

L'homme qui veut cacher les affections de son âme, doit surtout prendre garde de ne pas se laisser fixer dans les yeux ; il ne doit pas moins veiller avec soin sur les muscles qui avoisinent la bouche, qui lors des certains mouvemens intérieurs se maîtrisent très difficilement. 'Si les hommes,' dit Liebnitz, 'voulaiènt examiner davantage avec un véritable esprit observateur les signes extérieures de leurs passions, le talent de se contrefaire deviendrait un art moins facile.' 'Cependant l'âme conserve toujours quelque pouvoir sur les muscles ; mais elle n'en a aucun sur le sang,' dit Descartes ; et par cette raison la rougeur ou la pâleur subite dépendent peu ou presque point de notre volonté."

It is right, however, that I should mention that the most eminent teacher of the art of Dramatic Elocution in Paris, François Delsarte, who only died last year, and whose pupil, Rachel, was perhaps the highest type of his school on the stage of France, as Macready was on the stage of England, always contended that the eyes themselves, apart from the other features, did not express the emotions, but only *indicate* the objects that excite the emotions. He says,—“Cover the lower part of the face with your hand, and impart to your look all the energy of which it is susceptible, and it will be impossible for the most sagacious observer to discover whether your look expresses anger or attention. On the other hand, uncover, the lower part of the face, and if the nostrils are dilated, if the contracted lips are drawn up, there is no doubt that anger is written on the countenance. An observation which confirms the purely indicative part performed by the eye is, that among raving madmen, the lower part of the face is violently contracted, while the vague and uncertain look shows clearly that their fury has no object.”

Now, the opinion of such an accomplished instructor, and one who would number among his pupils not only such *artistes* as Rachel and Macready, but the gifted Sontag, Madeleine Brohan, Barbot, Patea, and others of eminence on the French stage ; and among the orators of the French pulpit, such men as Père Lacordaire, Père Hyacinthe and the Abbé of Notre Dame, is undoubtedly entitled to high respect. But I cannot think here that Delsarte is altogether right. Undoubtedly the eyelids, eyebrows, and mouth are most powerful adjuncts in the expression of the emotions ; but I am certainly disposed, from the observations I have made, to come to the conclusion that the eyes themselves do grow bright or dull under the influence of certain emotions, that they do sparkle in mirth and melt in pity. On this point I was anxious to obtain the opinion of so distinguished a naturalist and so careful and accurate an observer as Mr. Darwin, and I accordingly wrote to him on the subject, saying that I ventured to differ from Delsarte, and should like much to know whether Mr. Darwin's views on this point were in accordance with mine or not. In accordance with my request, Mr. Darwin favoured me at once with an answer, which I give in his own words :—

“Down, Beckenham, Kent. ‘

“MY DEAR SIR,

“I thank you for your very obliging letter, and for the information in regard to Delsarte's views respecting the eyes. Although it is

very easy to deceive one's self on such a point, yet after reading over what I have said, I cannot think that we are in error. Surely the different appearance of the eyes in hectic fever, and during great exhaustion to which Dr. Piderit alludes, cannot be accounted for simply by the position of eyelids and eyebrows. Could you not observe the eyes of some one looking grave, and then smiling? I will endeavour to do so.

"I remain, my dear Sir,

"Yours faithfully,

"August 19th.

"C. J. PLUMPTRE, ESQ.

"CHARLES DARWIN."

I am very glad to find that the opinion I had formed is confirmed by so eminent an authority as Mr. Darwin. Extended observation will, I think, further confirm the fact that the eyes themselves, apart from the adjuncts of any other features, do in themselves vary in brightness and expression under the influences of various emotions. In the recently published volume of the "Life of the eminent Tragedian, Charles Young," by his son, the Rev. Julian Young, the author, speaking personally of what he had noticed in the great actor, Edmund Kean, says, "When kindled by real passion off the stage, or by simulated passion on it, his eye gleamed with such scorching lustre as to make those who stood beneath its rays quail."

In Meister's account of Diderot, contained in the 13th volume of Grimm's "Correspondance Littéraire," I find it stated that "Diderot's eyes were habitually kindly and sympathetic in expression; but as he grew excited in conversation, they literally sparkled like fire." Many more similar instances might be given in support of the opinion I hold that the eyes in themselves have the power of growing bright or becoming dull under the influence of different emotions. Addison in "The Spectator" for June 8, 1711 (No. 86), says, "I have seen an eye curse for half an hour together, and an eyebrow call a man a scoundrel." And again, "The Spectator" for November 26, 1712 (No. 541), says, "But the fact is the face is the epitome of the whole man, and the eyes are the epitome of the face." No. 250 of the same journal for December 17, 1711, has also a very amusing paper on the eyes.

It appears to me, then, in regard to the expression of the various emotions, we are warranted in saying that the eyes sparkle, and as it were, dance in mirth; that they beam with a tender light in love and affection; that they blaze and seem to flash fire in rage; that they melt in grief and pity; that they are raised up in joy, hope, and supplication; that they are cast down in gloom, despondency, and shame; that in the expression of scorn and contempt, they appear to measure their object from head to foot; that they are widely opened, and stare more or less in amazement, wonder and surprise; that they are protruded in horror; are restless in anxiety; are fixed and resolute in confidence, courage, and secrecy; and seem cast on vacancy in abstract thought. The muscles which perform these varied functions, are the orbicular muscles. (See diagrams.)

The eyebrows and eyelids are most important adjuncts to the expressiveness of the eyes. The eyebrows are elevated in amazement, joy, and