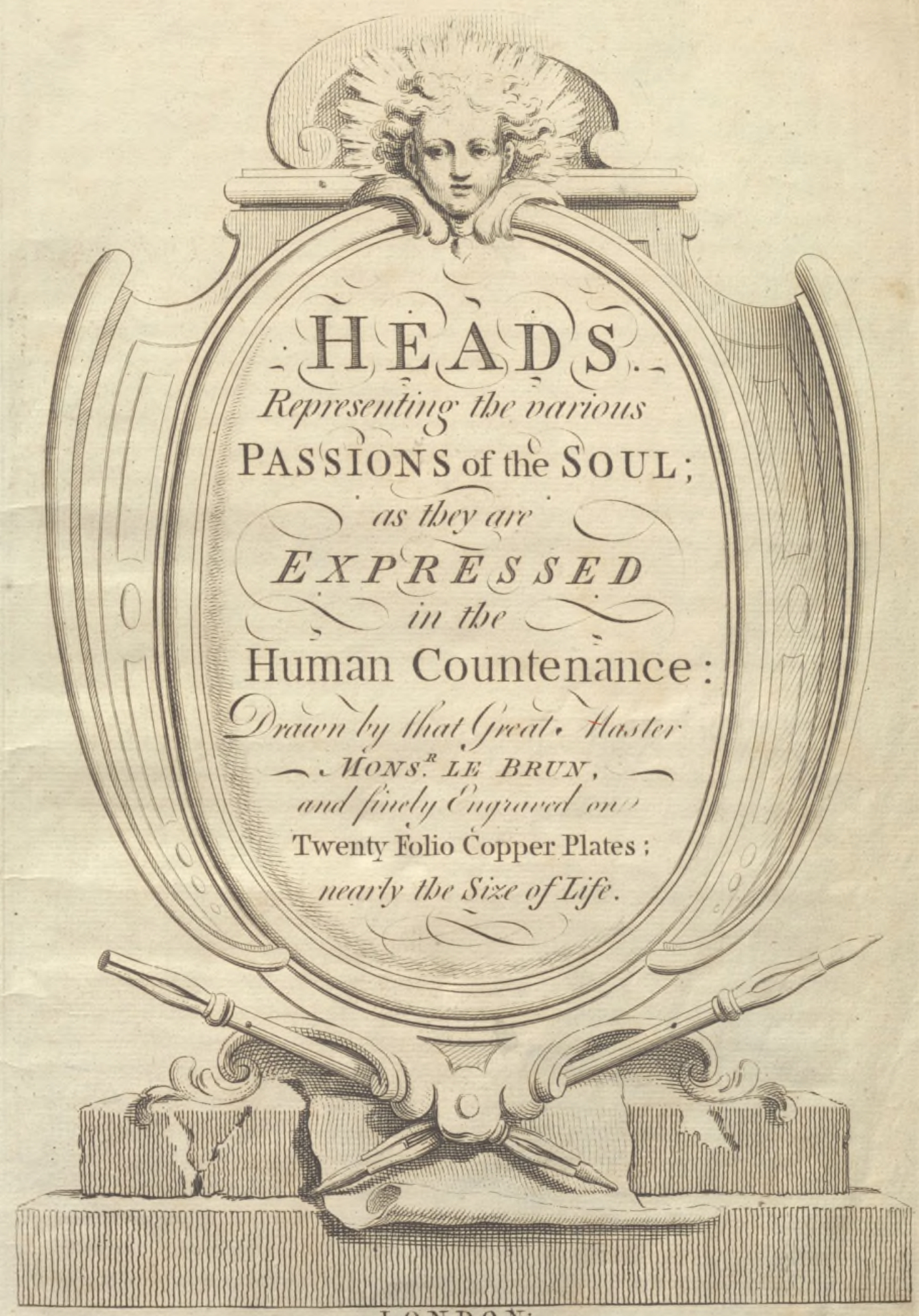

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PREFACE.

THE PASSIONS of the human ſoul have been the ſtudy of all ages. Philoſophers have enquired into their origin and effects, and given many directions for moderating and bringing them under the ſubjection of reaſon. Phyſicians have treated of them, as they affect the temperament of the body, impair its health, and introduce diſeaſes. But the celebrated Monſieur Le BRUN, whoſe merit raiſed him to the ſtation of firſt painter to the king of France, engaged in a particular ſtudy of them, with reſpect to his own profeſſion. He conſidered the Paſſions of the Soul as diverſified and expreſſed in the human countenance: he diſcourſed elaborately of the different effects they produce in the external parts; and illuſtrated his ſubject by a variety of Deſigns, in which he exhibited with his pencil thoſe characters, or airs and motions of the face, which in his Lectures weredeſcribed, as expreſſive of the ſentiments and paſſions of the mind.

LOUIS the XIVth of France, intent for the improvement of arts in his kingdom, eſtabliſhed a Royal Academy of Painting and Sculpture. This royal inſtitution fully anſwered the end of its eſtabliſhment, and France was ſoon enriched with the works of excellent maſters, who received inſtruction in this academy; and whoſe ſwift progreſs in ſcience proved, what the noble emulation of an ingenious people is capable of performing, when ſupported by the regard and favour of a prince.

IN the aſſemblies of this academy, Monſieur Le BRUN, the director of it, diſcourſed concerning the Expreſſion of the Paſſions. The manuſcript of thoſe lectures, accompanied with the characters engraved from his drawings, were publiſhed after his death, and are preſented to the curious in the following plates.

THE hand has a great ſhare in the expreſſion of our ſentiments and paſſions. The raiſing of our hands conjoined towards heaven, expreſſes devotion: wringing the hands, grief: throwing them towards heaven, admiration: fainting and dejected hands, amazement and deſpair: folding the hands, idleneſs: holding the fingers indented, muſing: holding forth the hands together, yielding and ſubmiſſion: lifting up the hand and eye to heaven, a ſolemn appeal: waving the hand from us, prohibition: extending the right hand to any one, pity, peace, and ſafety; ſcratching the head, thoughtfulneſs and care: laying the hand on the heart, ſolemn affirmation: holding up the thumb, approbation: laying the fore-fingers on the mouth, bidding ſilence. In theſe, and many other ways, the affections of the mind are expreſſed by the actions of the body; but it is in the face the paſſions are principally ſhewn, and particularly in the turn of the eye and motion of the eye-brows: in the power of which organs, men differ vaſtly from other animals. Man can move his eye-brows, which in brutes are immoveable; and can likewiſe move the pupil every way, which brutes cannot.

MONSIEUR LE BRUN, in his conference, ſhews that there is a mutual action and communication between the ſoul and body, by the extraordinary motions of the animal ſpirits and blood. He then divides the paſſions into pleaſurable and painful; which impreſſions are inſeparably annexed to the judgment the mind forms concerning good and evil, whereby the ſoul is moved towards objects in love or hatred, in deſire or averſion. He

then diſtributes the paſſions into ſimple and compound, making thoſe which are mixed, ſo many various modifications of joy and ſorrow, according to the various appearances of the object. Thus, as occaſions vary, ſorrow is either ſimple, or mixed with fear, hatred, or deſpair, &c. Anſwerable to this ſyſtem, he obſerves there are two ways of elevating the eye-brows; the one at the middle, which likewiſe draws up the corners of the mouth, and argues pleaſant motions. The other is, when the inner points of the eye-brows are raiſed, which draws up the middle of the mouth, and is the effect of pain, grief, and ſadneſs. He remarks that theſe contractions of the eye-brows are more or leſs forcible, as the emotion of mind which cauſes them, is more or leſs violent.

Next to the eye-brows, then the eyes, the mouth, the noſe, and the cheeks, have each of them their ſhare in expreſſing the agitations and paſſions of the mind: every feature being alternately brought into forcible contractions or dilatations, according to the degrees of joy and pain the heart endures; for which reaſon the face is called the mirror of the ſoul. Theſe obſervations, our illuſtrious Author has illuſtrated by ſeveral drawings of heads, almoſt as large as the life; which, in the following pages, are faithfully repreſented in the manner of real drawings, with the ſubſtance of his explanatory diſcourſe annexed to the ſeveral characters.

The expreſſion of the paſſions is a conſiderable branch in the article of drawing; and, beſides an ability to delineate the moſt exquiſite forms, and to give them the moſt graceful attitudes, the ſtudent ſhould know how to make his figures expreſs their grief, their joy, their fear, their anger; and, by a right management of the features, write in their faces, what they think, what they feel. It is this expreſſion which gives inanimate figures a ſort of life and ſpeech. In order to attain this knowledge, let the ſtudent endeavour to learn from nature itſelf the language of the paſſions, by carefully obſerving the various changes and motions they produce in the muſcles and features of the face: for nature exhibits them in a more lively manner than either tongue or pen can expreſs; let him practiſe after the ſeveral geſtures in the following pages, and attend to the remarks under them, he will ſoon be acquainted with thoſe principal touches which are characteriſtic of the ſeveral paſſions.

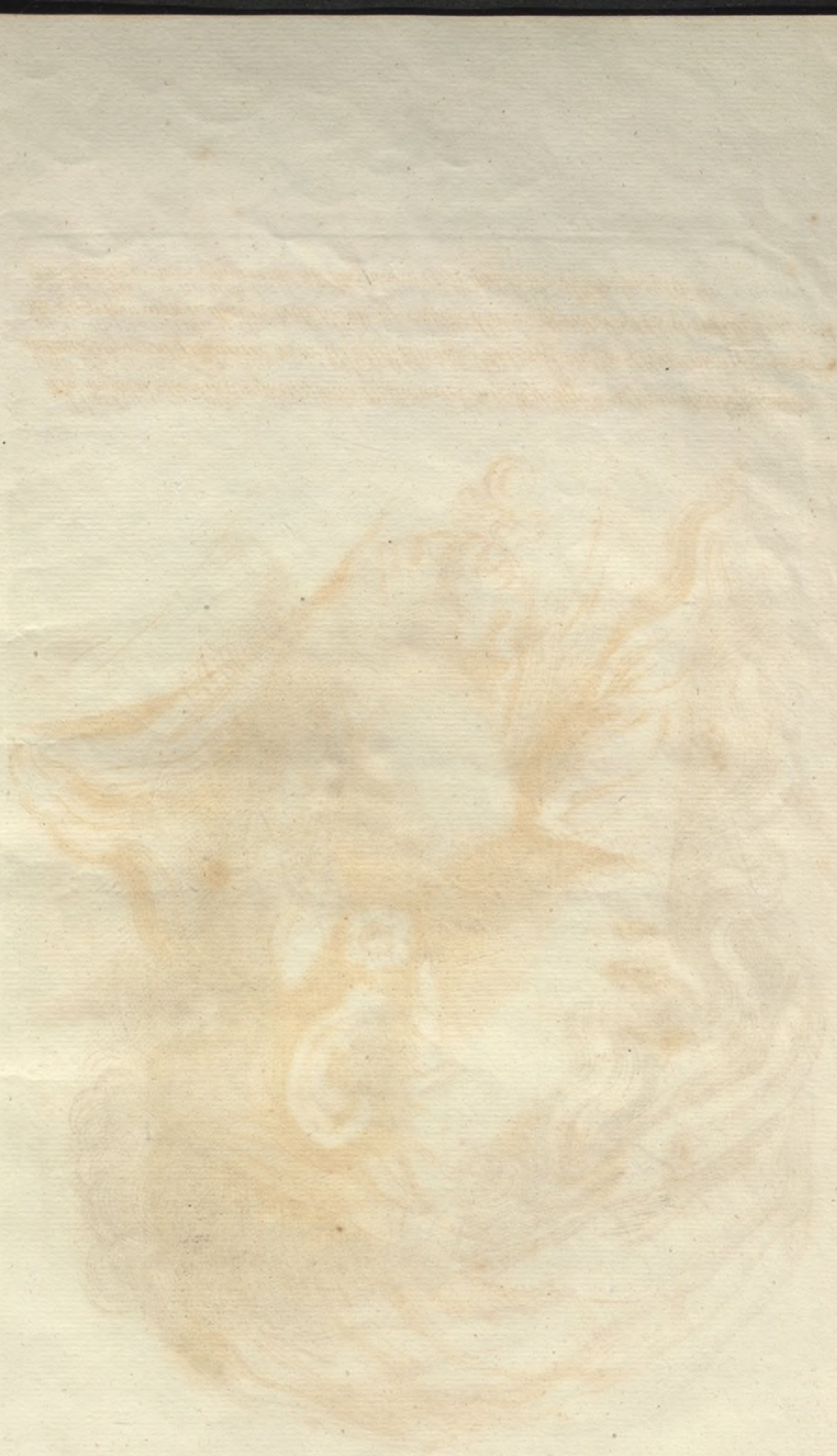
In ſome inſtances, it is by very minute, and almoſt imperceptible differences, that things very different from each other are expreſſed. This is particularly the caſe with regard to laughing and crying; for however contrary theſe paſſions are, yet in both inſtances the muſcles of the face operate nearly in the ſame manner, except in the turn of the eye-brows and mouth. The famous Pietro de Cortona was one day finiſhing the face of a crying child in the royal palace of Pitti, when Ferdinand II. who happened to be looking over him for his amuſement, could not forbear expreſſing his approbation. "Oh, "(ſaid he) how well that child cries!" To whom the able artiſt—"Has your Majeſty "a mind to ſee how eaſy it is to make him laugh? I'll prove it in an inſtant:" And, taking up his pencil, by giving the mouth and eye-brows a contrary turn, with very little alteration in any other part of the face, he made the child, who ſeemed before ready to burſt it's heart with crying, appear in equal danger of burſting it's ſides with immoderate laughter; and then, by reſtoring the altered features to their former poſition, he ſoon ſet the child a crying again. The knowledge of thoſe particular turns of the features, which make the affections and paſſions of the ſoul viſible in the countenance, will abundantly reward the time and pains taken in the ſtudy.

ATTENTION.

The effects of attention are to make the eye-brows sink and approach the sides of the nose, to turn the eye-balls toward the object that causes it, to open the mouth, and especially the upper part; to decline the head a little, and fix it, without any other remarkable alteration.

ADMIRATION.

This Passion causes but little agitation in the mind, & therefore alters but very little the parts of the face; nevertheless the eye-brow rises; the eye opens a little more than ordinary; the eye-ball placed equally between ye eye-lids, appears fixed on ye object; ye mouth half opens & makes no sensible alteration in the cheeks.



ADMIRATION WITH ASTONISHMENT.

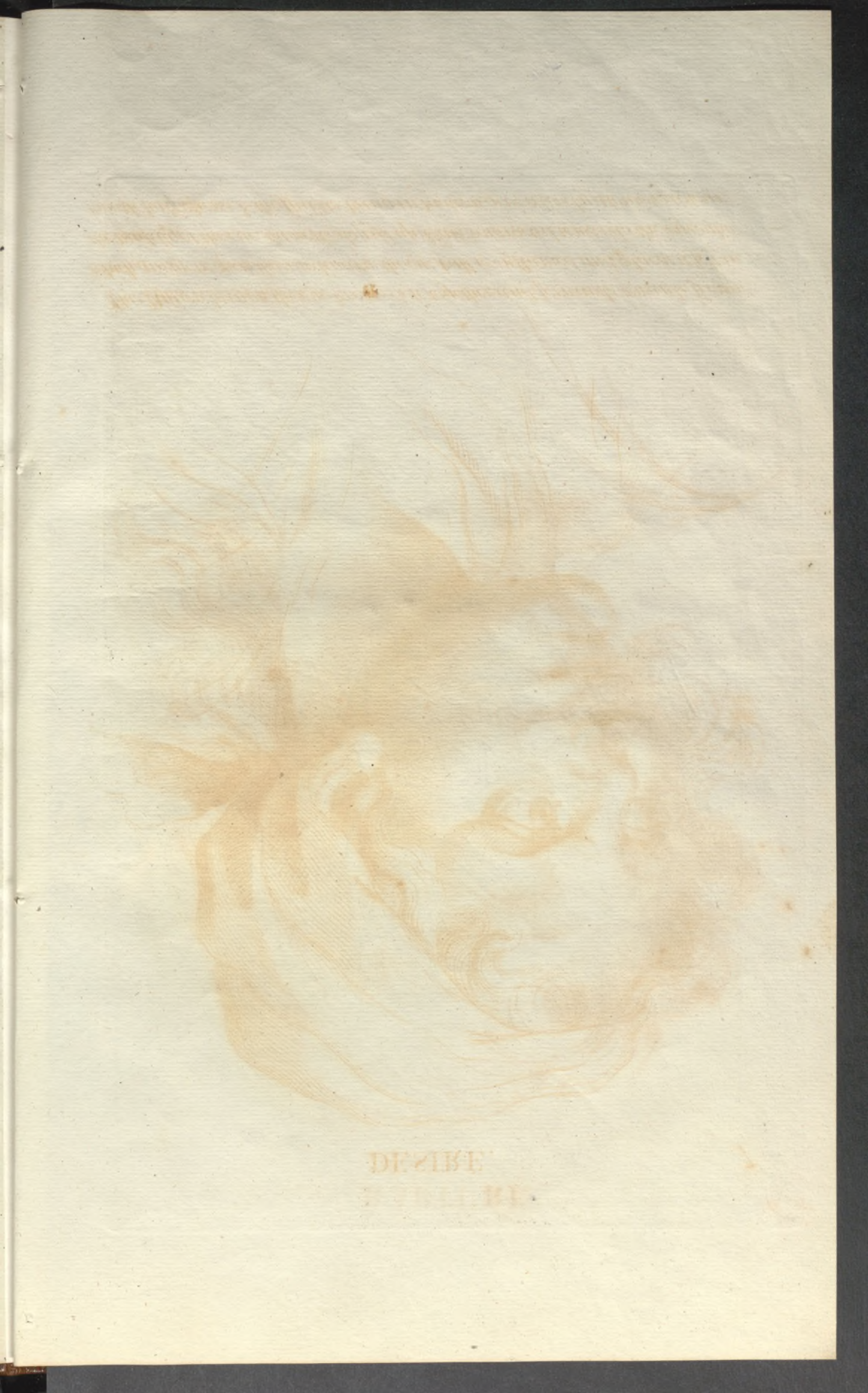
The motions that accompany this Passion, are hardly different from those of simple admiration, only they are more lively & stronger marked; the eye-brows more elevated. the eyes more open, the eye-ball further from the lower eye-lid, and more steadily fix'd. The mouth is more open, and all the parts in a much stronger emotion.

VENERATION.

Admiration begets esteem, and this produces veneration, which, when it has for its object something divine or beyond our comprehension, makes the face decline, and the eye-brows bend down; the eyes are almost shut and fix'd; the mouth is shut. These motions are gentle, and produce but little alteration in ye other parts.

RAPTURE.

Altho' rapture has the same object as veneration, only considered in a different manner; its motions are not the same; the head inclines to the left side; the eye-balls and eye-brows rise directly up; the mouth half opens, and the two corners are also a little turned up. The other parts remain in their natural state.



DESIRE.

This Passion brings the eye-brows close together and forwards towards ye eyes, which are more open than ordinary; the eye-ball is enflamed, and places it self in the middle of the eye: the nostrils rise up, & are contracted towards the eyes: the mouth half opens, & the spirits being in motion give a lively glowing colour.

JOY WITH TRANQUILLITY.

Very little alteration is remarked in the face of those that feel within themselves the sweetness of joy; the forehead is serene; the eye-brow without motion, elevated in ye. middle: the eye pretty open & with a laughing air; the eye-ball lively & shining; ye. corners of the mouth turn up a little; the complection is lively; the cheeks and lips red.

LAUGHTER.

Laughter, which is produced by joy mixd with surprise, makes the eye-brows rise towards the middle of ye eye & bend down towards ye sides of the nose; ye eyes are almost shut & sometimes appear wet, or shed tears, which make no alteration in the face; the mouth half open, shews the teeth; the corners of the mouth drawn back, cause a wrinkle in ye cheeks, which appear so swell'd as to hide the eyes in some measure; ye nostrils are open, & all the face is of a red colour.

ACUTE PAIN.

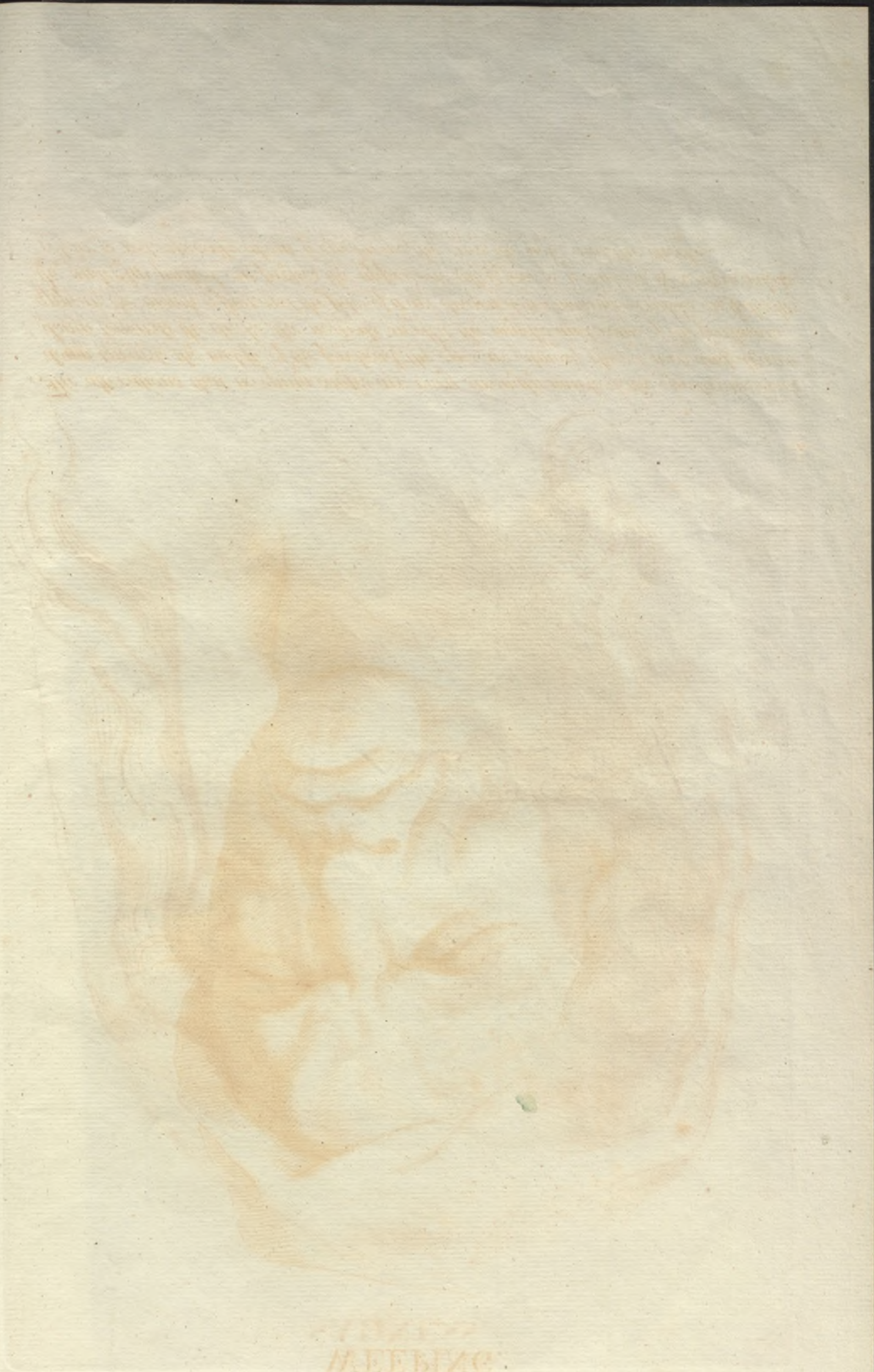
Acute pain makes the eye-brows approach one another, & rise towards the middle; the eye-ball is hid under the eye-brow; the nostrils rise and make a wrinkle in the cheeks; the mouth half opens and draws back. All the parts of the face are agitated in proportion to the violence of the pain.

SIMPLE BODILY PAIN.

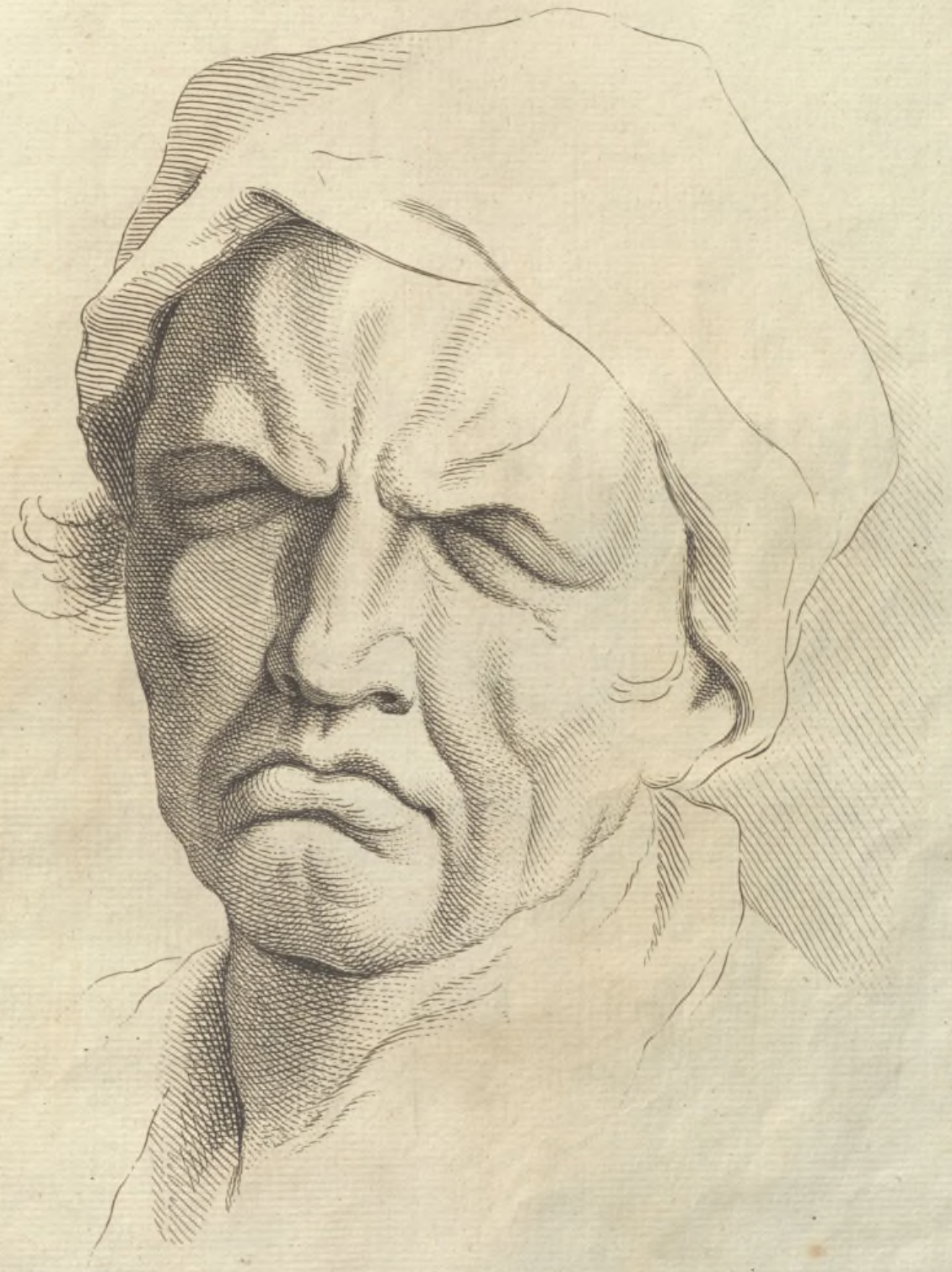
This Passion produces proportionally the same motions as ye last, but not so strong. The eye-brows do not approach & rise so much. The eye-ball appears fixed on some object. The nostrils rise; but ye wrinkles in ye cheeks are less perceiveable. The lips are further asunder towards ye middle; & ye mouth is half open

SADNESS.

The dejection that is produced by Sadness makes the eye-brows rise towards y.e middle of the forehead more than towards the cheeks; the eye-ball appears full of perturbation; the white of the eye is yellow; the eye lids are drawn down & a little swell'd; all about the eyes is livid; the nostrills are drawn downward; the mouth is half open & the corners are drawn down; the head carelessly leaning on one of the shoulders; the face is of a lead colour; the lips pale.



WEEPING.



The alterations that weeping causes are very strongly marked; the eye-brows sink down towards the middle of the forehead; the eyes are almost closed, wet, and drawn down towards the cheeks; the nostrils swell'd; the muscles and veins of the forehead appear; the mouth is shut, and the sides of it are drawn down making wrinkles on ye. cheeks; the under lip pushed out, presses the upper one: all ye. face is wrinkled & contracted; its colour is red, especially about ye. eye-brows, the eyes, the nose, and the cheeks.

COMPASSION.

The lively attention to the misfortunes of another, which is called Compassion, causes ye eye-brows to sink towards the middle of the fore-head; the eye-ball to be fix'd upon the object; the sides of the nostrils next ye nose to be a little elevated, making wrinkles in the cheeks; ye mouth to be open; the upper lip to be lifted up & thrust forwards; ye muscles & all ye parts of ye face sinking down & turning towards ye object which causes the Passion.

SCORN.

The motions of Scorn are lively & strong; the forehead is wrinkled the eye-brow is knit, the side of it next the nose sinks down, & the other side rises very much; the eye is very open, & the eye-ball is in the middle; the nostrils rise & draw towards the eyes & make wrinkles in the cheeks; the mouth shuts, its sides sinking down, & the under lip is pushed out beyond the upper one.

HORROUR.

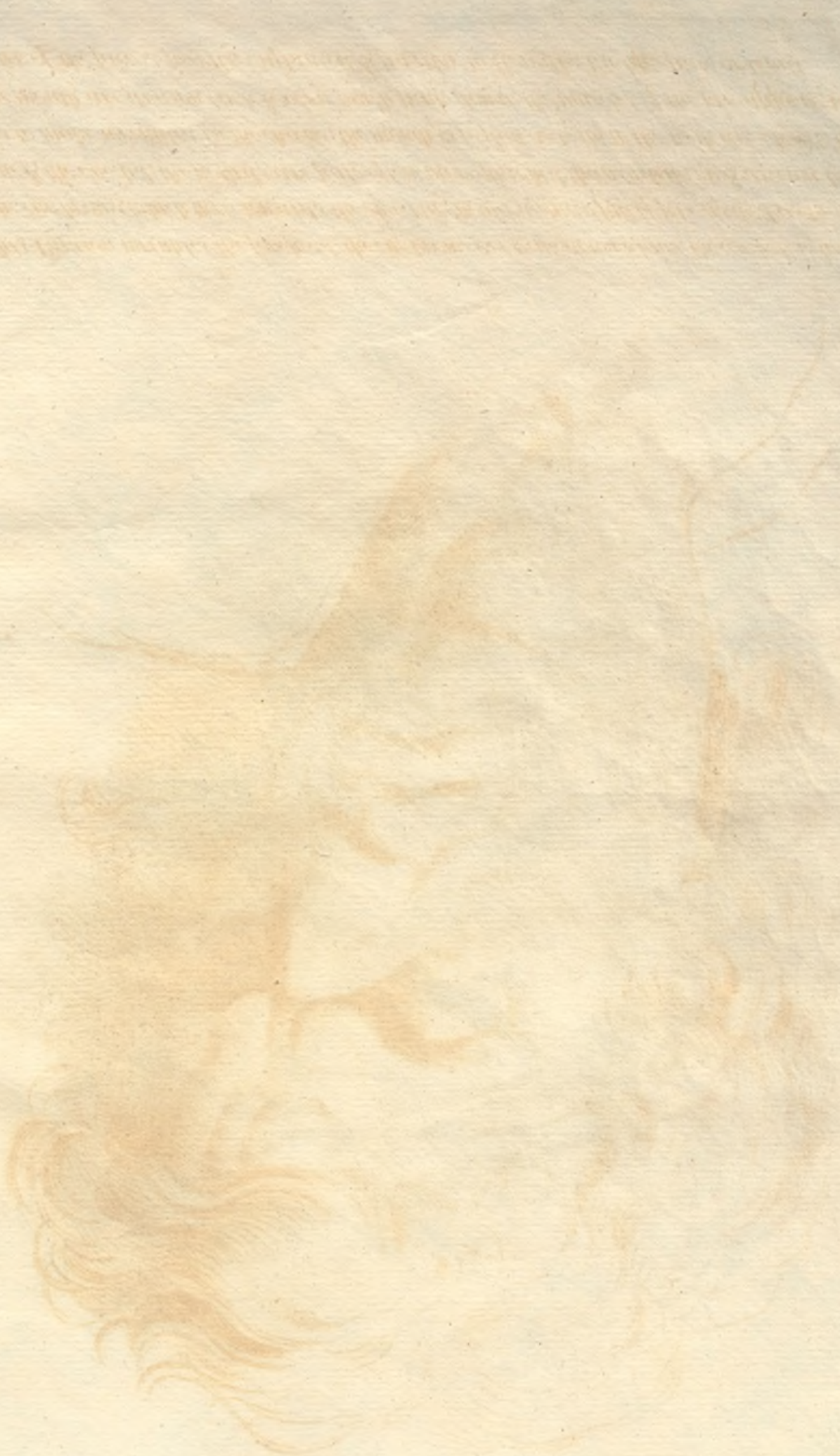
An object despis'd sometimes causes horrour; & then the eye-brow knits, & sinks a great deal more. The eye-ball placed at the bottom of the eye is half cover'd by the lower eye-lid; the mouth is half open, but closer in the middle than the sides, which being drawn back, make wrinkles in the cheeks: the face grows pale, & the eyes become livid: the muscles & the veins are marked.

TERROUR or FRIGHT.

The violence of this Passion alters all the parts of the face; the eye-brow rises in the middle; its muscles are marked, swell'd, pressed one against ye other, & sunk towards ye nose, which draws up as well as ye nostrils; ye eyes are very open; ye upper eye-lid is hid under ye eye-brow; ye white of ye eye is encompassed with red; ye eye-ball fixes toward ye lower part of ye eye; ye lower part of ye eye-lid swells & becomes livid; ye muscles of ye nose & cheeks swell, & these last terminate in a point toward ye sides of ye nostrils; ye mouth is very open, & its corners very apparent; y^e muscles & veins of y^e neck stretch'd; y^e hair stands an end; y^e colour of y^e face, that is y^e end of the nose, y^e lips, y^e ears, & round y^e eyes is pale & livid; to conclude all ought to be strongly marked.

ANGER.

The effects of Anger show its nature. The eyes become red & enflamed; ye. eyeball is staring & sparkling; the eyebrows are sometimes elevated, & sometimes sunk down equally; the forehead is very much wrinkled, with wrinkles between the eyes; the nostrils are open & enlarged; ye. lips pressing against one another; the under one rising over the upper one, leaves the corners of the mouth a little open, making a cruel & disdainfull grin.



HATRED or JEALOUSY.

This Passion wrinkles the forehead; the eye-brows are sunk down & knit; the eye-ball is half hid under the eye-brows, which turn towards the object; it should appear full of fire as well as the white of the eye & the eye lid; the nostrils are pale, open, more marked than ordinary, & drawn backward so as to make wrinkles in the cheeks; the mouth is so shut as to shew the teeth are closed; the corners of the mouth are drawn back & very much sunk down; the muscles of the jaw appear sunk; the colour of the face is partly enflamed & partly yellowish; the lips pale or livid.

DESPAIR.

As this Passion is extream, its motions are so likewise; the forehead wrinkles from the top to the bottom; the eye brows bend down over ye eyes, & press one another on ye sides of ye nose; the eye seems to be on fire, & full of blood; ye eye ball is disturbed, hid under ye eye brow, sparkling, & unfixd; ye eye lid is swell'd & livid; ye nostrils are large, open, & lyfted up; ye end of ye nose sinks down; ye muscles tendons & veins are swell'd & stretchd; ye upper part of ye cheeks is large, marked, & narrow towards ye jaw; ye mouth drawn backwards is more open at ye sides than in ye middle; ye lower lip is large & turned out; they gnash their teeth; they foam; they bite their lips, which are pale, as is ye rest of ye face; ye hair is strait & stands on end.