy of Anacreon or Pindar.

Born in yon blaze of orient sky,
Sweet May, thy radiant form unfold;
Unclose thy blue, voluptuous eye,
And wave thy shadowy locks of gold.
For thee the fragrant zephyrus blow;
For thee descends the sunny shower;
The rills in softer murmurs flow,
And brighter blossoms gem the bower.
Light Graces, dress'd in flowry wreaths,
And tip-toe joys their hands combine;
While Love the fond contagion breathes,
And, laughing, dances round thy shrine.

This subject is a pleasing one; but it swells before me to infinity, and I must drop it. In the lecture for next week, we shall enter upon the doctrine of physiognomy, or the permanent influence of the mind upon the exterior of the body.

LECTURE XIII.

ON PHYSIOGNOMY AND CRANIOGNOMY, OR THE EXPRESSION OF THE TEMPER AND TALENTS.

The ingenuity of man is never satisfied with research. In tracing out the disposition of the mind by the variable features of the face, it has been discovered that this last, though a general criterion, is not always an infallible sign. It does not in every instance, it is said, disclose even the present and acting emotion; for, in some persons, the symbols are naturally slight and evanescent; while in others, from a long and skilful course of hypocrisy and dissimulation, they are repressed, or even fraudulently exchanged, for symbols representative of affections which have no real existence. But still less do they manifest the fixed and permanent propensity of the mind, which is ever pursuing its specific drift, whatever be the transition of the passions or of the features from one character to another. And it has hence been inquired whether there may not be some soberer and less variable index by which the natural bent and tendency of the mind may be detected; a something that no art can imitate, no dissimulation conceal, inwoven in the toughest and hardest, as well as in the softer and more flexible parts of the body—in the very tissue and figure of the bones; and, consequently, which

Grows with our growth, and strengthens with our strength.

From such inquiries has arisen the study, for it can scarcely be called the science, of *PHYSIOGNOMY*,—*Temper-indication*, or *Temper-dialling*,—for such is the meaning of physiognomy, when strictly translated. It is a figurative term, which supposes the body to be a dial-plate on which the habitual turn or bearing of the mind is shadowed by means of the index or gnomon of some fixed and prominent external distinction, which retains its power and purpose amid all the fleeting changes of the passions, and the mask of made-up smiles and serenity.

This study is of early date, and in its descent to our own day has met with a perpetual alternation of evil report and good report, in proportion as it has acquired the favouritism or encountered the rejection of public opinion. Aristotle appears to have been the first philosopher who attempted to reduce it to any thing like a scientific pursuit, and to fix it upon any thing like permanent and undeniable principles. His definition of it is excellent: "It is the science," says he, "by which the dispositions of mankind are discoverable by the features of the body, and especially by those of the countenance." And in the development of this pursuit he advanced it as a leading doctrine, that a peculiar form of body is invariably accompanied by a peculiar dispo-