THE CONFERENCE OF MONSIEUR LE BRUN, CHEIF PAINTER TO THE FRENCH KING, CHANCELLOR and DIRECTOR OF THE ACADEMY OF PAINTING and SCULPTURE;

Upon *EXPRESSION*, General and Particular.

Translated from the French, and Adorned with 43 Copper-Plates.

LONDON,

Printed for *John Smith* at the *Lion* and *Crown* in *Russel-street* in *Covent-Garden*, *Edward Cooper* at the *Three Pidgeons* in *Bedford-street*, and *David Mortier*, Bookseller in the *Strand*, at the Sign of *Erasmus's Head*. 1701.

To Sir *Godf. Kneller*, Kt. Principal Painter to His Majesty *William* the Third, King of *Great Britain*, &c.

SIR,

THat which raised Apelles's *Reputation among the Ancients, and exalted* Raphael *above all modern Painters, was the Justness, Nobleness, and Gracefulness of their Expressions; the want of which was the greatest Defect of the* Gothick *Manner in the middle Age of Painting;*

ing; and the Excellency of it is best discovered by Comparison. 'Twas doubtless this Consideration which made Monsieur Le Brun, *in his pursuit of Honour and Perfection in his Art, to apply himself to this part of it: Which his admirable* Genius *has made him so absolute a Master of, as to be able to reduce it into a small number of Rules, easie to be apprehended and performed; the Truth and Success of which appears by the Figures accompanying them. This Result of his Studies in this point, for the Ease and Convenience of the* Tyro's *in the Art of Painting, he communicated in that incom-*

incomparable Academy of Painting and Sculpture at Paris; *and being lately made publick, I undertook the Translation of it for the Benefit of my own Countrymen, many of which are not skilled in the Original Tongue: For though Painting speaks all Languages, and the Heads in the following Book are the same in all places, they yet want to be supplied and illustrated by the Pen; being as imperfect without the Descriptions, as a Mathematical Demonstration without the Problem. These were my Reasons for translating this Piece, which though but small, yet coming from so great*

a hand, is not the less valuable. A Touch of a Master is more to be esteemed than a large Work of a meaner Artist. I confess great Souls are above Rules. Homer *wrote the best Poem in the World before Poetry was reduced to an Art; and his happy* Genius *was able to do more of it self, than all his Poetick Sons have been able to perform, by the Assistance of his Example and* Aristotle's *Doctrine. It is not by any Rules, that we see in your Pictures Nature improved and exalted, That Colours seem to be thinking Substances, That your Figures are endued with Souls, so that those who*

are

are represented by your animating Pencil are in a manner conveyed intire to Posterity: This Spark of Heavenly Fire is not attainable by Rule, and is what Labour can never produce unless assisted by a happy Birth. Yet the following Observations may save a great deal of time, and direct our young Painters in the right way, where else they might wander a great while, and some never come near their intended Aim.

~~And now~~, *though the Name alone of Monsieur* Le Brun *were sufficient to recommend this Book to the Ingenious, he may*

yet

yet ſtand in need of a ſtrong Aſſiſtance againſt the Attacks of the Envious and Critical. Who is ſo fit to do this Service to the Aſhes of one who was Chief Painter to the French *King, as he whoſe Merit has rais'd him to that Station in the moſt Polite Age, under the greateſt Prince who has for ſome Centuries filled the Throne of* Great Britain? *Who is ſo capable of defending him againſt Criticiſms, as you, who are ſo diſcerning a Judge? Who ſo able to protect him againſt the Attacks of Envy and her Votaries, (thoſe perpetual Enemies of the* Great*) as he who has triumph'd*

over

over them, and whose Virtue has engaged the best and greatest part of the ingenious World? Amongst which your Character has so firm an Establishment, that he must be the Murderer of his own Reputation, that endeavours to wound yours.

Having nothing of my own sufficient to return the least of your Favours, I therefore beg your Acceptance and Protection of this Offering, which I make you at the Expence of another; to whom I am obliged for this Opportunity of making a publick Acknowledgment to the World

of

of the great Sense I have of the many Favours you have heaped upon me, and of the Honour I enjoy in being enroled in the number of your Friends; who am with all Respect,

SIR,

Your most humble,

most faithful, and

most obedient Servant,

J. SMITH,

THE BOOKSELLER TO THE READER.

AS the knowledge of human Nature necessarily supposes that of the Passions, which are the main Springs of the Motions of our Hearts and all our Actions; it has been the Study of all Ages to discover their Nature and Effects. The Philosophers have Treated of them, to Teach us to submit them to our Reason; And the Physitians, to cure the Maladies which are caused by them, and which alter the constitution of

our Bodies. But no one till now has thought of making a particular Study of them, in relation to Painting, which ought to express all their external Motions. Monsieur Le Brun, *so well known by his excellent Works, has first proposed to Treat of them with Respect to his Art, which, as he hath shown us, is able by a simple Out-Line to express the diversity of these Motions. Our Author, after having in few words explained the Opinions of the Learned upon the Nature and Seat of the Passions, applies himself particularly to describe the different Effects which they produce in the external Parts; this he demonstrates by a great number of Figures, designed by himself, which express what he says of every Passion in particular.*

He had himself presented this Work to the Publick, had not Death prevented him: Yet the Publick has not been quite deprived of it, divers Persons possessing it in Manuscript: But

a great number of Faults having crept into it, and ſome who have the Diſcourſe not having the Figures, which are part in his Majeſty's Cabinet, and part diſperſed in divers places; we were in hopes, that the Lovers of Painting, and ſuch who know the value of the Works of that excellent Perſon would favourably accept of this Collection. They may be aſſured that all the Plates have been Engraven after the Originals of Mr. Le Brun, *or after very good Copies; and for this reaſon, we have rather choſen to leave ſeveral of them but ſlightly finiſhed, than to add any thing which was not of him.*

Farther, it may be proper to obſerve, that we have given ſeveral different Deſigns of one and the ſame Character of Paſſion: As of Scorn, Terror, Laughter, *&c. that we might repreſent the ſame Motions under divers Aſpects. There are others which are compoſed of ſeveral Paſſions, as* Aſtoniſhment *with* Terror, Anger *mixt*

with Fear, *&c. These sorts of Figures are without any particular Discourse referring to them, and only serve for examples to demonstrate in what manner these Passions are mixt together, and how they ought to be expressed.*

Mr. Le Brun *has also composed a Treatise of* Physiognomy; *but as it is not yet come to my hands in so great a perfection as I could wish, I shall content my self to give you only an Abridgment of it. In the mean time, till I shall be able to produce it as it was pronounced in the* Academy, *and accompanied with the Figures; this small pattern may, I hope, be profitable to some; at least, we may by it form such a Judgment of the whole Piece, as will make us wish to have it more compleat.*

A CONFERENCE Holden in the Royal Academy OF *Painting* and *Sculpture.*

GENTLEMEN,

AT our last Assembly you were pleas'd to approve the Design which I then took to Entertain you upon *Expression.* It is necessary then in the first place, to know wherein it Consists.

Expression, in my Opinion, is a Lively and Natural Resemblance of the Things which we have to Represent: It is a necessary Ingredient in

Expression is Nature well painted.

in all the parts of Painting, and without it no Picture can be perfect; it is that which describes the true Characters of Things; it is by that, the different Natures of Bodies are distinguished; that the Figures seem to have Motion, and that every thing therein Counterfeited appears to be Real.

True Modo Francois

It is as well in the Colouring, as in the Design; it ought also to be observed in the Representation of Landskip, and in the Composition of the Figures.

This, GENTLEMEN, is what I have endeavoured to make you observe in my past Discourses; I shall now Essay to make appear to you, that *Expression* is also a part which marks the Motions of the Soul, and renders visible the Effects of Passion.

So many Learned Men have Treated of the Passions, that it is hardly possible to say any thing which they have not already written thereupon: And

And I ſhould not take the pains to Report their Opinion in the Matter, if it were not the better to make you comprehend that which concerns our Art. It ſeems therefore neceſſary, that I ſhould touch ſomething upon it, in favour of the young Students in Painting, which I ſhall endeavour to do with the greateſt Brevity I can.

1*ſt*. Paſſion is a Motion of the Soul, reſiding in the Senſitive Part thereof, which makes it purſue that which the Soul thinks for its good, or avoid that which it thinks hurtful to it: And for the moſt part, whatſoever cauſes Paſſion in the Soul, makes ſome Action in the Body.

Being true then, that the greateſt part of the Paſſions of the Soul produce Bodily Actions; it is neceſſary that we ſhould know what thoſe Actions of the Body are, which expreſs the Paſſions, and what Action is.

Action

Passion is some extraordinary motion of the Soul upon a particular Occasion which produces some distinguishing appearance in the Face, or action in the Body.

Action is nothing but the Motion of ſome part; and this Alteration cannot be, but by an alteration of the Muſcles, and they have no Motion, but by the extremities of the Nerves which paſs through them: The Nerves do not Act but by the Spirits which are contained in the Cavities of the Brain; and the Brain receives the Spirits from the Blood, which paſſing continually through the Heart, is thereby heated and rarefied in ſuch manner, that it produces a certain ſubtil Air or Spirit, which aſcends up to, and fills the Brain.

The Brain thus filled, ſends back theſe Spirits to the other parts, by the Nerves, which are as ſo many ſmall Channels, or Pipes, that convey the Spirits into the Muſcles, more or leſs, according as the Action requires, in which they are employed.

So

So as that Muſcle which is moſt in Action, receives the greateſt quantities of Spirits, and conſequently becomes more ſwell'd than the others, which are thereof depriv'd, and by ſuch privation ſeem more looſe and more waſted or ſhrunk than the others.

Although the Soul be joined to all parts of the Body, yet there are divers Opinions touching the place where it exerciſes its Functions more particularly.

Some hold, that it is a ſmall Gland in the middle of the Brain, becauſe that only part is ſingle, whereas all the others are double; and as we have two Eyes and two Ears, and as all the Organs of our Exterior Senſes are double, it is neceſſary that there ſhould be ſome place where the two Images which enter by the Eyes, or the two Impreſſions which come from one ſole Object, by the two Organs of the other

Senſes,

Senſes may be united together, before they come to the Soul, that they may not repreſent to it two Objects inſtead of one.

Others ſay it is in the Heart, becauſe in this part we feel the Paſſions. For my part, it is my Opinion, that the Soul receives the Impreſſions of the Paſſions in the Brain; and that it feels the Effects of them in the Heart. The exterior Motions I have obſerved, confirm me very much in this Opinion.

The Ancient Philoſophers having given two Appetites to the Senſitive part of the Soul, in the Concupiſcible Appetite they place the ſimple and unmixt Paſſions, and the wildeſt and compounded in the Iraſcible Appetite: for they will have it, that Love, Hatred, Deſire, Joy, and Grief, are contained in the former; and that Fear, Boldneſs, Hope, Deſpair, and Anger, reſide in the later: Others add Admiration, which they

they place first, and after that Hatred, Desire, Joy, and Grief; and from these they derive the others which are compounded; as Fear, Boldness, Hope, *&c.*

It will not be from our purpose to say something here of the nature of these Passions, the better to understand them, before we speak of their exterior Motions; and first, we'll begin with *Admiration.*

ADMIRATION is a Surprize, which makes the Mind consider with Attention those Objects which seem rare and extraordinary: And this Surprize is sometimes so strong, as to drive the Spirits towards the place from whence the Impression of the Object is received; and being so much imployed in considering this Impression, that there remain no Spirits to pass through the Muscles, the Body thereby becomes immoveable as a Statue. This excess of Admiration causes

Astonishment, and this Astonishment, may happen before we know whither the Object be agreeable to us or not.

So that *Admiration* seems to be joyn'd to Esteem, or Scorn, according to the Grandeur or meanness of the Object: From Esteem proceeds Veneration; and from Simple Scorn, Disdain.

But when any thing is represented as Good to us, that makes us conceive a Love for it; and when it is represented as Ill or Hurtful to us, that excites our Hatred.

LOVE then is an Emotion of the Soul, caused by Motions which incite it voluntarily to join itself to such Objects as appear agreeable to it.

HATRED is an Emotion of the Soul, caused by the Spirits which incite the Soul to desire a Separation from such Objects as are represented as hurtful to it.

DESIRE is an agitation of the Soul, caused by the Spirits which dis-

pose it to desire those things which seem agreeable to it; so we desire, not only the Presence of an absent Good, but the preservation of the present.

JOY is a pleasant Emotion of the Soul, in which consists the enjoyment of a Good, which the Impressions of the Brain represent as hers.

SORROW is an unpleasant Faintness, in which consists the inconveniency which the Soul receives from the Ill, or from the Defect which the Impressions of the Brain represent to it.

The mix'd Passions.

FEAR is an apprehension of an Evil to come, fore-running the Ills with which we are threat'ned.

HOPE is a strong Appearance or Opinion of obtaining that which one desires.

Extream Hope becomes Security, and on the contrary, extream Fear is turned into Despair.

DESPAIR is an Opinion of the impossibility to obtain what we desire, and makes us lose, even what we possess.

BOLDNESS is a Motion of the Appetite, by which the Soul is raised against the Evil, to resist it.

ANGER is a turbulent Agitation excited in the Appetite by Grief and Boldness, by which the Soul is retired into it self, to avoid the injury received: and at the same time is raised against the cause of the Injury to be revenged of it.

There are many others which I shall not here speak of, contenting my self only to shew you some Figure of them.

But first, I shall tell you, what Motions of the Bloud and Spirits are caused by the Simple Passions.

It is observed, that Admiration causes no change in the Heart, nor in the Bloud, as do the other Passions; the reason whereof is, That having

having neither Good nor Ill for its Object, but only to know the thing one admires, it has no relation to the Heart nor the Bloud, on which depends all the welfare of the Body.

Love, when it is Simple, that is to ſay, not accompanied with any ſtrong Joy, Deſire, or Grief, hath the Pulſe regular, and much greater and ſtronger than ordinary. One feels a gentle warmth in the Breaſt, and the digeſtion of the Aliments is made ſweetly in the Stomach; So that this Paſſion is profitable for the Health.

On the contrary it is obſerved, that in Hatred the Pulſe is unequal, lower, and ſometimes quicker than ordinary; one feels Heats mixt with I know not what ſharp and pungent Burnings in the Breaſt, and the Stomach ceaſes to perform its Functions.

In Joy, the Pulſe is even, and quicker than ordinary, but not ſo high nor ſo ſtrong, as in Love; and one feels an agreeable Warmth, which is not only in the Breaſt, but ſpreads it ſelf into all the exterior parts of the Body.

In Grief, the Pulſe is weak and ſlow, and one feels, as it were Cords, which ſeem to bind the Heart, and a kind of ſhiverings, which freeze it, and communicate their coldneſs to the reſt of the Body.

But Deſire has this peculiar to it, that it Agitates the Heart more violently than any other of the Paſſions, and furniſhes more Spirits to the Brain, which paſs from thence into the Muſcles, and render all the Senſes more Acute, and all the parts of the Body more Active.

I have taken notice of theſe interior Motions, that you may the better underſtand the connexion they have with the exterior: I ſhall now

tell

tell you what parts of the Body ſerve to expreſs the Paſſions outwardly.

The Soul, as I have told you, being joined to all parts of the Body, every part of it ſerves to expreſs its Paſſions. Fear, for example, may be expreſſed by a Man running or flying away: Anger, by one who clenches his Fiſts, and ſeems to ſtrike at another.

But if it be true, that we have one part where the Soul more immediately exerciſes its Functions; and that this part is the Brain; we may alſo ſay, that the Face is the part where it more particularly makes appear what it feels.

And as we have ſaid, that the Gland in the middle of the Brain, is the place where the Soul receives the Images of the Paſſions; ſo the Eye-brow is the part of the Face where the Paſſions are beſt diſtinguiſhed, tho' many have thought it

to be in the Eyes. It is true, the Eye-balls by their ſparkling, and motion, ſhew the Agitation of the Soul. The Mouth alſo and the Noſe have a great ſhare in the Expreſſion; but ordinarily, theſe parts do but follow the Motions of the Heart, as we ſhall obſerve in the ſequel of this Diſcourſe.

And as it hath been ſaid, that there are Two Appetites in the Senſitive part of the Soul, in which all the Paſſions are ingendred;

So there are two Motions of the Eye-Brows, by which all the Motions of ſuch Paſſions are expreſſed.

Theſe Two Motions which I have remarked, have a perfect reſemblance to the Two Appetites, for that which ſets up towards the Brain, expreſſes all the ſavage and cruel Paſſions: But I ſhall farther tell you, that there is ſomething yet more particular in theſe Motions; and that according as

as the Paſſions change their Nature, the motion of the Eye-Brow changes its Form: For a Simple Motion thereof expreſſes a Simple Paſſion; and if the Paſſion is mixt, the Motion is ſo likewiſe; If the Paſſion be gentle, ſo is the Motion; and if that be violent, the Motion is alſo violent. *fig. 3* *fig. 35* *fig. 15* *fig. 41*

But it is to be obſerved, that there are Two ſorts of Elevations of the Eye-brows.

In one, the Eye-Brow is raiſed in the middle, and this elevation expreſſes pleaſant Motions. *fig. 26*

It is alſo to be obſerved, that when the Eye-Brow is raiſed in the middle, the Mouth is raiſed at the Corners; and in Sorrow, it is raiſed in the Middle. *fig. 26* *fig. 21*

But when the Eye-brow is drawn down in the middle, it ſhews Bodily Pain, and has a contrary Effect; the corner of the Mouth being then drawn downward. *fig. 36* *fig. 36*

In

In Laughter, all the parts of *fi* 27
the Face go one way; for the Eye-Brows being drawn down towards the middle of the Forehead, causes the Mouth, Nose and Eyes to follow them in the same Motion.

In Weeping, the Motions are *fi* 28
mixt, and contrary; for the ends of the Eye-brows next the Nose will be drawn down, and contrary- *fi* 29
wise the same corners of the Eyes, and middle of the Mouth upwards.

There is another Observation *fi* 23
to be made, that when the Heart is dejected, all the parts of the Face will be cast down.

And on the contrary, if the Heart *fi* 39
feels any Passion, whereby it is *fi* 43
heated or hardned, all the parts of the Face will partake of this Passion, and particularly, the Mouth; which proves what I have already said, that the Mouth is the part of the Face which most particularly marks the Motions of

the

the Heart. For it is to be obſer- *fi* 21
ved, when that Laments, the cor-
ners of the Mouth are drawn
downwards; when that is pleaſed, *fi* 26
the corners of the Mouth are raiſ-
ed; and when the Heart has any *fi* 19
averſion, the Mouth is thruſt out,
and raiſed in the middle. This
(Gentlemen) is what we ſhall ob-
ſerve upon ſome Out-lines I have
deſigned to make you underſtand
what I ſay.

ADMIRAT.


1
Tranquility
Fig. 1.

1

Astonishment

Fig. 2.


1
Admiration
Fig. 3.

ADMIRATION.

AS we have ſaid, that Admiration is the firſt and moſt temperate of all the Paſſions, wherein the Heart feels the leaſt diſturbance; ſo the Face receives very little Alteration thereby; and if any, it will be only in the raiſing of the Eye-brows, the Ends thereof being yet parallel, the Eye will be a little more open than ordinary, and the Ball even between the Lids and without Motion, being fixed on the Object which cauſes the Admiration. The Mouth will be open, but will appear without Alteration any more than the other part of the Face. This Paſſion produces, only a Suſpenſion of Motion, to

B. 2. give time to the Soul to deliberate what ſhe has to do, and to conſider attentively the Object before her; if that be rare and extraordinary, out of this firſt and ſimple Motion of Admiration is engendred Eſteem.

ESTEEM.

Fig. 4.

ESTEEM.

AND *Esteem* cannot be represented, but by Attention, and by the Motion of the parts of the Face, which seem fixed upon the Object causing this Attention; for then the Eyebrows will appear advanced forward over the Eyes, being depressed next the Nose, and the other ends a little rising, the Eye very open, and the Eyeball turn'd upwards.

The Veins and Muscles of the Front, and about the Eyes, will appear a little swelled; the Nostrils drawing downwards; the Cheeks will be moderately sunk in about the Jaws; the Mouth a little open, the corners drawing back, and hanging downward.

VENERATION.

BUT if from *Esteem* proceeds *Veneration*, the Eyebrows will be depressed in the same manner as before; the Face will be also bowed downward, but the Eye-balls more turn'd up under the Brow; the Mouth shall be open, and the corners drawn back, but a little lower than in the preceeding Action. This depression of the Mouth and Eyebrows marks a Submission and Respect of the Soul to an Object She believes above her: The Eye-ball turned upward, seems to mark the Elevation of the Object considered, which it acknowledges, to be worthy of *Veneration*.

Veneration

Fig. 5.

Another Sort of *VENERATION.*

BUT if the *Veneration* is caused by an Object which claims our Faith, in that Case all the Parts of the Visage will be lower depressed than in the former Action; the Eyes and Mouth will be closed, shewing by this Action, that the exteriour Senses have no part therein. A silent & internal Action of the Soul contemplating something great or Mysterious, a retirement of the mind leaving the face in a reclaimed composure.

RAVISHMENT.

BUT if the *Admiration* is caused by an Object above the Comprehension of the Soul, as the Power or Greatness of God, then the Motions of *Admiration* and *Veneration* will be different from the preceding; for the Head will be bowed forward ~~towards the Heart~~, the Eye-brows raised, and the Eye-balls lifted up.

The Head so bowed, seems to mark the Humility of the Soul.

For this Reason also, neither the Eyes nor Eye-brows are drawn towards the ~~Gland~~, but lifted up towards Heaven, where they seem fixed, to discover what the Soul cannot understand: The Mouth is open, having its corners a little raised, which witnesses a kind of Ecstasie. If, on the other side, the Object which at first causes our Admiration

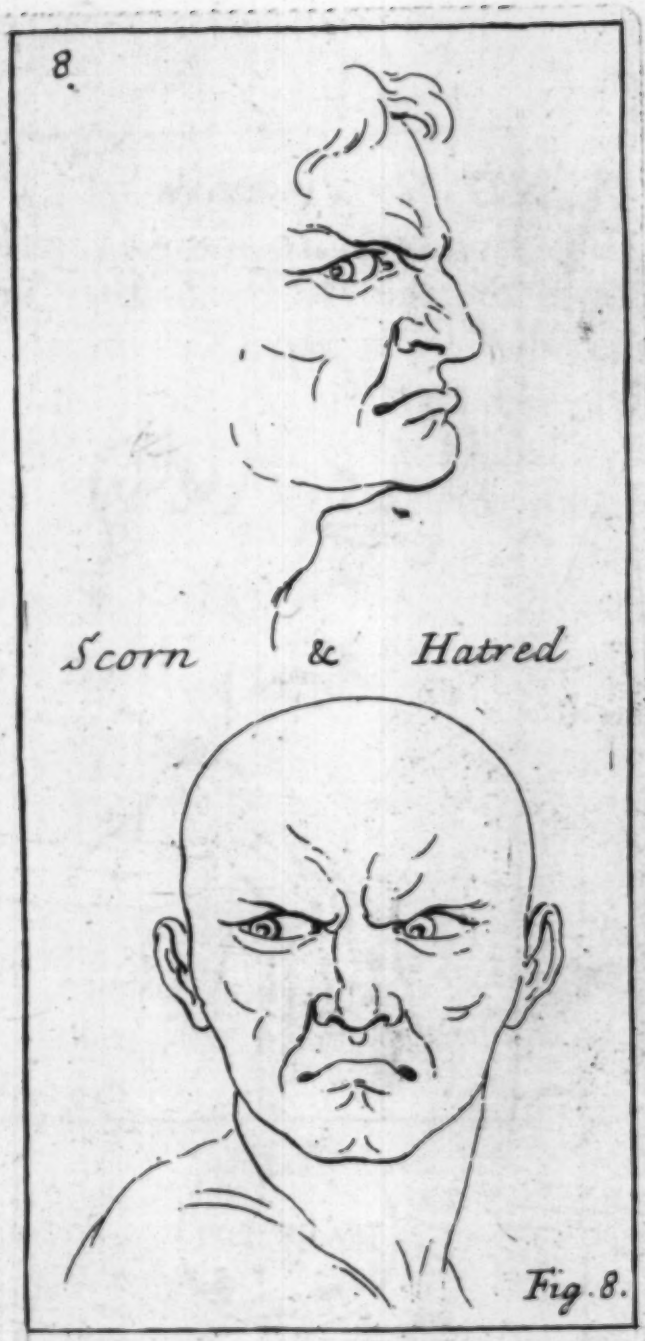
x inward canthus

ration have nothing in it deſerving our Eſteem, this want of Eſteem will produce Scorn.

SCORN.

AND *Scorn* is expressed by the Eye-brow frowning and drawn down by the side of the Nose, the other end thereof very much raised; the Eye very open, and the Eye-ball in the middle; the Nostrils drawn upwards; the Mouth shut, the Corners a little drawn down; and the under Lip thrust out beyond the upper. the upper lip drawn under the Nose.

oblique


8.
Scorn & Hatred
Fig. 8.

Scorn

Fig. 9.

Scorn

Fig. 10.

Horror

Fig. 11.

HORROUR.

BUT if, instead of *Scorn*, the Object raises *Horrour*, the Eyebrow will be still more frowning than in the preceding Action; the Eye-ball, instead of being in the middle of the Eye, will be drawn down to the under Lid; the Mouth will be open, but closer in the middle than at the corners, which ought to be drawn back, and by this Action makes Wrinkles in the Cheeks; the Colour of the Visage will be pale; and the Lips and Eyes something livid; this Action has some resemblance to *Terrour*.

TERROUR,

WHEN it is exceſſive, cauſeth the Eye-brow to be very much raiſed in the middle, and the Muſcles, which perform the Motion of theſe Parts, very much marked and ſwelled, and preſſed one againſt another, being drawn down over the Noſe, which will ſeem to be drawn up, as alſo the Noſtrils; the Eyes ought to appear entirely open, the upper Eye-lid hid under the Brow; the White of the Eye ought to be environed with red; the Eye-ball as it were wandring, and ſituated nearer the lower part of the Eye than the upper; the lower parts of the under Lids ſwelled and livid; the Muſcles of the Noſe and the Hands alſo ſwelled; the Muſcles of the Cheeks extream-

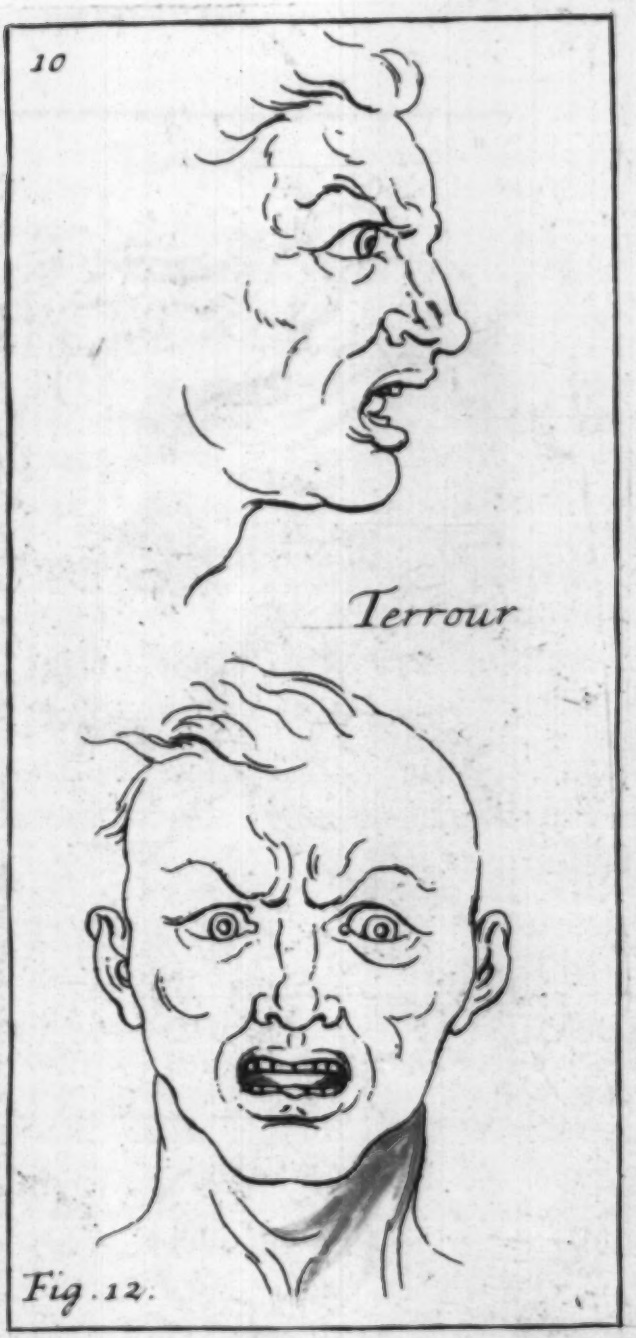


Fig. 12.

Terrour

Fig. 13.

Fig. 14.

extreamly marked, and drawn into a Point on each ſide of the Noſtrils; the Mouth ſhall be very open, and the Corners very apparent; every Thing ſhall be very much marked about the Forehead and Eyes; the Muſcles and Veins of the Neck ſhall be very much raiſed and apparent; the Hair ſtanding up an End; the Complexion pale and livid; and more eſpecially, the end of the Noſe, the Lips, Ears, and about the Eyes,

If the Eyes appear extreamly open in this Paſſion, it is becauſe the Soul makes uſe of them to obſerve the Nature of the Object which cauſes the Fright. The Eye-brow, drawn down at one end, and raiſed at the other, makes appear, that the Part raiſed ſeems as if it would be joined to the Brain, to ſecure it from the Ill which the Soul apprehends; and by the end which is drawn

drawn downwards, and appears ſwell'd, we find, that in this Condition the Spirits come plentifully from the Brain, as it were to cover the Soul, and defend it from the Ill which it fears: The Openneſs of the Mouth makes appear, that the Heart is oppreſſed by the Bloud which is retired towards it; which obliges him that is poſſeſſed by this Paſſion, when he would breathe, to make an Effort, which cauſes the Mouth to open very wide, and which in paſſing by the Organs of the Voice, makes a kind of inarticulate Sound. Laſtly, if the Muſcles and Veins appear ſwelled, and puffed up, it is by the Spirits which are ſent from the Brain into theſe Parts.

If all the foregoing Paſſions may be excited in us, by Objects which we have in *Eſteem* or *Admiration*,

So

So may *Love* alſo, if, as we have ſaid, the Thing repreſented as good, is ſo in Relation to us, that is, as being convenient for us, this makes us have a Love for it.

Simple *LOVE*.

THE Motions of this Paſſion, ~~when it is ſimple,~~ are very ſoft ~~and ſimple~~, for the Forehead will be ſmooth, the Eye-brows will be a little elevated over the place where the Eye-balls ſhall be turned. The Head inclined towards the Object of the Paſſion, the Eyes may be moderately open, the White very lively and ſhining, and the Eye-ball being gently turn'd towards the Object, will appear a little ſparkling and elevated; the Noſe receives no Alteration, nor any of the parts of the Face; which being only filled with Spirits, that warm and enliven it, render the Complexion more freſh and lively, and particularly the Cheeks and Lips; the Mouth muſt be a little open, the

the Corners a little turn'd up, the Lips will appear moist, and this moistness may be caused by ~~Vapours arising from the Heart.~~ the effusion of Saliva into the Mouth as in longing, this passion acting upon the Organs after a similar manner as in appetite.

DESIRE.

IF to *Love* be joined *Desire*, that may be represented by the Eyebrows pressed and advanced over the Eyes, which shall be more open than ordinary, with the Eye-ball in the middle and full of Fire; the Nostrils drawn closest next the Eyes; the Mouth also is more open than in the foregoing Action, the Corners drawn back, and the Tongue may appear upon the edge of the Lips, the Colour more inflamed than in *Love*; all these Motions shewing the Agitation of the Soul, caused by the Spirits, which dispose it to desire a Good, represented as convenient for it.

Desire

Fig. 16.

Fig. 17.

HOPE.

WHEN there is an Appearance of obtaining the Good we desire, that excites in us *Hope*.

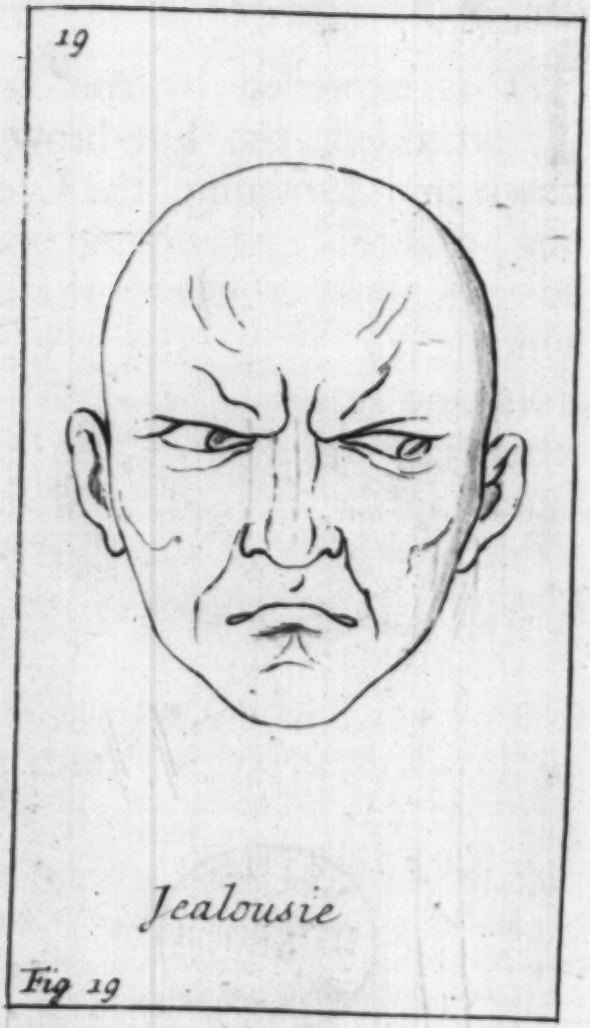
But the Motions of this Passion being not so much external as internal, we shall speak but little of them, and only remark that this Passion keeps all the Parts of the Body suspended, between Fear and Assurance, in such manner, that if one part of the Eye-brow marks Fear, the other part marks Security; and so in all the parts of the Face and Body the Motions of these two Passions are participated and intermix'd.

FEAR.

BUT if there be no Appearance of obtaining what we desire, then instead of *Hope* comes *Fear* or *Despair*; the Motion of *Fear* is expressed by the Eye-brow a little raised next the Nose, the Eyeball sparkling in an unquiet Motion, and situated in the middle of the Eye; the Mouth open, being drawn back, and more open at the Corners, than in the middle, having the under Lip more drawn back than the uppper; the Complexion redder than even in *Love* or *Desire*, but not so beautiful, inclining to livid, with the Lips of the same Colour and dry. When *Love* changes *Fear* into *Jealousie*.

Fear

Fig 18


19
Jealousie
Fig 19

JEALOUSIE,

IT is expressed by the Forehead wrinkled, the Eye-brow drawn down and frowning, the Eye sparkling, and the Eye-ball hid under the lids, turning towards the Object which causes the Passion regarding it cross and sideways, contrary to the Situation of the Face; the Eye-ball should appear unsteady and fiery, as also the White of the Eye and the Eye-lids; the Nostrils pale, open, and more marked than ordinary, and drawn back, which makes Wrinkles in the Cheeks; the Mouth may be shut, and make known that the Teeth are set together; the under Lip is thrust out over the upper, and the Corners of the Mouth drawn back, ~~and very much down~~ downwards; the Muscles of the Jaws will appear hollow.

The Corrugators contracting.

obliquely not severing.

One

One part of the Face will be inflamed, and another yellowiſh; the Lips will be pale or blackiſh.

Hatred

Fig. 20.

HATRED.

OUT of *Jealouſie* is ingendred *Hatred*; and as *Hate* and *Jealouſie* are ſo near related to each other, and their external Motions almoſt alike, we have nothing to obſerve of this Paſſion, particular or different from that which goes before it. After having ſpoken of *Jealouſie* and *Hatred*, we ſhall proceed to *Sorrow*.

SORROW.

AS we have ſaid, that *Sorrow* is an unpleaſant Faintneſs, by which the Soul receives the Inconveniencies of the Evil or of the Defect repreſented to it by the Impreſſions of the Brain;

So this Paſſion is repreſented by Motions which ſeem to mark the Inquietude of the Brain, and the Dejection of the Heart; the Eyebrows being more raiſed in the middle of the Forehead, than next the Temples: He that is troubled with this Paſſion hath his Eye-balls dull, the White of the Eye inclining to yellow, the Eye-lids hanging down, and ſomething ſwell'd, black and livid round the Eyes, the Noſtrils drawing downward, the Mouth open,

Sorrow

Fig. 21.

Sorrow & dejection of heart

Fig 23

pen, and the Corners thereof drawn down; the Head appears carelesly hanging on one of the Shoulders, the Complexion of a kind of *Lead-Colour*, and the Lips pale and wan,

Bodily

Bodily *PAIN.*

BUT if the *Sorrow* be caufed by any Bodily *Pain*, and that this *Pain* be fharp, all the Motions of the Vifage will appear fharp: The Eye-brows will be ftill higher raifed, than in the preceeding Paffion, and nearer to each other; the Eye-ball will be hid under the Brow; the Noftrils raifed towards the Eyes, will make a Wrinkle in the Cheeks; the Mouth will be more open, than in the preceeding Action, and more drawn back, making a kind of fquare Figure in this place. All the parts of the Face will appear more or lefs marked, and more difordered, according to the violence of the *Pain*.

24 *Extreme bodyly pain.*

Fig. 24

Acute pain

Fig. 25.


25.
Joy
Fig. 26

JOY.

IF, instead of any of the aforementioned Passions, the Soul be possessed with Joy, the motions which express it are very different from those we have already observed; for in this Passion the Forehead is Serene, the Eyebrow without Motion, and raised in the middle; the Eye moderately open, and Smiling; the Eyeball brisk, and shining; the Nostrils a little open; the corners of the Mouth shall be a little raised; the Complexion Lively; and the Cheeks and Lips Ruddy.

LAUGHTER.

IF to Joy ſucceed Laughter, this Motion is expreſſed by the Eyebrow raiſed about the middle, and drawn down next the Noſe, the Eies almoſt ſhut; the Mouth ſhall appear open, and ſhew the Teeth; the corners of the Mouth being drawn back, and raiſed up, will make a wrinkle in the Cheeks, which will appear puffed up, and almoſt hiding the Eyes; the Face will be Red, the Noſtrils open; and the Eyes may ſeem Wet, or drop ſome Tears, which being very different from thoſe of Sorrow, make no alteration in the Face; but very much when excited by Grief.

Laughter

Fig. 27.

Weeping

Fig. 28.

Compounded motion

Fig. 29.

WEEPING.

THen he that Weeps, has his Eyebrows hanging down in the middle of the Forehead; the Eyes almoſt cloſed, very wet, and caſt down towards the Cheeks; the Noſtrils ſwelled up, and all the Muſcles and Veins of the Forehead apparent; the Mouth ſhall be half open, the corners hanging down, and making wrinkles in the Cheeks; the under Lip will appear turned down, and pouting out; all the Face will appear drawn together and wrinkled; the colour very Red, eſpecially about the Eyebrows, Eyes, Noſe, and Cheeks.

ANGER.

WHen Anger ſeizes on the Soul, he who feels this Paſſion, hath his Eyes Red and Inflamed, his Eye-balls wandring and ſparkling, his Eye-brows ſometimes drawn down, and ſometimes raiſed up one againſt the other; the Forehead will appear deeply furrowed, and wrinkles berween the Eyes; the Noſtrils will appear open and widen'd; the Lips preſſed one againſt the other, and the under-Lip ſurmounting the upper, leaving the corners of the Mouth a little open, forming a kind of cruel and diſdainful Grin.

He will ſeem to grind his Teeth, and to foam at the Mouth; his Face will be in ſome places Pale, and in others Red and Swell'd; the Veins of the Forehead, the Temples, and the Neck, will be ſtrained and puffed up, the Hair ſtanding upright; and he

Anger

Fig. 30.

Fig. 31. Anger

Anger

Fig 32

he who is poſſeſſed with this Paſſion, is ſwell'd and puffed up by a ſtoppage of the Breath, the Heart being oppreſſed by the great quantity of Bloud, which retires thither, as it were to its ſuccor.

To Anger, ſometimes ſucceed Rage or Deſpair.

EXTREAM DESPAIR,

MAy be expreſſed by a Man grinding his Teeth, foaming and biting his Lips, his Forehead furrowed with wrinkles, deſcending downward; the Eye brows drawn downward over the Eyes, and very much ſqueezed next the Noſe; his Eyes ſhall be fiery and bloudy, the Eye-ball wandring and hid under the Brow; the lower part of the Eye will ſeem ſparkling and unſteady; the Eye-lids ſwell'd and blackiſh; the Noſtrils large, open and riſing upward; and the end of the Noſe, drawing down the Muſcles and Tendons of theſe Parts, will be very much ſwelled; as alſo all the Veins and Nerves of the Forehead, Temples, and the four parts of the Viſage; the upper part of the Cheeks will appear large, but ſcored and drawn in about the Jaws; the

Mouth

Extreme Despair

Fig. 33.

Mouth ſhall be open, very much drawn back, and more open at the corners than in the middle; the under Lip ſhall be large, and turned down the Mouth, as all the reſt of the Face, livid, and the Hair ſtaring, and ſtanding upright.

RAGE.

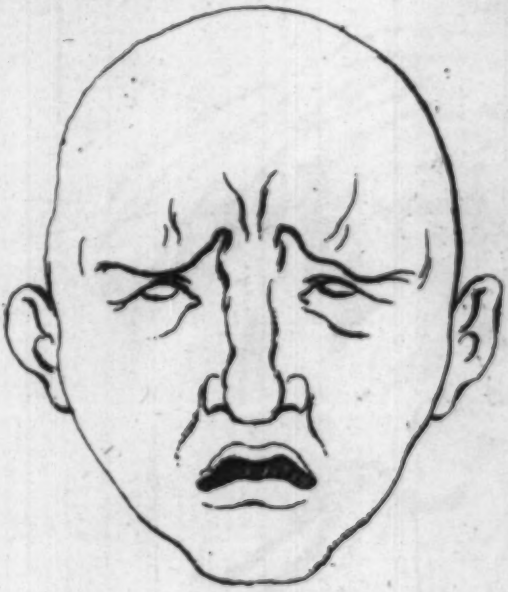
RAge hath the ſame Motions as Deſpair, but yet more violent; for the Face will be almoſt quite Black, covered with a cold Sweat, the Hair up an end, the Eyes wandring, and in a contrary Motion, the Eye-balls ſometimes rolling toward the Noſe, and ſometimes back toward the Ears: All the parts of the Face will be extreamly marked and ſwelled.

Rage

Fig. 34.

Astonishment with Fright

Fig. 35.



Acute pain of Body and mind

Fig. 36.

Anger mixed with fear.

Fig. 36.

Motion of pain

Fig. 37.

Compound movement

Fig 39.

Compaſsion

Fig. 40.

Violent movement

Fig. 41.

Another violent movement

Fig. 42.

Violent movement where the heart is hardned

Fig. 43.


BRITISH
15 SEP 1921
MUSEUM

THeſe (Gentlemen) are part of the External Motions which I have obſerved in the Face.

But as I have ſaid in the beginning of this Diſcourſe, that the other Parts of the Body may help to expreſs the Paſſions, it will be proper to ſpeak ſomething of them by the by.

If *Admiration* makes but little Change in the Face, it produces as little Agitation in the other Parts of the Body; and this firſt Motion may be repreſented, by a Perſon ſtanding upright, having both his Hands open, the Arms near the Body, and his Feet ſtanding together in a like Situation.

But in *Eſteem*, the Body ſhall be a little bowed, the Shoulders a little raiſed, the Arms bended and joining to the Body, the Hands open and near together, and the Knees bended.

In *Veneration* the Body ſhall be yet more bowed than in *Eſteem*, the

Arms

Arms and Hands almoſt joined, the Knees on the Ground, and all the Parts of the Body ſhall mark a profound Reſpect.

But in an Action which ſhews *Faith*, the Body may be bowed intirely down, the Arms folded and joining to the Body, the Hands croſſed one over the other, and the whole Action ought to ſhew a profound Humility.

Raviſhment or *Exſtacy* may be expreſſed by the Body thrown backwards, the Arms lifted up, the Hands open; and the whole Action ſhall mark a Tranſport of Joy.

In *Scorn* and *Averſion* the Body may retire backwards, the Hands as if they were puſhing off the Object which cauſes the *Averſion*, or elſe they may be drawn back, as alſo the Feet and Legs.

But in *Horrour*, the Motions ſhould be much more violent than in *Averſion*, the Body violently retiring from the

the Object which cauſes the *Horrour*; the Hands ſhall be wide open, and the Fingers ſpread, the Arms drawn in cloſe to the Body, and the Legs in an Action of Running.

Terrour hath a great deal of theſe Motions, but they ſhould appear greater and more extended; the Arms ſhall be ſtretch'd out ſtraight forward, the Legs in an Action of flying with all their Force, and all the Parts of the Body in Diſorder.

The reſt of the Paſſions may produce Actions in the Body, according to their Nature, but there are ſome which are hardly perceptible; as *Love*, *Hope*, and *Joy*; for theſe Paſſions produce no great Motions in the Body.

Sorrow produces only a Dejection of the Heart, by which all the parts of the Face are caſt down.

Fear ſometimes may have Motions reſembling thoſe of *Terrour*, being only cauſed by an Apprehenſion of

of losing something, or that some Ill should befall us; this Passion may give Motions to the Body, which may be marked by the Shoulders pressed together, the Arms and Hands drawn close to the Body, and the other Parts gathered together and bended, expressing as it were a Trembling.

Desire may be represented by the Arms extended towards the Object desired; the whole Body may incline the same way, and all the Parts will appear in an unquiet and wavering Motion.

But in *Anger*, all the Motions are very great and violent, and all the Parts agitated; the Muscles should be very apparent, bigger and more swelled than ordinary, and the Veins and Nerves strained.

In *Despair* all the Parts of the Body are almost in the same State as in *Anger*; but they should appear more disordered; for you may make one in this

this Condition, tear off his own Hair, bite and tear his Flesh, or running and precipitating himself.

There are yet remaining several other Observations to be made, if I were disposed to express all the Passions by Retail, and with all their Circumstances. But, Gentlemen, I hope you will accept of this small Scantling of the Pains I have taken, in pursuance of the Sentiments of our Protector; and that you will receive it, as a Labour proportionable to the State of my Health, and as much as my other Occupations can permit. I know there are a great Number of the Passions I have not here touched upon, for Fear of being tiresome and abusing your Patience.

But when it shall be my Turn to speak again in this Assembly, I shall endeavour to entertain you upon

Phisiognomy, and of the different Effects caused by the Passions, according to the diversity of the Subjects which receive them.

FINIS.

AN Abridgement OF A CONFERENCE OF *Monsieur Le Brun*, UPON *PHYSIOGNOMY.*

IT is the Opinion of some Naturalists, who have written of Physiognomy, That the Affections of

the Soul, do follow the Temparament of the Body, and that the external Characters, are certain Signs of the Affections of the Soul; so that by the Form of every Creature, may be known its Humours and Temper. The Lion, for Example, is robust and sinewy, he is also strong; the Leopard supple and delicate, and likewise cunning and treacherous; the Bear is savage, wild, and terrible, he is no less cruel; So that the Nature of every Animal being described by its external Form, the Physiognomists say, that if a Man happens to have any part of his Body resembling that of a Brute, we may from such part, draw Conjectures of his Inclinations, this is what they call Physiognomy. The Word Physiognomy is a compounded *Greek* Word, signifying the Rule or Law of Nature, by which the Affections of the Soul, have relation to the Form of the Body; so that there

there are fixed and permanent Signs, which diſcover the Paſſions of the Soul, that is to ſay, thoſe which reſide in the ſenſitive Part thereof. Some Philoſophers have told us that this Science may be exerciſed by Diſſimilitude or Contraries. For Example, if the harſhneſs of the Hair be a Sign of a rough and ſavage Nature, a ſoft Hair ſhews a Nature gentle and tender; alſo if the Breaſt being covered thick with Hair is a Sign of a hot cholerick Nature, that which is without Hair ſhews mildneſs and ſweetneſs of Temper.

Others ſay, that to underſtand what are the Parts or Signs which mark the Affections of Animals, we muſt make this Diſtinction, that ſome are proper, and others are common; the proper are particular to a ſingle Species, the others are found in ſeveral Kinds; as Laſciviouſneſs, altho' it be moſt predominant in Goats, Aſſes, and Swine, yet other

Animals are not without it: Therefore to know the proper Sign, we muſt conſider one kind of Animal, univerſally ſubject to the ſame Paſſion; and afterwards another kind, in which this Paſſion is to be found but in ſome particulars. Thus for a Sign of Strength, we muſt conſider all the Species of Animals; as the Lion, Bull, Horſe, Boar, *&c.* And if the Sign which is in the Lion, be alſo in theſe other ſtrong Creatures, and that weak Animals have it not, this muſt be acknowledged to be a Sign of Strength.

Some ſay it is a Sign of Strength, to have the Extremities large, as hath the Lion, but this is doubtful; ſome other ſtrong Animals, as the Bull, Horſe, *&c.* not having them large, but very ſinewy, and well jointed. Some ſay an Animal hath divers Affections; as for Example, the Lion is valiant, ſtrong and cholerick, and he having a high Front and large Extremi-

tremities, to diſtinguiſh the Sign of Valour, we muſt obſerve, if Bulls and other ſtrong Animals have both theſe Signs: And if ſuch other ſtrong Animals have not a high Front, we muſt ſay conſequently, that a high Front is a Sign of Valour, and large Extremities a Sign of Strength. You ſee here what are the Opinions of the ancient Phyſiognomiſts, who extend their Obſervations to all the Parts of the Body, and even to the Complexion it ſelf.

But it is more to our Purpoſe, to reduce it to what may be neceſſary to Painters; for tho' they ſay, that the Geſture of the Body is one of the moſt conſiderable Signs which mark the Diſpoſition of the Mind, yet we may content our ſelves with thoſe Signs which we meet with only in the Head, according to the Saying of *Apuleius*; That the whole Man ſhews himſelf in the Head, and that if Man is the Epitome of the

World,

World, the Head may well be called the Epitome of the Man; and Animals being as different in their Inclinations, as Men in their Affections, we muſt firſt obſerve the Inclinations which every Animal hath peculiar to its Species, and then ſearch in their Phiſiognomy the Parts which particularly mark certain predominating Affections. Swine for Example are naſty, laſcivious, gluttonous, and lazy; we muſt then obſerve, what part marks Gluttony, Laſciviouſneſs, and Lazineſs; becauſe a Man may have ſome Parts reſembling thoſe of a Swine, and not have others: So that we muſt firſt know what Parts are affected with certain Inclinations. In the ſecond place, the Reſemblance and Relation of the Parts of a humane Face, to that of a Brute. And laſtly, we muſt know the Sign, which changes all the others, and increaſes or diminiſhes their Force and Virtue; which cannot be under-

underſtood without Demonſtration of their Figures.

Phiſiognomiſts obſerve, That Animals who have the Noſe turned up, are audacious: Audaciouſneſs is when a Creature raſhly undertakes the Combat, not having Strength to maintain it; ſo as that would be Audaciouſneſs in a Sheep, which is Valour in a Lion. The difference of a humane Face from that of Brutes, is that Man hath his Eyes ſituate, on one ſtraight Line paſſing croſs to the Ears. Brutes, on the contrary, have their Eyes drawn down toward the Noſe more or leſs, according to their natural Affections. Secondly, Man turns his Eye-balls upward, which Brutes cannot do, without turning up their Noſes, their Eye-balls naturally moving downwards; inſomuch that ſometimes a great part of the White appears above them, but they never raiſe 'em upward. Thirdly, the Eye-brows of Brutes never meet, their points

points always hanging down; but thoſe of Men meet in the middle of the Forehead, and raiſe their Points at the ſide of the Noſe.

They demonſtrate, by a Triangle, that the Impreſſions of the Sentiments of Animals, are carried from the Noſe to the Ear, and from thence to the Heart; the loweſt Line whereof, cloſes the Angle with that from the Noſe: And when the Line from the Noſe to the Ear goes through the middle of the Eye, and the Line from the Heart croſſes the Mouth, it is a Sign that the Animal is fierce, cruel, and bloud-thirſty.

There is another ſmall Triangle, whereof the Point is in the outward Corner of the Eye, from whence the Line following that of the upper Eye-lid forms an Angle with that which comes from the Noſe; when theſe two Lines meet in the Forehead, it is a Sign of Sagacity, as we may obſerve in Elephants, Camels,

mels, and Apes: But if the Angle meets upon the Noſe, it ſhews Stupidity and Weakneſs, as in Aſſes and Sheep, which is more or leſs, according as the Angle meets higher or lower. And they demonſtrate all theſe Things, by Examples drawn after the Life.