

# PHYSIOGNOMY MADE EASY...

By



Professor

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# PHYSIOGNOMY MADE EASY.

Scientific and Anatomical Character Reading  
from the face.

BY

PROFESSOR  
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## PHYSIOGNOMY.

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**F**ROM the earliest ages to the present day the study of Physiognomy, or Character-Reading from the Face, has had a fascination for mankind, as far back as Aristotle, who may be reckoned among its first students and propounders. The world as a rule, looks upon character-reading as a special gift with which a few chosen mortals are particularly endowed, instead of as a science. Charles Dickens remarked that "we are all natural physiognomists. Our fault lies in not heeding our instincts or first impressions sufficiently, by allowing people to come too near to us, and by their false actions explaining away their real characters." "I do not like thee, Dr. Fell; the reason why I cannot tell!" gives a hint of the potential value of Physiognomy. We daily feel antipathies against, and sympathies with, certain individuals with whom we come in contact, and we cannot explain those feel-

ings except in the words of the Christ Church undergraduate. We might continue to like or dislike without any reason except the instinct which guides a child or a dog. A scientific knowledge of the value and characteristics of every feature will be of immense value in that direction. Thus, instead of having to make experiments by associating with people, perhaps for months, before you understand them, you can, by a knowledge of scientific physiognomy, read their characters at a glance. You will see in the face characteristics which may lie dormant, but which are only awaiting the chance of being brought into action. You may perceive others which show that a benevolent, sympathetic nature dwells under a rough, cynical exterior. You will also be able to detect the real character under the assumed, for nothing is more apparent to the scientific character-reader than any assumption of either vice or virtue. Character-reading from the face ranks as a science, if based upon anatomical principles and a practical knowledge of the values and properties of brain, bone, nerve, muscle, blood tissue, and hair. It stands apart from palmistry, thought-reading or astrology, and does not presume to predict the future or dive into the past.

Physiognomy is not phrenology, but each is untrustworthy without the other. The face is part of the head, the head is incomplete without the face. The shape of the features, and the various developments of the facial bones, will indicate the manner in which the mental organs are used; they will also show the amount of physical ability which goes towards bringing the mental capacities into action.

All the intellectual and reasoning capacities are, according to phrenology, located in front of the ears, in that part of the head which comprises the forehead, straight down to the eyes. The face is the mirror of the mind; it is useless to try to put on a mask, as we cannot alter the shape of our features, though we can modify our facial expressions by a strong will and self-control exercised early in life. But with that will, other expressions become engraven on the face, which are only too apparent to the eyes of a practised physiognomist. The great difficulty with character-reading from the face does not lie in merely learning the rules of the science, but in the employment of judgment in summing up the characteristics of the various features which form the face, weighing the weaker with the stronger when they bear contradictory qualities.



Thus, one individual might inherit features and characteristics of six ancestors of three generations, each totally different in disposition from every other, and the strongest or most marked feature is very nearly certain in most cases to overbalance the tendencies of the others.

When we see objectionable characteristics on a person's face, we must always be more cautious than when the face expresses no guile. We are all, to some extent, creatures of circumstances, but our capacities being apparent in our features, the face-reader can tell how an individual would be able to conduct himself when under certain influences. How often we hear people say, "I would never have given him credit for such behaviour," or "I did not know he had so much pluck in him." Every day we find individuals, through the loss of fortune, thrown suddenly into the world on their own resources, often from the very lap of luxury, and such individuals have become energetic workers and cheery members of society; whereas, had they been left in their former riches, they might have degenerated into perfect sybarites or nonentities. The characteristics are always there; it is simply the circumstances which bring them into action.



Aristotle, like many of the occult scientists, tried to make generalities, and precedents, instead of going into the matter from a scientific point of view, by working on the values of the various parts of the anatomy of the head and face, and he, therefore, failed to complete his researches with satisfactory results.

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# THE FOREHEAD.

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PHYSIOGNOMY is a science which can be easily learned and studied by any individual who possesses the capacity to comprehend and the power to concentrate the mental faculties on whatever he or she is doing at the time. Some are quicker at learning, and also more talented in certain respects than others; music, languages, painting, etc., are all natural gifts, but they nevertheless require cultivation and instruction. A scientific knowledge of the value and characteristic of each individual feature will guide us so well that character-reading from the face will become as



Fig. 1.  
EVENLY-BALANCED BRAIN.

easy as reading phrases from a book. It would be as well for us not to judge one another at first, but simply to study and read. Compare the heads and faces of all those with whom you come in contact, and then your eye will quickly become accustomed to the ordinary individual,

and will spot the extraordinary in an instant. Now, a hint as to the manner you look at people when delineating them for your own purpose, so that they should not be cognisant that you are taking mental notes. Never stare at anyone straight in the face, and if, whilst looking, you should catch your subject's eye quickly avert your gaze, without moving your head, to something about them that they may be wearing, or to the next person; you may for the moment appear to be looking into vacancy, or making a mental calculation, without staring at anything in particular.

In reading character from the face you must first study the size and shape of the head, whether it be long sideways from back to front, or high in the crown. Let the ears be your starting-point, and take all your measurements from them. These measurements are not taken by size so much as by comparison. For instance, divide your subject's head mentally into three equal parts, and notice the position of the ear, whether

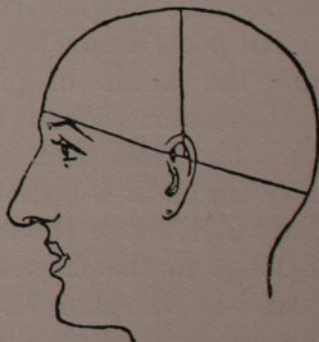


Fig. 2.

LARGE ANIMAL PROPENSITIES.



there be more head forward or backward of it. For an evenly-balanced brain the head ought to be two-thirds forward of the ears and one-third at the back, making the animal propensities located in that region slightly ruled by the reasoning faculties, which lie in the forehead (Fig. 1). If the ear were central, as much brain at the back as at the front (Fig. 2), the animal propensities would overrule the intellect. That their power may be equalised there should be two parts intellect to one of animal. According to the shape of the head so is the mind of the individual. If the cranium be high and conical then the mind is in the skies, the brain soars, and the individual is poetical, imaginative, and idealistic.

All poets' heads are high in the crown, as are the heads of great artists and musicians (Fig. 3). The head that goes forward, and is not particularly high above the ears, belongs to the far-seeing man—he who plans for the future, and whose brain and mind go in advance of his body. The forehead is divided into three distinct parts: the per-



Fig. 3.—INTELLECTUAL.



ceptive, or seeing ; the reflective, or reasoning ; and the comparative, or critical. The lowest part of the forehead, near the eyes, is the perceptive ; in the centre of the forehead dwell the organs of memory and comparison ; and the upper part of the forehead, wherein lie the organs of causality, etc., form the reflective or reasoning.

Now, in looking at your subject, you have to study and see which of the qualities predominates. If the forehead be largest and fullest directly over the eyes, the latter being set

deep in the head, we have the shrewd and observant individual ; but if with this strong perception the upper part of the forehead



Fig. 4.—PERCEPTIVE.

slopes backwards, there is a lack of reflection or thought (Fig. 4.) This individual would be impulsive and act mostly on the spur of the



Fig. 5.—REFLECTIVE.

moment; his impulses would undoubtedly be correct, but the lack of reasoning power would render him unable to give a just explanation

of the cause of his actions. The forehead in opposition to this is the one that bulges out at the top and runs under near the eyes (Fig. 5). The individual with this forehead would see nothing except in his own imagination, and would dwell on ideas until he imagined them to be realities. Such natures are, as a rule, quick to jump to a conclusion, seeing half and fancying the rest, and often imagine wrongs and insults where none are meant. A person with a large bulging forehead is frequently given to fits of melancholy and despair, and generally meets trouble half-way, making mountains out of molehills. When the forehead is square, perception and reflection being evenly balanced, we have the practical, common-sense individual, who bases his judgment on facts as they are (Fig. 6).

To understand the shape of the forehead you must be conversant with the positions of the phrenological organs, and for this you cannot do better than procure one of L. N. Fowler's phrenological china busts. Then any protuberance or particular development observable to the eye can be accounted for by seeking its locality on the bust, provided the protuberance is of normal growth and not the effect of a contusion or disease. At a lecture I was giving on this

*it is a  
child's  
shape of  
head*



particular subject I was taken to task by a lady in the audience, a B.A., and propounder of mathematics. She asked me on what basis I could verify my assertions, and how did I know that an individual with a certain shaped head had one capacity, and another with a different shaped head some other? I replied by asking her how, if she saw two horses in a stable she would be able to distinguish a race-horse from a dray-horse. She quickly answered that their form and shape would show the difference. I then informed her that it was on the form and shape of head that I was giving my address.

There is a great deal of character in the bony parts, as well as in the brain and nervous system, size means



Fig. 6 — PERCEPTIVE AND REFLECTIVE.



power, all other things being equal, but we must value brain capacity, more by the size of its locations than by its entirety; and a physiognomical examination should take into account the thickness or the thinness of the bones of the cranium. All the intellectual faculties lie forward of the ears; thus, the greater the length from the opening of the ear to the outer corner of the eye the more intellectual your subject; whilst the moral capacities being at the top of the head, we value the individual's spiritual and poetical qualifications by the height of the head from the opening of the ear to the apex or crown (Fig. 3). The only way to become proficient in reading character from the head and face is to abide persistently by these rules, and to study and compare the heads and faces of all those with whom you come in contact. I previously mentioned that to be a scientific physiognomist you must learn the values of the various anatomical ingredients which compose the human being, and know what part of the character they represent. The brain alone takes mentality or mind, and the other ingredients, being physical, have a share in pointing out by their various developments whether the individual possesses the power to perform actions equal to his

mental capacities.

Next to brain comes bone, and bone means intensity and executiveness. A person may have an enormous brain, but unless he has high and well-developed facial bones, his head is like a balloon without ballast to keep it steady or a ship with no rudder to guide it. The character of bone is seen in the height of the bridge of the nose, in the prominence of the cheek-bones, in the length of the jaw from the ear downward, before it turns in an angle to form the chin, and in the breadth of the chin itself. The angle gives will and determination, and to this end it must be well-defined. Height means intensity and breadth permanency; consequently people with height of bone are more intense for the moment, but not so permanent or reliable in their actions as those with broad and wide heads and faces.

The next ingredient is the nerves, which are the interpreters of the senses; as without nerves we should not be cognisant of things happening around us or even of our own physical emotions. All the cranial nerves have their deep origin in the base of the brain, and every action of the nervous system comprises in its performance three essentially distinct phases; the transmission of sensitive

or sensorial impressions, their perception, and transformation into motor excitations.

Muscle means strength, but simply as regards physique. There is no mentality in muscle, and it must not be confounded with the value of bone, though as a rule, large bones are generally accompanied by strong muscles. The latter are simply the servants or agents of the brain, and in no way balance it as brain does. The blood is the life or vitality, and its value and properties are seen in the complexion or colouring of the skin. The hair, by its shade and texture, will help to define temperament; so, to sum up the character of the subject you have under examination, you must ascertain the precise value of those parts of anatomy, which taken together, form the sum total of a human being.

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## THE EYES.

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THE human character is divided into two parts, the animal and the intellectual. I say the animal first, because the animal propensities are always the strongest, the intellect located in the brain having to keep in subjection the requirements of the whole body. The three principal features are the eyes, the nose, and the mouth, and each of these features has its part to play in forming the character of the individual.

The eyes being located directly under the brain, are the features of intellect and intelligent emotions; the nose being formed of bone and cartilage, shows, according to its height and prominence, the executive power of the individual; the greater the height and prominence of the bone, the more executiveness; and the mouth, which is composed of blood, tissue, nerves, and muscles, is the feature which interprets the quality of the passions and senses. Thus the forehead and eyes are the intellectual, the nose and cheek-bones the executive, and the mouth and chin the animal features, each defined according to its degree of development. The top of the eye-sockets is the



region of the perceptive faculties, which are located in the brain at the back of the frontal-sinus, and these faculties are estimated in value according to their external prominence. Some of the gradations of the phrenological organs are not perceptible to the naked eye, and these, to ascertain their quality, would require manipulation. The organs which are most discernible may be mentioned as follows :—

Form,  
 Colour,  
 Order,  
 Calculation,  
 Time,  
 Tune,  
 Constructiveness,  
 Causality,  
 Comparison,  
 Memory, and  
 Congruity ;

but to be able to define them accurately you must learn their exact location, and also be very practised in noting their gradations at a glance.

The eyes being the feature of intellect, we will commence by explaining their characteristics. Note particularly the manner in which

they are placed in their sockets. Whatever we perceive is conveyed to the brain by means of the optic nerve, thus the deeper the eyes are set in the head, the greater their proximity to the brain, the nerve being shorter accounts for a quicker transmission of sensation and



STUPID EYE.

sight. There is more shrewdness with deep-set eyes than with prominent ones. Dr. Stretch-Dowse, in writing of the nerve agent's velocity of transmission, says:—This estimation of velocity varies in regard to different individuals. The fact we know from daily

observation, how variable in different individuals is the rapidity of the sensitive and sensorial excitations, and that of the consecutive motor reactions. How common the remark that such a person's understanding is lively and active, or slow and dull. The difficulty which some persons have in catching a joke, which at once makes other people laugh, is a striking example of inequality of perception.

To be shrewd, the brow must overhang the eyes; when the eyes are level with the forehead, it then denotes a lack of perception, and such people are dull, and wanting in grasp. A projecting eye more readily receives impressions from surrounding objects, it indicates ready and universal observation, but a lack of close scrutiny and perception of individual things. Deep-set eyes receive more definite and accurate impressions, but their possessors are less readily impressed, and less discursive in their views. Round-eyed persons see much and live much in the senses, but think less. Narrow-eyed persons see less, but think more and feel more intensely. The larger the pupil of the eye, the clearer the intellect and the quicker the powers of comprehension. People who show the whites above and below the pupil are generally very restless and half



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simple ; you will seldom find this kind of eye in clever or sensible people ; it is generally known as the stupid eye.

The colour of the eye is caused by fluids of various tints and shades, the darker the more condensed in quality. Thus, dark eyes indicate power, and light ones delicacy. There are no such things as black eyes, though they are often written and spoken about. The darkness is caused simply by a condensation of the pigment, which, if dissolved in spirit or acid, would be of the palest yellow tint. There are many characteristics applied to the colour of the eyes, but I fear there is no anatomical basis for them. There is certainly more passion and intensity in dark eyes, whereas grey and light eyes are calculating, cool, and precise. One generally hears of grey-eyed people being greedy ; but this greed seems to be more the outcome of calculation and anxiety for gain than for the satisfaction or gratification of the physical senses. Prominence or fulness under the eyes indicates large language ; and persons with prominent eyes are ready speakers and writers.

The organ of Language, or Eloquence, as it ought more properly to be called, lies in the brain behind the ball of the eye, and at the

top ; and, when large, it pushes the eye outward and downward, causing prominence or anterior projection. Professor Ferrier, and other anatomists, have localised this organ in the same position as the phrenologists—viz., the third frontal convolution of the brain ; but they term it Speech, which is a more correct interpretation, as people are apt to imagine that the word “language” means the faculty to learn or speak foreign languages. That would be quickness of learning, and is called Application. Language in this sense means Eloquence, and great speakers and writers have this particular fulness under the eyes. You must be careful not to confound this fulness with “bagginess,” the result generally of ill-health or dissipation.



LANGUAGE.

The eyes of Charles Dickens, Disraeli, Gladstone, Shakespeare, Byron, and many other great writers and speakers illustrate the organ of Language. Musicians are generally fully developed under the eyes, but that is due to the organs of time and tune, which lie at the top of the eyeball. Music is the language



of the soul, and expresses itself in sound, as ideas would in speech. There is a great deal of character in the eyes, and their fleeting expressions alone show almost all the mental emotions of mirth, fear, anger, horror, love, and astonishment.

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## THE EYEBROWS.

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THE brilliancy or lustre of the eyes depends upon their supply of humours within and lubrication with lachrymal fluid without. The intimate sympathy between the condition of the mind and the humours is a physiognomical fact. How, under mental depression the eye becomes lax and dim, but how it starts into keenness and brilliancy the moment the mind enters upon any intellectual occupation. Eyes that are much employed in the keen examination of objects are bright and glistening, whereas the eyes of the scientific and literary, being almost purely intellectual, and not requiring much ocular discernment, are somewhat dull.



Fig. 1.

The eyes are not indebted for brilliancy to the abstract thinking of the brain, within the skull, but to that mental exercise in which a man faces the world and plays his part among his fellows, chiefly through the medium of the eyes. The lachrymal gland, from a physiognomical point of view, is an organ of sympathy, but the eyes must not be viewed as the seat of

sympathy, as that is centred in the brain, and comprises the organ known to phrenologists as *Benecolence*. The features are simply the servants or agents of the brain, and will show to an observer how the mental capacities and emotions are brought into action.



Fig. 2.

You cannot read a face without taking in the value of the intellectual faculties located in the brain forward of the ears, forming the forehead of the individual, which organs are averaged according to their various developments. The eyelids play a most important part in reading character from the face, as do also the eyebrows. All the extreme sensitiveness of a nature is shown in the transparency of the eyelids, also in the blueness of the veins apparent on their surface. The eyelashes of sensitive people are fine in texture and light in colour. People with red or golden eyelashes are sensitive



Fig. 3.

to tetchiness, and at the least harshness or word of reprimand their eyes will well up with tears, whereas coarse, dark eyelashed individuals may feel quite as deeply, but as their temperament is stronger and fiercer they can flash back scorn for insult, and return an injury with interest.

Sensuality is observed in the eyes, but it is the mental and not the physical. The epicure who delights to imagine his pleasure has the sensual eye, but the gourmand who indulges his physical senses has his sense of enjoyment depicted in the full, loose, upper lips, hanging jaw and thick-set throat.

The sensual eye is full and prominent, it takes in imagination and conveys its senses to the brain. It delights to look on beauty and pleasure. The musical genius has generally the sensual eye, it conveys the gratification of sound to his mental senses. All artistic temperaments are not sensual, but they are most sensitive and highly strung.

The character-reader must be very careful to particularly notice whether the eyes look you straight in the face or not; but then it requires experience and deduction to be able to judge correctly, as bold, bad people have a way of defiantly casting their eyes straight at you.



Fig. 4.

You must not attempt to read a character by seeing only one feature, as every part of the face, however insignificant, has its share in forming the disposition of the individual. We never see two faces exactly alike, any more than we can find two people with the same character.



The eyebrows are formed of short hairs and mark out the top of the eye-sockets, and frontal sinus. To the ordinary observer, they may appear of small importance, and yet they play their full part in assisting one to read a face correctly. These hairs are charged with a pigment which is more or less elec-



Fig. 5.

tric, according to their coarseness or fineness of texture. When these hairs are fine, and all turn one way in an even straight manner (Fig. 1), it indicates a remarkably calm and placid temper, but then they are bushy and stick out in all directions (Fig. 2), then the temper is irritable, hasty, and irascible. This difference of temper is proved thus: The workings of an agitated mind will charge the hairs with electricity, which stiffens them, and makes them stick out; this vitality is caused by the movements of the muscles of the face when worked by the nerves, which emanate from the brain.

Here, again, we must bring the mouth into requisition, because if this last-named feature be set firm and tight you will then know that, notwithstanding the unevenness of the eye-brow, the irritability of temper is kept



Fig. 6.

well under control. Eyebrows that are greatly elevated, indicate a lack of perception and practicality. Straight eyebrows denote the masculine element of character (Fig. 3), whilst arched eyebrows show a softer and more feminine temperament (Fig. 4). When there is a great depth in the corner of the eye the organ of form is well-developed, and the long eyebrow indicates mathematical abilities—as it takes in the organs of order, calculation, size, time and tune. When there is a point in the centre of the eyebrow (Fig. 5), it indicates that the organ of colour is well marked, and also the capacity to blend shades, etc.; this is generally called the *Rubens' point*, after the great painter of that name. When there is a great space between



Fig. 7.

eyebrow and the eye at the outer corner, it denotes a great love of pleasure. When the eyebrow sinks in the centre (Fig. 6), it indicates the faculty of jealousy, resentment, and, if very marked, revenge. When the eyebrow descends at the outer corner, nearly meeting the eye (Fig. 7), it suggests contest and the ambition to excel, and if the eye is full underneath, then your subject is fond of argument and discussion.

I have but one more eyebrow to mention,

and that is the Mephistophelian one, which juts down into the nose at its inner corner (Fig. 8). The Chinese as a nation are noted for this particular-shaped eyebrow, which means subterfuge and the capacity to deceive. To call it by its real name, it is the Lying Eyebrow, and when you come across it, beware; I do not mean to suggest that people with these eyebrows are always telling lies, but they have the capacity, and



Fig. 8.

would find no difficulty whatever in deceiving anyone, should they choose to do so. A person with an evenly-balanced mind and a fair amount of conscientiousness would not descend to telling a lie, but if he possess a Mephistophelian eyebrow, he would not be at a loss to know how to get out of a scrape. A moderation of this eyebrow is called *substitution*, and means, I suppose, "a white lie." Never consider that because an individual blushes and hesitates, he is habitually untruthful, because that is only caused by nervousness, and is a manner pertaining generally to those who, through fear, are trying to evade the truth. A barefaced liar is calm and persistent. Real vice is mostly cool and unblushing; it is only



the novice, mostly the catspaw of the hardened criminal, who is convicted by means of his hesitation and moral nervousness.

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## THE NOSE.

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THE forehead and eyes having been discursively treated, we will now study the nose, which is the most essential feature as regards character. Its composition comprises bone and cartilage, and bone comes next to brain in importance.

Bone, as I previously explained, means executiveness and intensity, which characteristics are defined, according to the height of the nasal prominence. The nose has always been recognised as the fighting or pugilistic feature. We generally hear people described as possessing fighting noses, and according to the prominence of the nasal bone you will be able to average the executive power of the individual. Now, executiveness and energy are of two classes—the mental and the physical, and the way to define which is which, is by studying the height of the nose at the bridge, also the manner in which the top of the ears set out from the head. The man with a large nose has more executiveness than the one with a small nose. All those individuals who have made a physical mark have had large noses. I mean those who have gone out into the world and distinguished themselves by their actions. We can name such men as Wellington,

Napoleon, Nelson, Cæsar, and many others. A man with a moderately-developed intellect and a large nose can do more than an indivi-

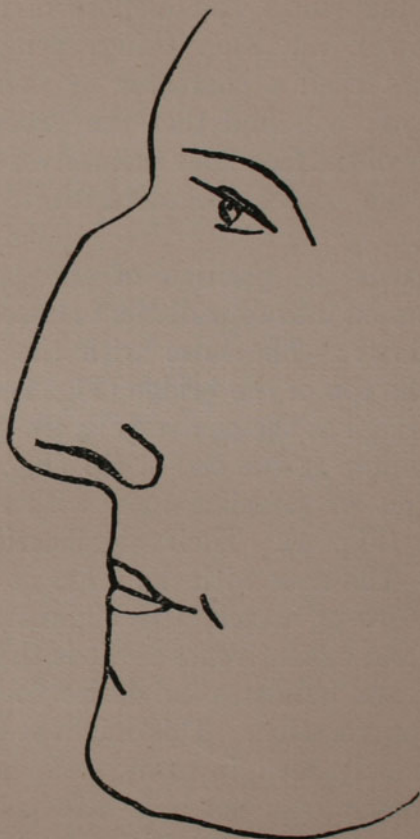


Fig. 1.—ATTACK.

dual with a large brain and a very small nose. e.g.  
The man with the large imaginative brain and

Coleridge



full development of the organ of language could write a fine work, but it would require someone with a large nose to take that work out into the world and dispose of it. Size means power, all other things being equal. You cannot read a character by one feature only, but you will find that the executive or bony parts of the face lend themselves towards forming the chief characteristics outside mentality.

As regards the position of the bone, the nose is formed into four distinct classes, which are as follows :—The nose with the bone or ridge at the top of the bridge (Fig. 1), the one with the ridge at the centre (Fig. 2), the nose with the bump at the end or tip (Fig. 3), and the straight or Grecian nose, with no ridge whatever (Fig. 4). Their signification is as follows :—The nose with the ridge at the top is the feature of attack, the highest mark of intensity and executiveness. It is the aggressive nose, and indicates the desire to fight on the least provocation. This height to the nasal bone is mostly seen in army men and great naval commanders ; but it is also peculiar to barristers and leading politicians. When the ridge is in the middle of the nose it is a moderation of intensity, and means relative-defence

(Fig. 2)—Quixotism, the taking up of other people's cudgels and fighting their battles for them. The man with the relative-defensive nose will not attack; but he has enough executiveness to defend his friends, and he will never hear them spoken against in their absence. This Quixotic nose mostly pertains to persons of a high-wrought and rather romantic disposition.

When the ridge is at the end of the nose, giving it an upward tendency (Fig. 3), then self-defence comes to the fore. It denotes sensitiveness as regards self-advancement, and, if not counterbalanced by benevolence,

D



Fig. 2.—RELATIVE-DEFENCE.

great selfishness would reign supreme. It is the pushing nose—that of the individual who generally manages to be first in everything, who is capable of taking care of himself, and is not easily put down. This ridge at the end of the nose is not bone, but flesh. Thus there is no intensity, as flesh is sensitive. The person with a tip-tilted nose is witty, pert, and wanting in reserve. The Grecian nose has no ridge whatever, and is perfectly straight (Fig. 4). This nose indicates excessive refinement, and when it comes direct from the forehead, leaving a depth in the corner of the eye, the organ of



Fig. 3.—SELF-DEFENCE.



form is largely developed, giving architectural tastes. The characteristic pertaining to this particular nose is a love of art and inability for exertion in opposition to the tastes. The man with the Grecian nose does not attack, neither does he defend his friends or himself, and to a certain extent he is rather wanting in what is termed strength of character.

There is a distinct relation between the cranial nerves and the nose. The fourth, or pathetic nerve has its apparent origin at the base of the brain; its deep origin may be traced to a nucleus in the floor of the aqueduct of Sylvius, immediately



Fig. 4.—GRECIAN.

below that of the third nerve. This nerve runs through the organs of combativeness and destructiveness to the sides of the nose, thereby connecting the phrenological indications of executive power and pugilism with the physiognomical signs of attack, relative-defence and self-defence. The prominence of the organ of destructiveness will make the ears set out at the top from the head. By destructiveness is meant energy and the power to overcome obstacles. If the nasal bone be high with

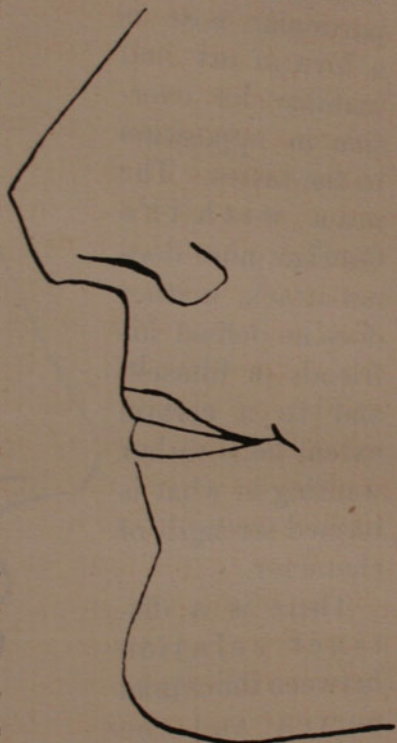


Fig. 5.—ANALYSIS.

large destructiveness the energy is physical, but if the facial bones are spread wide then the energy is mental. There is character in the septum or cartilage which divides the nostrils, and there is great character in the nostrils also.

When the septum comes below the nostrils (Fig. 5), it indicates analysis and a love of invention and originality.

Now I will just explain this matter. Our first impulse is to smell anything we are desirous to analyse. In smelling, the olfactory bulbs expand or collapse according to their action so as to gather what effluvia they can from the object that is under examination. This continual pulsation of the olfactory bulbs has effect on the growth of the muscles which form the septum, causing the latter to grow downwards and descend below the nostrils themselves. This love of analysis must not be confounded with inquisitiveness, which we shall explain further on. Now inquisitiveness is defined by the nose, and is perceived when the tip of the nose juts out straight from the face (Fig. 6). There is a vulgar expression explaining inquisitiveness as "Poking one's nose into other people's business." The nose in Fig. 6 seems to be going in advance of the face. Its significance is to learn without study, to find out by means of seeing and hearing from others sooner than by mental investigation for any given result, and is explained as "idle curiosity." This must not be confounded with analysis, criticism, or the



desire for knowledge. In character-reading one requires a vast amount of nicety in the choice of words to express the exact meaning,



Fig. 6.—INQUISITIVE NOSE.

as, although many words appear to bear the same significance, still there is a great difference in their appropriateness as regards certain

characteristics. When the nose is wide at the tip it indicates a trusting and confiding nature, and is perceived in people who are anxious to tell you all their family history and affairs.

When the nose is pointed at the tip it shows reserve and caution, and if the tip droops, as in Fig. 7, suspicion and intrigue are strongly indicated.

Fig. 7 is the nose of the individual who is hatching plots, listening behind doors and peeping through keyholes. It is inquisitive as well as suspicious, but whereas the nose of Fig. 6 is innocent and harmless, the



Fig. 7.—SUSPICIOUS NOSE.

drooping, pointed nose is more analytical in its suspicion, and thus more to be feared and avoided. The shape of the nostrils also has a part to play in reading the human character.

The wings of the nostrils are furnished with muscles of compression and of expansion. Compression indicates a restraining of energy, whilst expansion indicates looseness and freedom. Large nostrils show courage, and small nostrils fear. This can be easily accounted

for. Courageous people and animals breathe from the diaphragm, and generally walk with head erect and expanded chest. This movement gives freedom of action to all the muscles connected with the respiratory organs, enlarging and elevating the wing of the nostrils. Courageous people and animals scent danger, and seem to invite it. Timid

and nervous people move cautiously, and scarcely dare to breathe. Their nostrils get no action, remain close to the face, and small in size. The hare and the cat have the smallest nostrils, the bull, mastiff, and all leonine animals have the largest.

Pride curves the nostrils upwards, making the wings curl. Nostrils which run up the



Fig. 8.—COARSE NOSTRILS.



front of the nose indicate great coarseness of tastes, they resemble more the snout of a pig (Fig. 8). Nostrils which elongate downwards on to the cheeks (Fig. 9) denote dramatic talent and mean imitation; the power to throw yourself, as it were, into another part. When the nostrils elongate, and the nose tilts, it means comedy, as the tilted nose suggests wit and fun; whilst if the drooping nose have these elongating nostrils, its characteristic being reserve, it would indicate tragedy or drama. The former qualities are seen in the face of Nelly Farren, whilst the latter are perceived in that of Madame Bernhardt.



Fig. 9.—ACTOR'S NOSE.

Thinness of the bridge of the nose indicates generosity and a quick parting with money, whilst noses that are wide at the bridge, and spread on to the face, show acquisitiveness and love of gain ; but this characteristic must not be taken in its entirety, but be worked and balanced by the under lip, which, when full at its angles, is representative of sympathy and benevolence ; should this faculty be marked, together with the wide bridge of the nose, the acquisitiveness is for others, and would perhaps indicate a more generous nature than that of a man with a thin bridge to his nose and a thin lower lip, indicating that, though he is fond of spending money, his lack of sympathy would render him selfish in dispensing it to indulge his own peculiar tastes instead of assisting others. There are no two noses exactly alike, and it is astonishing how much character can be read by the shape of the nose, though, as I previously mentioned, you cannot make a character depend on one feature only.

## THE MOUTH AND LIPS.

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THE mouth, as previously mentioned, is the feature which indicates the passions, and as our passions are generally stronger than our powers of suppression, which are located in the brain, we require to use great determination and force of will to make ourselves masters of our feelings.

The mouth is mostly composed of muscles, tissue, and nerves, the latter being the interpreters which convey to the mind our physical wants and sufferings. The mouth has two senses, whilst the other features have but one each. You can only *hear* with the ears, can only *see* with the eyes, you only *smell* with the nose, but with the mouth you can both taste and touch; and yet the three latter senses of smelling, tasting, and feeling are of nominal value compared to hearing and seeing, which are the senses of intellect. The mouth, by reason of the detachment of the lower jaw, is more under our control for facial expression than any other feature. There are stronger muscles round the mouth as the ganglia of the fifth, or trifacial nerve, gets nearer to the mouth. The motor part branches into every tooth, for



the action of mastication and touch; the sensory part branches to the roof or palate of the mouth for the purpose of taste. The first and second division of this fifth nerve also runs to the nose, thereby connecting the senses of taste and smell. The sympathy between these two divisions is so great that anything which is unpleasant to the smell we cannot be persuaded to taste. The nose will acquaint the mouth if the food be bad or unfit to eat. The sensory and motor root of this fifth nerve is situated in that lowest part of the brain forward of the ear known to phrenologists as the organ of *alimenteritiveness*, and centred by Professor Ferrier under the nomenclature of *gustation*.

There is no mentality required in the use of this organ. An idiot has the sense of taste and smell, whilst men possessing great intellect and reasoning capacity have been known to be devoid of either. Among the lower animals the lips exercise very little independent action, but are moved along with the jaws, to which they seem to serve the part of a mere covering. Animals' lips just cover the jaws to the extremity of the teeth, seldom or never over-lap them, but keep always ready to retire in order to give scope to the teeth in seizing prey. But the human lips exercise a distinct independent

office, and take the rule and management of the whole external duty of the mouth.

The human lips are moderators and regulators of the rapacious tendency of the jaws.

In proportion as the lips cover up and enclose the jaws is the animal rapacity under control. Large lips always denote greater capacity with regard to taste and its associated desires than narrow and linear ones. The horizontal width of the lips indicates the permanency of these functions, their vertical extent intensity; but the wide

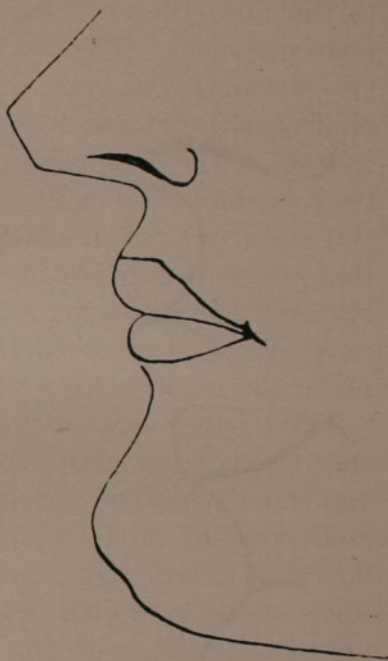


Fig. 1 — REFINED LIPS.

mouth refers merely to the animal temper, which may be superseded by moral discipline. The man who has managed to overcome his animal passions by dint of intellect is a more fully formed character, and is more generous and

capable of making allowances for the foibles of

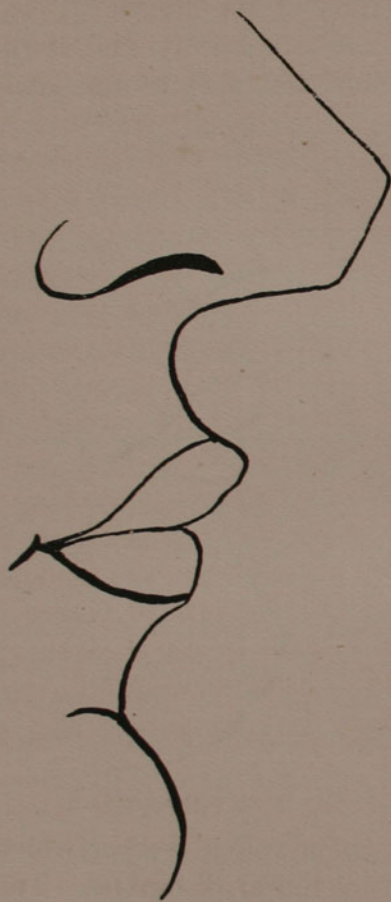


Fig. 2.—SENSUAL MOUTH.

humanity than the man of smallmouth and clear-cut lips whose whole placidity is constitutional. But the animal character, however much it may be held in by the intellectual, is still in full force below; the spring may be bent down but the elastic force is tending upwards. It does not eradicate the animal propensities, but merely suppresses them. When both lips are but little developed a character opposed to voluptuousness exists (Fig. 1). The sensual character is most strongly developed when not merely the coloured part, but the

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whole of lips to their detachment beyond the gums protude or hang forward (Fig. 2). The mouth of the bull is a good illustration of brutal sensuality, and you will also notice that the back of the throat of this animal is very short and thick; the cerebellum, or animal brain, occupying the largest part of the back of the head. Whenever the lips are greatly held in, or drawn backwards, or towards the angles, whatever may be their expression of passion it is under control, and a character for coolness or precision is proportionately given. The detractions and distortions of which the human mouth is capable show how far indulgence in passions is capable of sinking the human character; while the command we can give the few closing muscles over the numerous opening ones, and the increase of power and size which muscles acquire by use show to what an indefinite pitch of restraint and refinement the human passions may by persevering exertion be brought.

In the red of the lip is situated the sense of touch in its most exquisite condition. Here the cuticle is thin, and is kept soft and moist with saliva. Here the nervous papillæ are most abundant in number, and most delicate in structure; and here blood is distributed in

profusion. This red edge is to the lips what the tips of the fingers are to the hands. The lips have the power of moving in every possible direction, and almost consist of muscular fibres. Projection of lips indicates eagerness of the animal passions, but while the coarse passions of thick lips are apt to sink into grossness of animal appetites, the fine passions, of thin, delicate lips are liable to be cold and fastidious. The moderate-sized lip bespeaks sufficient force of character, without the coarseness of animal passion.

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## THE MOUTH AND JAW.

THE mental characteristics depicted in the mouth are as follows:—Application and concentration, frankness, comprehensiveness, self-control, coolness, folly, hate, delicacy, love of home, philanthropy, purity, self-esteem, weakness of character, wickedness and power of

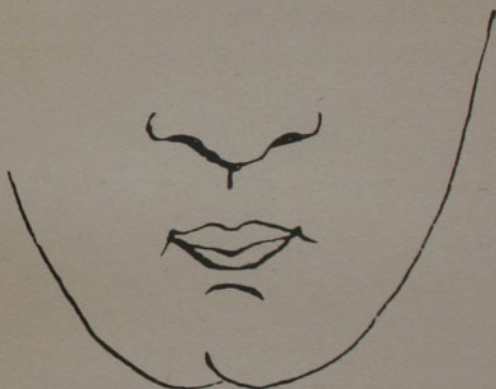


Fig. 1.—CONCENTRATION.

endurance. Application and concentration are denoted by the upper lip coming down to a point in the centre (Fig. 1); it is the power to concentrate or fix your mind on whatever you are doing without the desire to leave off until you have finished. Love of approbation is the exact opposite to concentration, and is



perceived when the upper lip rises, showing the two middle teeth (Fig. 2). It is the power of being easily pleased ; its characteristic consists in flitting from one thing to another in the way of occupation, without waiting to finish anything you have begun. A person who lacks concentration will commence fifty things at a time. (Fig. 2 illustrates the erratic



Fig. 2.—ERRATIC MOUTH.

mouth.) You will always notice that when anyone is particularly engrossed in what he is about how his lips close, and seem to fit into one another. The mind cannot be concentrated if the mouth be open, and the continual drawing down of the centre of the upper lip causes it to grow into a point. When a man thinks he closes his mouth ; when he dreams or wonders he generally has his mouth open.

A lack of concentrativeness is very often balanced to a certain extent by perseverance, which characteristic is shown by the length of the lower jaw downwards, under the second large molar tooth. Perseverance is will-power, and depends on the bone; it shows itself when a person is tired of doing what he is about, but persists through a sense of duty. Concentration and approbation have nothing to do with the affections or sympathies.

A mouth that is open from the lower jaw, shows great lack of self-control.

When the lower lip hangs there is want of firmness and decision, and it is caused by a relaxation of the muscles which ought to keep the mouth closed. The mouths of self-indulgent people are mostly open from the lower jaw, but this must not be confounded with the jaw of the criminal, which juts out beyond the upper one (Fig. 3.) Frankness is indicated when the lips are very slightly parted. Such a mouth, if accompanied by a nose with a wide tip, denotes an outspoken, confiding and communicative nature. Resolve or self-control closes the mouth and draws the lips backward.

Lips with a fine, regular, well-defined outline always denote a corresponding delicacy with regard to taste. Thus there is a great

difference between an epicure and a gourmand.  
Purity is indicated by the compression of

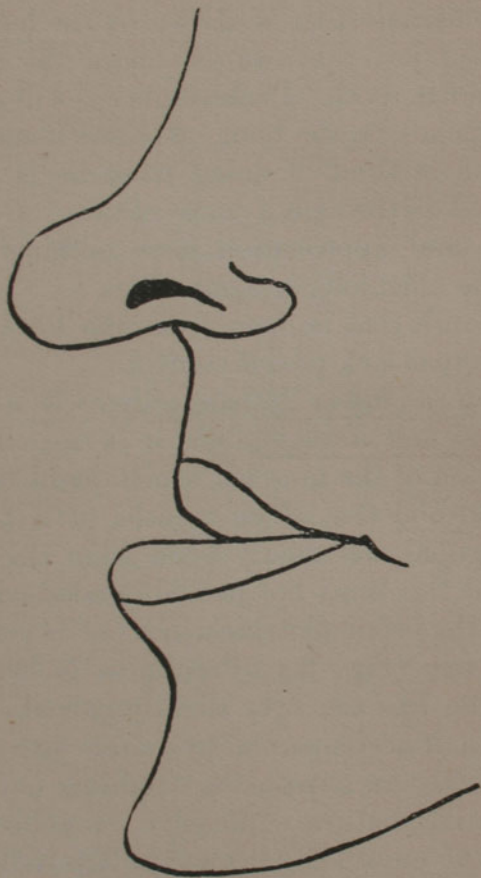


Fig. 3.—CRIMINAL JAW.

the lower lip against the upper in the centre.  
It is the opposite to sensuality, and though the



possessor may be affectionate and sympathetic, still there is a lack of passion and warmth.

Hate draws the lower lip downward, showing the teeth. People as a rule, when speaking of anyone to whom they are antagonistic, invariably hiss their hatred, and thus expose the lower teeth to view.

A long upper lip—viz., a distance between the end of the nose and the cavity of the mouth—shows the ability of the mind to take in a large field of ideas; it also means the power of mental endurance. Charles Bradlaugh had a very long upper lip, and so have the low Irish. You seldom, if ever, find a person with a short upper lip but what is complaining and wanting in patience and the powers of endurance. A long upper lip is not a sign of beauty and is considered indicative of low descent, and if not balanced by means of a Grecian nose denotes that its possessor has coarseness of tastes, and a lack of refinement, but people with long upper lips are more practical and less fastidious than others.

Sympathy, philanthropy, and benevolence are indicated by the width of the red part of the under lip at the angle of the mouth (Fig. 4). All benevolent people have a full and wide lower lip. All disproportion between

the under and upper lip outward (Fig. 3) is a sign of folly or wickedness; when the lower jaw juts out beyond the upper one it requires a practical reasoning brain and a Grecian nose to counterbalance its propensities. Its real characteristic is strong will, coupled with a lack of scruple. Projecting jaws, as they are



Fig. 4.—BENEVOLENT LIPS.

generally accompanied by a receding forehead, imply also stupidity. The animal is stupid in proportion to the projection of the jaws, not because the jaws project but because the brow recedes.

The natural mental ability is denoted by the brain, but the natural ability, however great,

is of no avail without exertion and will. The horse is a good illustration of strong will-power with small mental capacity. There is no animal with a longer jaw-bone than the horse, and that length of jaw-bone indicates great powers of endurance, excessive activity, and a strong will—hence its ability to draw loads, etc. But his small brain and lack of mental capacity makes him man's slave instead of being his own master.

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## THE CHIN.

THE chin is the seat of the affections. Dr. Redfield says :— “ In the face the signs of the different faculties of love are in the chin ; and, according to Gall, the strength of love is in proportion to the development of the cerebellum, or lesser brain, which is exactly opposite the facial sign, and which is separated from the cerebrum, as the lower jaw is separate from the upper.” By the length of the jaw downward before it turns to form an angle do we average the will power and determination of the individual.

The faculties of love approach very much in their character to what may be called will. Strong desire belongs to



Fig. 1.—SELFISH CHIN.

love more than to any other of the faculties, and desire is so much like will that many disregard the distinction.

The way to average the mental strength or weakness of the subject you have under examination is to study minutely the various developments of bone which surround the mouth, forming the chin and jaw. Bone means intensity, will, consequently the more bone the more the will-power.

A man with a broad, wide jaw has fidelity and permanency; if coupled with a wide forehead in the region of causality, he can balance his actions and carry out his ideas and intentions. A full, wide jaw will indicate either *obstinacy* or *firmness*, but



Fig. 2.—BENEVOLENT CHIN.

they must not be confounded with each other. *Obstinacy* is firmness without reason, thus, when the forehead

slants and is narrow, the jaw being the widest, your individual has an obstinate character, whilst if the jaw be wide, but the forehead wider still, then the subject is firm and determined in his action and ideas.

Broad jaws argue powerful functions for the reception of food, but these functions are not intellectual, the strength of the intellectual faculties being indicated by the breadth of the brain ; thus, when the jaws are broader than the head it characterises strong passions, and a weaker intellect. Where the jaws maintain nearly the same breadth as the brain then the intellect has a fight with the passions, and is victorious, if all the other features are indicative of refinement and purity. This relative confirmation of head and jaws bespeaks a character who can exert all his intellectual powers on a subject—who is calculated for scientific and practical pursuits. When the jaws are much narrower and smaller than the head, the chin receding, then the individual is wanting in balance, he is like a balloon without power to guide the workings of his brain, and not capable of looking after his own affairs. A sharp tapering of the head and face from above to below indicates natural cunning—natural only, for the broad face may be trained



into artificial cunning, and the sharp tapering face may be restrained into artificial sincerity, not however without leaving correspondent impressions on the soft parts. It is here the skill of the physiognomist is called into action to discern the natural character of the individual masked over by education and suppression.

Human cunning may be said to run ultimately into the channel of self-preservation, but it has so many meanderings through all the windings and turnings of social life, and through the complicated field of human intellect, that it cannot be compared with that of the animal. The cunning of the fox is exclusively devoted to stealing prey and eluding detection, but human society is so organised that the Sternes, the Swifts, and the Voltaires are necessitated to discharge their cunning in wit. A human head and face tapering from above downwards bespeaks wit—strong in proportion to the breadth of the head, keen in proportion to the sharpness and length of the chin.

Benevolence and congeniality are indicated by a round, fat chin, rather projecting in the centre. It is the chin of a *bon-vivant*, not of a person who wants to eat by himself, but one who would like others to enjoy with

him, and who wishes to see all his friends at his table. Engrossment is indicated by the length of the chin downward in the centre, which chin is mostly accompanied by thin lips (Fig. 1).

It is the selfish chin, and the thin lips denote coolness and precision. Fig. 2 is, on the contrary, the chin of a benevolent, warm-hearted person, but then the lips are full and

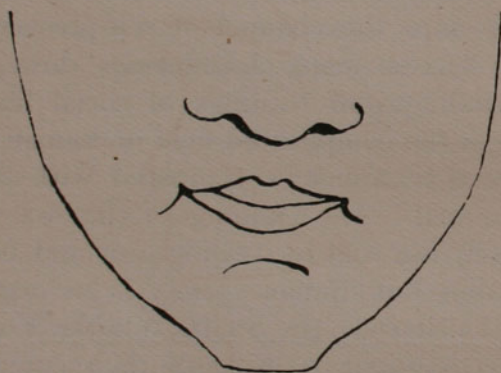


Fig. 3.—DESIRE TO LOVE.

sensual, and indicate a love of the good things of this world. Ardent love is indicated by a broad, round chin; it manifests itself chiefly in embracing and fondling, and is also indicated by the fulness of the red part of the lips. The ardent chin pertains to people who are most demonstrative in their affections, but as a rule are not so lasting. A woman with this

broad, round chin is very sympathetic, large-hearted, and fond of children, animals, and all helpless creatures.

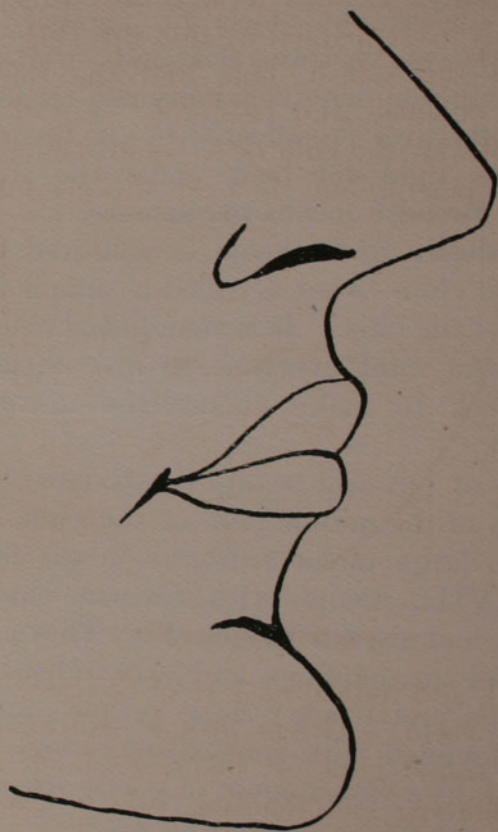


Fig. 4.—VIOLENT LOVE.

The desire to love (Fig. 3) is indicated by a narrow, square chin. Such a person would



love everybody and everything; but there is neither width nor permanency in the constitution, consequently he would be fickle and quickly desert one object for another. The chin of the cat illustrates fickleness, whilst that of the bull-dog denotes fidelity and tenacity.

Faithful love is indicated by the breadth of the chin right far back under the wisdom teeth. Breadth means permanency.

The desire to be loved is indicated by an indented chin—what is called a dimple in the centre of the chin. It is manifested chiefly in those who want everyone to love them, and who seek to make themselves universally beloved.

Love of physical beauty is estimated by the breadth of the middle part of the chin, under the two large molar teeth, as in the face of Henry VIII. People with this wide chin seek beauty, and are fair judges of it. They admire beautiful surroundings, and love to feast their eyes on a pretty face; these people must not be confounded with sensualists, though there is generally a vast amount of poetic sensualism in their natures.

When you perceive a chin with a deep horizontal indentation, as in Fig. 4, it indicates violent or passionate love. The lower part of

the chin juts out, whilst the mouth and upper part of the chin slightly recede. It is not sensuality, but intensity; its chief ingredient is bone, not flesh. Such a chin as this would require to be balanced with a large square, reasoning forehead, or else the violence of the affection would completely rule a man's whole life. I say man, because you seldom see this shaped chin in a woman; it is essentially a man's chin. Women as a rule are more faithful in their love than men are, but, their bones being slighter, there is not so much violence nor intensity in their natures.

Self-esteem is seen when the upper lip is full and stiff in the middle. This is always accompanied by the height of the phrenological organ at the top of the head at the back (Fig. 5). In delineating a head, provided the hair is not dressed so as to hide its shape, always take into consideration which part of it is the highest, and with conceited people you will generally notice a head that slopes upwards as in Fig. 5, with a stiff, full upper lip.



Fig. 5 — SELF ESTEEM.

## THE THROAT AND NECK.

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NEXT we take the throat and neck and see what human characteristics are displayed in them—independence of spirit, love of freedom, submission, subserviency and masculine energy. Independence and love of freedom are indicated by the length of the trachea, or wind-pipe. People with long throats and heads erect are always very independent in spirit and unable to brook authority or restraint. By exercising a little forbearance one can cultivate humility, but that is not character, but education. All long-necked animals are more independent and fond of freedom than short-necked ones. The former seek exercise and fresh air, whilst the latter are more domesticated, and remain by the hearth and home. Whatever the other qualities be which may counteract it, the length of throat will show that the spirit is independent, even if the body be too weak to fulfil its will. The neck is the stalk upon which the senses are held up to take their survey of the necessaries and comforts of life, so the posture or attitude of the neck must mark the earnestness of the character in the pursuit after these necessaries and comforts. The earnestness of the animal



is indicated by the direction of the neck. The more the neck is bent forward the more are the senses bent upon their object. Bending forward of the neck indicates earnestness or keenness in whatever pursuit; whereas pride, confidence, and indifference are all characterised by a neck held backward. The earnestness represented by the head bent forward is liable to degenerate into cunning or meanness, whereas the pride represented by the neck bent backward is apt to degenerate into supineness and apathy. The heads of proud maniacs are bent backwards—the heads of melancholics are bent forwards. In all strutting and vapouring the head is carried back, whilst in humility and respectful homage of all kinds, and by all people, the face falls forwards.

Subserviency is indicated by the loose skin on each side of the larynx, or upper part of the windpipe, extending upwards under the chin. You will invariably notice old servants and retainers, who have served a master for years, mostly have this loose skin under the chin. It is seldom seen in youth, because young people, as a rule, are quick and independent. This looseness of the skin is caused by a contraction of the muscles of the

throat, because in subserviency and humility the head hangs forward. People who are submissive incline their heads, whilst those who are independent keep head and back erect. These rules do not apply to persons suffering from curvature of the spine brought on through physical weakness, nor, in fact, to any form of disease. To judge a character the subject must be fairly healthy and sound of limb. Without attention, without concern, without earnestness, without eagerness, the human mind can arrive at nothing that is great; but it does not follow that every person with this characteristic of attention and eagerness in his pursuits shall always succeed. For, notwithstanding all the wisdom of foresight, all the resolution and perseverance, coupled with enthusiasm, the most calculating man is so much the creature of circumstance, and the competitors for the same prize so numerous, that success is more often than not a matter of chance, though the indifferent and inert have not even got the chance of success in the great fight for distinction.

The larger the throat is in its circumference, the greater the masculine energy and physical power of the individual. The neck and throat are composed mostly of cords and

muscles, the nature of the muscle denotes physical strength, and thus the thicker the throat the greater the physical energy of its owner.

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## THE HAIR.

THE hair, as I previously informed you, is more indicative of temperament than character —by character I mean mentality. Temperament takes in the physical capacities of the individual, such as his sensibilities and animal propensities. The hair is really composed of follicles, or tubes, which hold fluids or secretions which emanate from the body. These fluids vary in shade from the palest yellow to the darkest brown, the colour being indicative of the temperament or physical constitution of the individual. I have heard it asserted that no hair is black, but that which has the appearance, and is called black, is the darkest of brown, the blue electric shade causing the hair to appear black. Were the fluid in any shade of hair to be dissolved in spirit it would become the palest flax-colour, the darkness being due merely to the condensation of the pigment, or colouring matter. That explains why, the darker the hair, the more powerful or intense the nature of its possessor. Curly hair indicates exuberant vitality, the curl being caused by the heat or electricity which pervades the system.

Straight hair denotes more evenness of character. Coarse hair mostly accompanies large muscles, and would thus suggest physical strength, whilst fine hair denotes refinement, sensitiveness, and effeminate tastes and feelings. Very sensitive people have excessively fine hair, and their eyelashes always correspond. Red hair generally indicates vanity and sensuality, but this latter is often contradicted by thin, delicately-formed lips. Red-haired people are hasty and hot-tempered, but not, as a rule, so vindictive and revengeful as those with dark hair; their nature not being so deep, there is less intensity in their love and in their hate. You will never find red-haired persons otherwise than vain and eager for admiration, but if possessed of a full under-lip they are generous and impulsive. People with red hair have warm and sympathetic natures. Golden hair denotes caprice and physical nervousness, but then the former is generally the consequence of the latter. By the hair you can generally tell the state of health of the individual, for when a person is well the hair is brighter, crisper, and more abundant. Ill-health causes the hair to be limp and dull in colour. People who exercise their brains very much either lose their hair,

or it turns white, which means that the fluid or pigment in the tubes dies or secedes. This is due to heat of the action, or throbbing of the nerves, caused by the blood rushing to the brain when the individual is deep in thought. This rule does not apply to people whose hair falls off through disease or physical weakness.

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## LINES IN THE FACE.

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THE face is the mirror of the mind. It is there only that our thoughts are engraven. It is useless to wear a mask before a physiognomist who studies character by the value of anatomy, as it becomes easier for such an individual to read when a character is assumed than when the face is placid and in its normal condition.

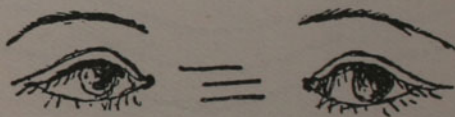


Fig. 1A.—LINES, AUTHORITY.

We cannot express our emotions except by facial signs and contortions, which are the result of the nerve agents of the brain acting on the facial muscles. Any disease of the nervous system, such as paralysis, St. Vitus's dance, palsy, etc., completely destroys all physiognomical judgment in character-reading, as then neither the nerves nor their action on the muscles are worked by the mental power,

but are in these cases subjects of the disease with which the individual is afflicted. Mirth and laughter are illustrated by an upward curve of the angles of the mouth, whilst with grief and weeping the corners of the mouth turn down.

People who habitually laugh or weep get fixed lines upon their faces, which greatly assist the physiognomist in reading character. There must be a cause for every line or wrinkle



Fig. 2A.—LINES, FOREHEAD. HOPE, ENTHUSIASM.

in the face, for why should those of the mouth only have any significance? People who command or use authority generally lower their eyebrows so as to emphasise their orders by appearing stern and harsh. This lowering of the eyebrows causes one, two, and sometimes three, transverse wrinkles between the eyes, over the top or root of the nose (Fig. 1A), which lines become permanently marked in the

face of the individual who habitually commands, so when you perceive these transverse wrinkles you will know that the subject is authoritative, and demands obedience, though this characteristic does not prevent him from being sympathetic and indulgent, should he have these signs in his face in addition to those of authority.

Now, the lines of hope and enthusiasm are three or four wavy lines right across the forehead (Fig. 2A). Hope and despair are both

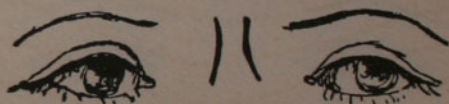


Fig. 3A.—LINES, LOVE OF JUSTICE.

the results of imagination. Excessively hopeful people generally raise their foreheads, causing these wavy lines. The organ of hope is located in the brain, at the top side of the head, on a line with veneration. Anatomists have not yet been able to trace the nerves so high in the brain, but there are ganglia, or branches, of nerve-fibre, which run all over the outside of the skull and are called nerves of the scalp. These must be off-shoots of the



cranial nerves. There is great sympathy with the organ of hope and the liver. People with healthy, well-regulated livers have generally large hope, whilst those who suffer with liver and indigestion are irritable, desponding, and pessimistic.

Two perpendicular lines between the eyes (Fig. 3A), show a love of justice. They are caused by a contraction of the muscles when a person wants to look at both sides of a question and judge fairly. They are the lines

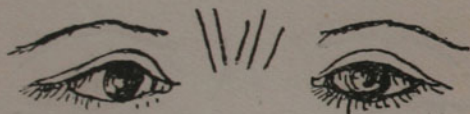


Fig. 4A—LINES, CONSCIENTIOUSNESS,

of criticism and comparison, and when this characteristic is very largely developed, then two or three more lines appear, and it becomes conscientiousness (Fig. 4A).

One perpendicular line between the eyes (Fig. 5A) indicates strictness over small money matters, and by some is called closeness. I have generally found it to denote a minuteness of detail in such small matters as wanting to return a borrowed stamp and being particular over little debts.

Three or four straight lines in the forehead (Fig. 6a), denote benevolence and wisely thinking, also just sentiment; they always appear across the organs of causality, and the reflective faculties. These are not wrinkles, but the lines of thought caused by the nerve action on the brain.

When the lines come down to a point in the centre of the forehead, they are indicative of genius (Fig. 7a), and are mostly seen in dull, stupid people—stupid because there is no

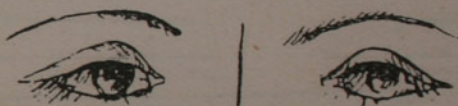


Fig. 5a.—STRICTNESS OVER SMALL MATTERS.

reasoning power. A genius cannot reason; with him, it is inspiration, and the moment a genius can reason, the inspiration is gone. A genius cannot explain how he composes marvellous music, paints wonderful pictures, or writes eloquent poetry. A genius has no theory. It is as unaccountable to him whence his genius comes as is its interpretation to us. By genius you must not imagine that I mean talent, which is a totally different matter. A talent for anything is a special gift which can

be cultivated and brought to perfection by study, theory, and practice. The lines of genius are similar to those of hope and enthusiasm (Fig. 2A), but they are sharper and more decided; instead of curving they come down to a point in the centre; they are the acme of hope, the sublimity of the imagination, the eyebrows being continually raised as the vision comes from the brain instead of from the contemplation of external objects.

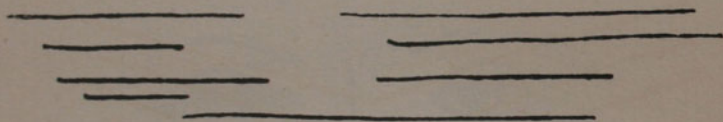


Fig. 6A.—LINES IN THE FOREHEAD, BENEVOLENCE, WISELY THINKING.

The brain has a certain amount of power the same as the muscles have. If all the mind is devoted to one subject, the organ which denotes that characteristic will be abnormal in growth, but the other organs must necessarily suffer in consequence, and no organ suffers so much from the mind's absorption as the organ of causality or reasoning. The lines of mirth come down from the outer corner of the eyes and meet those which rise from the angles of the mouth



The love of admiration is indicated by the muscle which elevates the cheek, causing a fulness of flesh under the eyes. This must not be confounded with high cheek bones, which denote intensity and great powers of endurance. People that seek admiration have a perpetual amiable smile or smirk, and that causes a contraction of this muscle, but the expression is very different to that of an individual who is always laughing and joking.

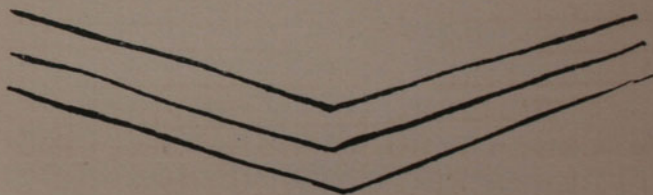


Fig. 7A.—LINES IN THE FOREHEAD, GENIUS.

Hospitality is indicated by the broad muscle which draws the corners of the mouth directly backward, causing perpendicular wrinkles or furrows in the cheek.

All the features are sympathetic in expression, and all evince the same emotions. For instance, when a person laughs all his features express mirth. He does not laugh with his eyes, and have the corners of his mouth turned

down in sorrow. There are a number of facial expressions which I have not mentioned, but they are but fleeting and simply express the emotions of the moment. Surprise, wonder, scorn, malice, envy, jealousy, affectation, etc., seldom leave permanent lines.

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# TEMPERAMENT.

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THE Human Temperament is formed of three different kinds, viz :—

THE MOTIVE, OR MECHANICAL.

THE VITAL, OR NUTRITIVE.

THE MENTAL, OR NERVOUS.

When these Temperaments combine with each other in different proportions, they are divided into Sub-temperaments, which are designated as—

1. THE MOTIVE-VITAL Temperament.
2. THE MOTIVE-MENTAL Temperament.
3. THE VITAL-MOTIVE Temperament.
4. THE VITAL-MENTAL Temperament.
5. THE MENTAL-MOTIVE Temperament.
6. THE MENTAL-VITAL Temperament.

The name placed first in any of these Sub-temperaments indicates the element which exists in the larger proportion.

THE MOTIVE, OR MECHANICAL TEMPERAMENT, gives great bodily strength, ease of action, love of physical exercise, energy, and capacity for work. Those in whom it predominates generally possess strongly-marked characters. They are acknowledged leaders and rulers in the sphere in which they move, and are often



carried away, bearing others with them, by the torrent of their own imaginations and passions. They have rare talent—especially of the executive kind—great works, great errors, great faults, and great crimes. Nothing can turn them aside from their purpose, and they obtain success by means of dogged perseverance rather than by forethought or deep scheming.

#### PERSONAL APPEARANCE.

The face oblong, the head high, the nose long and prominent, and all the features correspond. Thick neck, broad shoulders, expanded chest, and strongly-marked muscles.

THE VITAL, OR NUTRITIVE TEMPERAMENT, loves fresh air and exercise; must be always doing something to work off its constantly accumulating stock of vitality; but generally loves play better than work. Mentally, such natures are characterised by activity, ardour, impulsiveness, enthusiasm, versatility, and sometimes by fickleness; by elasticity rather than by firmness, more diligent than persistent, and more brilliant than deep. They are frequently violent and passionate, and as easily calmed as excited; generally cheerful, amiable, and genial. There is great enjoyment to them in the sense of being alive.

## PERSONAL APPEARANCE.

Characteristic rotundity: face round, nostrils wide, neck rather short, shoulders broad and rounded, chest full, abdomen well developed, arms and legs plump, but tapering, terminating in hands and feet small; complexion florid, countenance smiling, eyes light, nose broad, hair soft, light, and silky.

THE MENTAL, OR NERVOUS TEMPERAMENT indicates great sensitiveness; refined feelings; excellent taste; great love of the beautiful in nature and art; vividness of conception, and intensity of emotion. The thoughts quick, the senses acute, the imagination lively and brilliant, and the moral sentiments active and influential. This is the literary, the artistic, and especially the poetic temperament.

## PERSONAL APPEARANCE.

A head relatively large; an oval, or pyriform face; a high, pale forehead; delicately and finely chiselled features; bright and expressive eyes; slender neck; and only a moderate development of the chest. The figure is delicate, and graceful, rather than striking or elegant; the hair soft, fine, and not abundant or very dark; the skin soft and delicate in texture; the voice somewhat high-keyed, but flexible and varied in its

intonations ; the expression animated and full of intelligence.

NOTE.—Each person is born with a particular Temperament, in which there is an inherent tendency to maintain and increase itself, since it gives rise to habits which exercise and develop it ; but this tendency may be greatly modified, if not counteracted, by external circumstances—by education, occupation, superinduced habits, climate, and so forth ; and more especially by direct and special training for that purpose. Study, observation, and practice, will enable the persevering student to do all this in time.

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# OSSEOUS OR BONE- STRUCTURE.

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## ITS IMPORTANCE AS REGARDS CHARACTER.

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For Mentality or Mind the Brain is by all Anatomists the accepted organ. The ancient phrenologists attached too much importance to the cerebral qualities, without taking sufficiently into account the values of the osseous developments of the Face and Head.

A large, prominently marked skull is of very little practical service to its possessor if the facial bones are small and wanting in height. The bones of the face are to the head what the pillars are to a temple, they support the brain and balance its executive capacities.

The greater the height of the nasal bone, the longer the jaw downward from the ear before it turns to form its angle, and the more prominent the malar or cheek bones the greater the power possessed by the subject to use a brain endowed with large mental qualities. According to the degree of height and

development of the facial bones, so will the individual be able to direct his abilities.

Bone gives executive power ; its height denotes intensity, its breadth permanency.

Take the craniums of two men with equal developments of the organs of mentality, each to have the same power to reason, criticise, idealise, calculate, and construct. The one to possess a high bridge to his nose like a Wellington or Napoleon, a broad chin, deep acute angles to the jaw and prominent cheek-bones. This will be the executive individual. The other with small retroussé nose, narrow receding chin and sloping jaw, with scarcely any angle visible. Knowing his lack of physical strength this person will substitute cunning for force, and bluff or cheek for attack. The want of breadth in the chin will render him fickle and erratic as regards his actions, and he will thus be lacking in balance. The sloping jaw will prevent him from possessing that determination and grip without which it is impossible to succeed in life. The high nasal bone will, on the contrary, give its possessor the power to attack and overcome obstacles. For perfect balance of character all the facial bones must be in unison, as either an abnormal development or remarkable deficiency will

account for the various ways in which the same mental capacities have had different results when possessed by people of opposite types of features, but the same phrenological developments of the mental organs.

To balance the brain capacities and render them practicable one requires with a broad wide forehead, a chin and jaw to correspond. A balloon-shaped head is like a balloon rising to the skies with no ballast in the way of bone to keep it down or steady its course. The nasal bone has several degrees of height and the jaw has various stages of length before it turns at its angle to form the chin. These heights and lengths modulate the executiveness of the individual, each having a certain power to qualify the propensities of their possessors.

I advise all Phrenologists to study the various heights and developments of the facial bones as minutely as they would the organs of the brain, and learn the value of this important ingredient of the human anatomy; they would then find several lights thrown on hitherto unaccountable actions and the solution of many problems which have invariably puzzled the most expert manipulators of craniums.



## PHRENO-PHYSIOGNOMY.

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I COUPLE the face with the head as Phrenologists are apt to ignore that we possess a face at all, whereas a head would not be a head without one. The face is the mirror of the mind, therein are expressed the thoughts and emotions. There is another fact that phrenologists do not seem to have taken into account, which is that that part of the head to which they pay the most attention by locating therein all the reasoning and intellectual faculties, viz. : the Forehead, is nothing less than the top part of the Face. You cannot read a complete character without the face, and you cannot read a face without taking in the value of the intellectual faculties which are located in the brain, and form the size and shape of the head. With Phrenology you arrive at the degree of mentality, but Physiognomy, or in other words, the value of the anatomical ingredients of the face will show how that degree of mentality is brought into action ; it is by the height, angles, and developments of the facial bones that we arrive at the intensity, executiveness and strength of will of the individual ; the phrenologist will give the quality

of the brain, but the physiognomist will prove whether the individual has the power to use his brain to its fullest extent.

Phreno-Physiognomy is phrenology and physiognomy combined, not the manipulating phrenology, but the comparative. I do not base my judgment upon the individual size of either organ or feature, but in their relation to one another, for as I previously explained, it is no advantage to possess an enormous brain if your facial bones are not equal in proportion.

We are all natural physiognomists if we listen to our instincts, but our instincts only guide us as regards our own personal feelings. If we do not like certain individuals we are right, but that does not mean that those persons are wrong or bad, they are only bad for us, but they might be very nice for someone else. A knowledge of anatomical physiognomy will point out to us which part of the individual's nature it is that is antagonistic to our own, and then it rests with us either to cultivate their society or to drop them.

There is character in every part of us and in everything we do; by character I do not mean mentality, but physical temperament.

There is character in the hands, feet, spine, and throat, there is character shown by the manner in which a man walks, eats, drives, and sleeps. There is a certain amount of character to be depicted in handwriting, in music, in painting, and even in needlework; there is character shown in the various styles of poetry and in literature, but for mentality, for averaging the quality and power of the human mind, its talents, accomplishments, actions, and passions, there is nothing so reliable or scientific as the study of the head and face. Its rules are formed on a sound anatomical basis which will apply to animals who possess human instincts, the same as to men and women who possess animal ones.

With human beings, there is good in all, yet none all good. Physiognomy teaches us to sift the grain from the chaff, to choose our companions according to that which we require of them, and to tolerate many weaknesses for the sake of a few virtues. We trust to our sight for almost everything and to nothing more than the choice of our acquaintances, fellow workers and partners for life, thus ought we to be doubly careful to study those external signs on the human face which are as a mirror reflecting the mind and



character within. As an expert would learn the breed and temperament of horses, dogs, or any other animals, so can the student of physiognomy, by a strict observance and study of the various anatomical ingredients of the human being, learn a great deal about his subject simply by regarding him from an external point of view, in the meantime being particularly careful not to jump at a hasty conclusion, but to watch and await results. With human beings we have greater advantages than with the animal creation, for not only have we the locations of the phrenological organs to help and guide us, but we have facial expression also, which in animals we have not.

The Natural Study of Mankind is Man, but man hitherto appears to have studied everything but man, paying little or no importance to this particular branch of education. They seem ready to believe in, and accept all gilded loam and painted clay, without seeking beyond in order to know the characters of those with whom they have to deal or wishing to learn whether or no their companions be reliable, trustworthy, or honest. Of the characters of their fellow creatures the world is supremely ignorant, and not only

ignorant, but surprised to find out after a few months' intercourse how shamefully they have been treated and their confidences abused.

In the choice of companions, we are too prone to believe anything that suits our purpose, and provided the external pleases our senses, we are satisfied to go no further. We all take it for granted that we are born physiognomists and readers of character, ignoring that it is a science requiring education, study, and sound practical judgment. Unfortunately, the matter has been too little gone into, and the world in general gleans its knowledge of character-reading from professional palmists and psychologists, and believe a mass of unprincipled people styling themselves physiognomists, who make a living by playing upon the credulity, ignorance and weakness of intellect of their subjects, thereby desecrating the study as a science. These subjects have a rooted idea that physiognomy comprises fortune-telling and similar amusements, with which the idle while away many a weary half-hour. They cannot grasp the fact that the face being the mirror of the mind, it rests with us to study it scientifically if we wish to discover that mind's indications.

To study and know each other we must go

to the root of the science and find out the values and properties of the various anatomical ingredients of which we are composed. We are vast machines, a wheel within a wheel, and if any of this human mechanism gets out of order or is wanting, the whole machine suffers in consequence.

There are no two faces exactly alike, and no two characters, yet faces having the same features will bear similar characteristics. Physiognomy can be scientifically propounded by arranging the features into classes and types. Foreheads, eyes, noses, mouths and chins. Physiognomists are apt to give too much importance to one feature only, instead of balancing the strong points with the weaker ones. For Physiognomy you must, as I previously mentioned, be thoroughly cognisant of the values of anatomy, and read character by the various developments of the brain organs together with the heights of the facial bones, it also requires a very correct eye, criticism, and keen observation.

In Physiognomy, as in every other subject of enquiry, it is important to distinguish between theory and practice. The true principles of a science may be established, but those who apply them may err. Every



physician has not equal facility in distinguishing diseases; the healing art, nevertheless, exists. Spurzheim says "If the study of Physiognomy is to be abandoned because they who practise it have committed errors, there is no art or science which should not, for a like reason, be given up. Is there any chemist, physician, general, artist, lawyer or priest who can say that he has never erred in the practice of his profession?" Practical knowledge is important, but it ought to be combined with scientific principles and be based on anatomical values.

Characters are commonly divided into good and bad, that is to say, superior activity of the powers proper to man constitutes the good, whilst predominating energy of the merely animal nature composes the bad character. In most human beings that I have come across, I have found, as I previously mentioned, good in all, though none all good. What is termed the *bad* man is he who, through lack of judgment acts foolishly. The world judges us more by the result of our actions than by our intentions. If we wish to do good, but by some unforeseen circumstance it turns out badly, then we are considered *bad*, whilst very often good will arise

without any effort in that direction on the part of the perpetrator, but that does not prevent the world from judging him as a good man. The result of bad intention frequently benefits mankind more than misdirected sympathy from those most benevolently inclined, but lacking in keenness of perception.

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## DELINEATING.

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THE rules to observe when delineating a person's character are : First, the position of the ears so as to estimate the intellectual capacities of your subject by the size of the head, its length forward and its breadth generally. Get thoroughly familiar with the location of the phrenological organs so as to be able to spot the development of any particular characteristic by means of a prominence on the forehead observable to the eye of the delineator. Then study the shape of the forehead, whether it bulges out more at the top in the centre, or over the eyes, or notice if the forehead be even or square. You can then know whether the subject is imaginative, critical, or observant. The forehead may be good, but remember that much depends on the height of the nasal-bone and the prominence of the cheek-bones. Next observe the eyes, and notice whether prominent or deep set ; take their colour into consideration and the thickness or transparency of the lids. Note well the eye-brows, whether they be bushy or even, straight or arched, and also see whether the eye-sockets be long enough to comprise the organs of



calculation and order. Be careful to examine if there be any fulness under the eyes so as to give eloquence to their possessor, and do not confound this fulness with "bagginess," but remember that the eye must droop slightly so as to fit into the socket and push it outward and downward.

Having finished the head or top of the face, scan it as a whole and grasp its form in your mind, whether it be high above the ears, long forward from the ears, square across the front or heavy at the back. When you have ascertained the individual mental capacities, look at the face below the forehead taking in the nose, mouth, chin, and jaw, to find if those mental capacities are active or passive. If large mental power and high nasal and cheek-bones with wide nostrils and square jaw, the capacities are active and give out to others, but if the features are small and lacking in sharpness, the mentality is passive and the ideas require bringing out by means of an executive person. In reading character be observant of the shape of the eyebrow so as to be able to detect any inclination towards revenge, deceit, calculation, artistic powers, etc. Do not judge implicitly by this one feature, but be on your guard whenever you

perceive any suggestion of the existence of these characteristics. In looking at the nose, note whether it has a bump, and in which part of the nose it lies, you will then be able to define attack, relative defence and self-defence. By averaging the thickness or thinness of the bridge of the nose, you will find acquisitiveness or love of spending. Seek coarseness in tastes by the nostrils, also courage and dramatic talent. Analysis and invention must here be sought, also pride and secretiveness. Look for suspicion, reserve or trustfulness in the tip of the nose, also inquisitiveness.

In the mouth you will find all the passions and can estimate them according to the thickness or thinness of the lips. Here remember that the thin lips though lacking in sympathy are not wanting in either benevolence or philanthropy.

The moral propensities are quite opposite from the passions, the former being the outcome of the mind or brain, whilst the passions are regulated by the physical constitution. The length of the jaw and the tightness or looseness of the lips will indicate whether the passions are well under control or given free scope of action. The width of the

chin will indicate fidelity in the affections, and particularly take into observation whether the mouth be open from the upper or from the lower jaw. Watch whether the chin recedes or protrudes, each is equally bad; the former giving weakness, the latter too much strength. The chin ought to be even with the forehead, but if it be not so and the subject knows his deficiency, he can by his own will, should he choose, counteract any objectionable propensity. Notice the length of the throat, also its thickness round, so as to ascertain the amount of independence possessed and be careful to observe the poise of the head as well as the height at the back of the top, for it is there you will be able to find if self-esteem reigns supreme. The lines of the forehead, if any, must be studied, also the texture and colour of the hair, but this latter would come under the order of temperaments more than character, it being a physical development.

Dr. Redfield says; "The use of Physiognomy is not so much a knowledge of the faults of others as a knowledge of our own, and not so much a knowledge of our own virtues as a knowledge of those of others; that thus knowing our faults we may correct them, and knowing the virtues of others we may imitate them."



PARTS OF CHARACTER PORTRAYED IN THE  
FOREHEAD

AND OBSERVABLE TO THE EYE.

Benevolence.

Breadth of Views.

Memory.

Constructiveness of ideas.

Mechanical ingenuity.

Perception.

Reflection.

Time.

Tune.

Criticism.

Human nature.

Sociability.

Love of Justice.

Authority.

Punctiliousness over detail.

Genius.

Hope.

PARTS OF CHARACTER PORTRAYED IN THE  
EYEBROWS.

Love of contest.

Irritability.

Evenness of temper.

Mathematical calculation.

Colour.

Form.

Revenge.

Resentment.

Jealousy.

Subterfuge.

Lying.

Deceit.

Love of enjoyment.

Lack of perception.

PARTS OF CHARACTER PORTRAYED IN THE  
EYELIDS.

Sensitiveness.  
Modesty.  
Boldness.  
Genius.

PARTS OF CHARACTER PORTRAYED IN THE  
EYES.

Eloquence.  
Love.  
Fear.  
Shrewdness.  
Uprightness.  
Truth.  
Ardour.  
Sensuousness.  
Hastiness.  
Power.  
Love of concert.  
Stupidity.  
Lack of energy.  
Greediness.



PARTS OF CHARACTER PORTRAYED IN THE  
NOSE.

Acquisitiveness.  
Activity.  
Analysis.  
Artistic tastes.  
Attack.  
Confidence.  
Courage.  
Coarseness of habits.  
Dramatic talent.  
Fear.  
Relative-defence.  
Reserve.  
Secretiveness.  
Imitation.  
Inquisitiveness.  
Love of refinement.  
Self-defence.  
Suspicion.  
Economy.

PARTS OF CHARACTER PORTRAYED IN THE  
MOUTH AND LIPS.

Application.  
Approbation, Love of  
Coarseness.  
Purity.  
Sensuality.  
Comprehensiveness.  
Self-control.  
Concentration.  
Erratic tendency.  
Coolness.  
Frankness.  
Hate.  
Philanthropy.  
Self-esteem.  
Weakness.  
Self-indulgence.  
Folly.  
Wickedness.  
Friendship.  
Sympathy.  
Hospitality.

PARTS OF CHARACTER PORTRAYED IN THE  
CHIN AND JAW.

Ardent love.  
Benevolence.  
Fidelity.  
Engrossment.  
Selfishness.  
Permanency.  
Resolution.  
Determination.  
Love of physical beauty.  
Obstinacy.  
Firmness.  
Perseverance.  
Strength of will.  
Desire to be loved.



PARTS OF CHARACTER PORTRAYED IN THE  
THROAT.

Independence.  
Subserviency.  
Masculine Energy.  
Submission.  
Love of freedom.

PARTS OF CHARACTER PORTRAYED BY THE  
EAR.

Executive energy.  
Love of repose.

PARTS OF CHARACTER PORTRAYED IN THE  
HAIR.

Vitality.  
Evenness of character.  
Vanity.  
Sensuality.  
Physical nervousness.  
Caprice.  
Refinement.  
Physical strength.  
Effeminacy.

# ALPHABETICAL INDEX OF PHYSIOGNOMICAL CHARACTERISTICS.

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**ACTIVITY.**—Long, narrow nostrils. Ears setting out from the head. High facial bones. Deep-set eyes. Forehead square and rather narrow. Length forward from the ear to the outer corner of the eye. Long neck.

**ACQUISITIVENESS.**—Thickness of the nose just above the wing of the nostril. Length of the eyebrows at their outer corners. Lines of calculation round the eyes. Thin lips.

**ADMIRATION (LOVE OF).**—Muscle which elevates the cheek, causing a fulness of flesh under the eye. Corners of the mouth turned slightly upwards. Lips just parted. Red or golden hair.

**APPLICATION.**—The upper lip comes down into a point in the centre, compressing against the lower lip.

- ANALYSIS.—By the downward projection of the septum of the nose. And in the prominence of the centre of the forehead.
- APPROBATION (LOVE OF).—The upper lip rises and shows the teeth.
- APOLOGY.—Drooping eyelids. Short throat. Head bent forward.
- ARDOUR.—Deep-set eyes. High facial bones. Olive complexion. Red lips. Blue eyes.
- ARDENT LOVE.—Broad, round chin. Full, red, pouting lips. Dark eyes.
- ATTACK.—High ridge at the top of the nose (Wellington). Downward projection of the eyebrows at their outer corners. Heavy jaw.
- AUTHORITY.—Three or four transverse wrinkles above the nose, between the eyes. A lowering of the eyebrows. Firm, narrow, hard-set lips. Square jaw.
- ARGUMENT (LOVE OF).—Downward projection of the ridge of the eyebrows at the outer corners. Fulness under the eyes. Square forehead. Large organ of causality.



**ARROGANCE.**—Head erect. Downward curves to the corners of the mouth. Height at the top part of the back of the head. Nostrils dilated and curled upwards.

**ARTFULNESS.**—Eyes deep set and close together. Small, square, narrow forehead. Pointed tip to nose and chin.

**AUDACITY.**—Full, round, wide-open eyes. Broad tip to the nose. Large nostrils. Coarse lips. Elevated eyebrows. Long, thick throat. Head thrown backward.

**AUSTERITY.**—Lowering of the eyebrows. Heavy jaw. High facial bones. Thin compressed lips. Low forehead.

**BENEVOLENCE.**—A full fat chin rather projecting in the centre. Full underlip forming the cupid's bow. Straight lines on the forehead above each eye. Forehead high in the centre at the top. Thin bridge to the nose.

**BEAUTIFUL (LOVE OF THE).**—A Grecian nose. Wide, bony chin. Full, blue eyes. Imaginative forehead. Organs of colour and form well marked.

CREDULITY.—Nose wide at the tip. Lips slightly parted. Eyebrows very arched.

CALCULATION.—Lines and wrinkles around the eyes. Long, straight eyebrows with a prominent bony ridge at their outer corner. Blue eyes.

COMMAND.—Same as authority.

COARSENESS.—Short, thick, upturned nose, wide at the nostrils which run up the face. Heavy, loose, hanging lips. Round, projecting eyes. Swarthy skin. Low, narrow forehead. Heavy jaws. Short throat. Bushy eyebrows meeting in the centre.

COMPARISON.—Nose wide at the anterior part of the wing where it joins the septum. The eyes turned slightly towards the nose. Forehead full in the centre.

CONCENTRATION.—Same as application.

CONCERT AND PEACE (LOVE OF).—Width between the eyes. Small nostrils.

**COMPREHENSION (POWER OF).**—Broad, wide forehead. Great length forward from the ear to the outer corner of the eye. Length on each side of the upper lip downward from the nose, giving grip and the ability to reason and take in a large field of ideas.

**CONGENIALITY.** — Full, round, double chin. Corners of mouth curved slightly upwards. Smiling eyes. Round, plump face.

**CONSCIENTIOUSNESS.**—Four or five perpendicular lines in the centre of the forehead from the root of the nose. Grey eyes, deeply set. Straight eyebrows. Transparent eyelids.

**COURAGE.**—Large, dilated nostrils, slightly raised at the side nearest the face. Ridge at the top of the nose. Long throat. Acute angle to the jaw.

**COLOUR.**—Eyebrows forming a point in the centre.

**COMPLACENCY.** — Mild eyes. A line passing from under the corner of the mouth to the arch of the cheek-bone, drawing the mouth upwards.



CONTROL and } A closed mouth with com-  
 COOLNESS. } pressed lips drawn backwards.

CURIOSITY.—The nose. Its length out-  
 ward from the lip to the tip; horizon-  
 tally.

CRITICISM.—Fulness in the centre of the  
 forehead.

DELICACY.—Regular, clearly-defined, small  
 features. Lips especially.

DESIRE TO LOVE.—Narrow, square chin.  
 Full, brown eyes.

DISCERNMENT.—Deep-set eyes. Straight  
 eyebrows close to the eyes.

DISSATISFACTION.—When the under-lip  
 is drawn backward, and a little down-  
 ward.

DISTINCTION (LOVE OF).—Indicated by  
 the muscle which passes from near the  
 inner angle of the eye to the upper lip,  
 causing it when the muscle is strong to  
 curl slightly upwards. This muscle  
 will also elevate the wing of the nostril,  
 causing wrinkles on the side of the nose.  
 Head always held erect and rather  
 backward.

DISCOVERY.—Same as Analysis.

ECONOMY.—Width of nose above the wing same as Acquisitiveness, but qualified to Economy by full under-lip.

ENGROSSMENT.—Long, straight chin. Thin lips. Cold grey eyes.

ENTHUSIASM.—Wavy lines in the forehead. Brightness of the eyes. Eager expression. Height to the facial bones.

EVENNESS OF TEMPER.—Straight hairs to the eyebrows. Placid, rather dull expression.

EXUBERANCE.—Crisp, curly hair. Ears setting out from the head. Sparkling eyes.

FAITHFUL LOVE.—Width and breadth of the chin under the wisdom teeth.

FEAR.—Small nostrils. Elevated eyebrows. Mouth slightly open.

FICKLENESS.—Hazel eyes. Small, pointed chin.

FIRMNESS.—Compression of the lips. Length of jaw downwards from the ear, before it turns in an angle to form the chin. Wide, high forehead.

FOLLY.—Narrow, low forehead. Lower jaw projecting beyond the upper one. Mouth loose and hanging.

FORM.—Depth in the inner corner of the eye near the nose.

FRANKNESS.—Straight eyebrows. Eyes wide apart. Large mouth slightly open. Wide tip to the nose.

FRIENDSHIP.—Wide chin. Full underlip, wide at its angles.

FREEDOM (LOVE OF).—Long throat. Head thrown slightly backwards.

GENIUS.—Thick, drooping lids to rather prominent eyes. Lines in the forehead coming down to a point in the centre. The abnormal development of any intellectual organ of the brain.



GOOD-NATURE.—Small, well-balanced head. Curly hair. Full, round, fat face.

HATE.—The lower lip draws down and shows the lower teeth.

HARSHNESS.—Thin lips. Lowered eyebrows. Cold, mirthless expression.

HOPE.—Same as Enthusiasm.

HOSPITALITY.—Full lower lip. Curved lines at the side of the mouth.

INDEPENDENCE.—Long throat. Head thrown backwards.

INDUSTRY.—Square forehead. Wide jaw. Ears setting out at the top.

IMITATION.—Downward projection of the wings of the nostrils on to the cheeks.

INQUISITIVENESS.—The jutting out of the end of the nose a long way from the face.

INTELLECT.—Broad, high forehead. Deep set eyes. Length of the head forward from the ear. Width between the eyes.

INTENSITY.—Height of the facial bones generally. Nasal and malar bones particularly.

INVENTION.—Large development of the organ of constructiveness visible at the angle of the forehead. The downward projection of the septum of the nose.

JUSTICE (LOVE OF).—Two perpendicular lines in the centre of the forehead between the eyes and just over the root of the nose.

LANGUAGE.—Fulness under the eyes.

LOVE.—In the chin and eyes.

MAGNANIMITY.—In the fulness of the lower lip.

MATHEMATICS.—Long straight eyebrows, taking in the organs of order, calculation, form and constructiveness.

MEMORY.—Prominence of the lower part of the forehead in the centre.

MIRTHFULNESS.—Those lines which run down from the corners of the eyes meeting those which run up from the corners of the mouth.

MUSIC.—Prominence of the forehead over the outer corner of the eyes taking in the organs of time, tune and constructiveness. Fulness under the eyes.

MODESTY.—Head bent forward. Drooping eyelids.

OBSERVATION.—Eyes deeply set.

OSTENTATION.—Stiff lip. Drawn lines to the mouth.

PENITENCE.—In the drooping eyelids.

PERCEPTION.—Prominent frontal Sinus. Deeply set eyes.

PERSEVERANCE.—Chin wide in the middle of the jaw under the second large molar tooth.



PHILANTHROPY.—Full, wide under lip.  
Thin bridge to the nose.

PHILOSOPHY.—Broad, square forehead.  
Causality and mirthfulness prominently  
marked.

POETRY.—Head high above the ears. Large  
ideality. Forehead prominent at the  
top. Eyes full underneath.

PRECISION.—Lips set close. Long eye  
socket.

PURITY.—When the upper lip is not much  
developed and fits tightly to the gums.

PROBITY.—Eyebrows straight at their inner  
corners.

QUICKNESS.—Long, narrow nostrils.  
Angular facial bones.

REFLECTION.—Prominence in the upper  
part of the forehead.

RELATIVE-DEFENCE.—A bump in the  
centre of the bridge of the nose.

RESERVE.—Pointed tip to the nose. Closed lips.

REPOSE (LOVE OF).—Ears set close to the head. Short throat. Heavy jowl.

RESOLUTION.—Length of the lower jaw downward under the incisor tooth, and forward of the angle of the jaws.

RESISTANCE.—In the eyebrows. Downward projection of the outer corners.

REVENGE.—Downward curve in the centre of the eyebrows.

SELF-CONTROL.—In the mouth. When the lips are held backwards.

SECRETIVENESS.—Nostrils spread on to the cheek like in the Chinese.

SELF-DEFENCE.—The nose with a bump at the tip.

SELF-ESTEEM.—Height at the back of the head. Fulness and stiffness of the middle of the upper lip.

**SENSUALITY.** — Prominent, dull eyes.

Upper lip, not merely the coloured portion, but when the whole of the lips to their detachment beyond the gums, protrude or hang forward. This particularly applies to the upper lip.

**SHREWDNESS.**—Deep-set eyes. Pointed nose. Sharpness of features generally.

**SUBMISSION.**—Drooping head. Looseness of the skin on the throat.

**SIMPLICITY.**—Slightly open mouth. Broad tip to the nose.

**SUBSTITUTION.**—When the eyebrows slant downwards towards the nose.

**SUBTERFUGE.**—The same as Substitution, but in a more marked degree.

**STRICTNESS IN SMALL MATTERS.**—One perpendicular line down the centre of the forehead between the eyes.



STUPIDITY.—Narrow, low forehead. Open mouth. Raised eyebrows. Prominent eyes. Small pupil showing the white above and below the eyes.

SUSPICION.—Long, drooping nose, pointed at the tip.

TRUTH.—Straightness of the eyebrows at the inner corner near the nose.

VANITY.—Red hair. Elevation of the flesh of the cheek under the eyes.

VITALITY.—Same as Exuberance.

VOLUPTUOUSNESS. — Full, round eyes. Pouting lips.

WEAKNESS OF CHARACTER.—Small, narrow chin. Loose, open mouth. Sloping jaw. No perceptible angle.

WICKEDNESS OR FOLLY.—Projecting lower jaw. Eyes close together. Great width of head just above the ears. Heavy base to the skull. Narrow forehead.

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