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How Your Face Betrays You

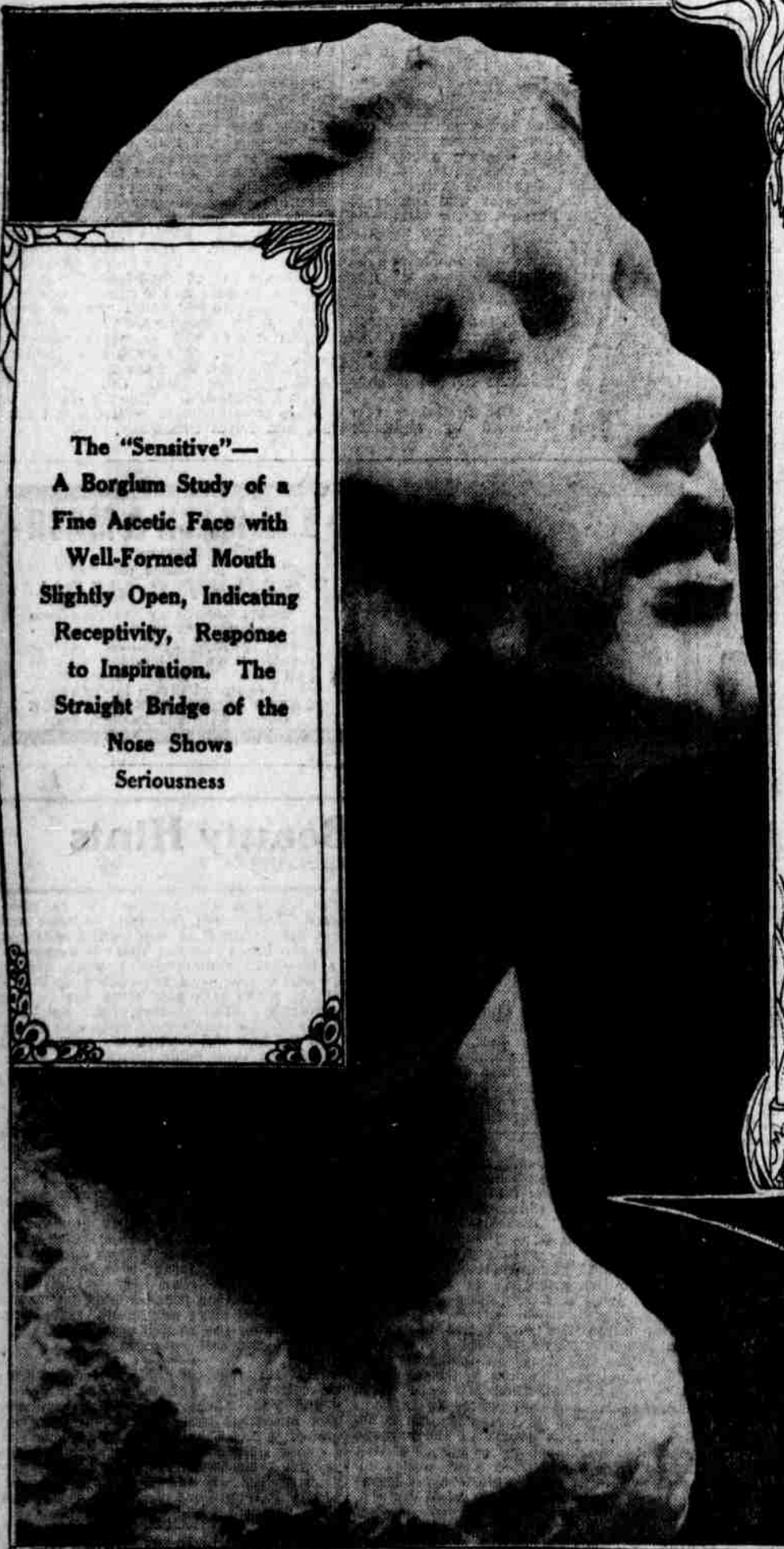
Gutzon Borglum, the Distinguished Sculptor, Noted for the Portrayal of the Mental and Spiritual Characteristics of His Subjects, Shows Here That Every Human Adult Face Is an Accurate Map of the Real, Inner Man or Woman—

Which Anyone May Learn to Read

high moral principles. The man without much of an upper lip is lacking in the higher moral characteristics. Take my Nero, for example. In moulding the mouth of Nero I utilized my observation of men of his type. His mouth is full and loose; its thickness expresses sensuality and grossness. He had little upper lip—in fact, according to historians, his lower lip closed over the upper. His mouth was unquestionably of his own creation; its fulness and looseness were unconsciously modelled by a mind which revelled in gross things. Generally a person with very thin lips is artificial, lacking in sincerity. A person with a generous, free nature, has a generous, free mouth. If a man's lips stretch when he is in deep thought you

inspiration. Such a face has a soul. Now, on the contrary, the mouth which hangs loosely, which is open without an expression of rapt thought, indicates the obverse. A person lacking in concentration shows it in the mouth and eyes—in the very vacuity of expression. The accepted belief on the part of many in the meaning of cheek bones is mistaken. Cheek bones indicate nothing. But the way a man uses the muscles over the cheek bones may reveal a great deal. Now, on the face of Lincoln, for instance, the muscles on the one side of his cheeks played constantly. Mark a person with this sensitive twitching of the muscles—he will invariably be sensitive and sympathetic. A face which remains bland dur-

ing conversation indicates an unemotional, bland spirit—a person who does not feel intensely. To learn to read the legible revelations on the human face study the faces of your friends and acquaintances; mark their expressions as you ask them various questions, and as they are interested in things that concern them; mark the mouth and brow when they attempt to concentrate upon some problem; mark the play of the muscles of the cheeks when they are moved emotionally; mark the eyes when they are disappointed or happy, or when they are engaged in work. And remember, one's face is not an accident. It is a man's own creation, just as a work of art is the creation of the artist. And it develops after one's character as an athlete's arm develops according to practice. Personally, I can tell a man's character as soon as he enters my studio. I can read him not only by his face, but by the way he wears his clothes. When I get an



The "Sensitive"—
A Borglum Study of a Fine Ascetic Face with Well-Formed Mouth Slightly Open, Indicating Receptivity, Response to Inspiration. The Straight Bridge of the Nose Shows Seriousness



A Brooding Face, by Borglum.



The Brutal Face of Caliban.

By GUTZON BORGLUM,
The Distinguished Sculptor.

MAN is the creator of his own countenance, just as much as I am the creator of heads in marble. Just as I fashion features in clay, so a man, by his thought processes playing upon his facial muscles, assumes a countenance fitting the nature of his soul.

To one familiar with reading faces and the meaning of the play of emotions—as elusive as light upon water—a stranger's face will reveal unuttered secrets; to such a one the book of the mind is open; such a one will know of what people to be wary, with what people to be cautious, what people one can trust and what people one cannot. One will recognize a man who insensibly takes advantage of another; one will know the kindly and generous hearted.

The contour of the face in itself, I believe, means little. I have, for instance, known sons of great men—men whose faces were replicas of the countenance of their fathers. Yet almost always—with certain phenomenal exceptions—these faces were vacant masks; they meant nothing; the power and greatness of the father had gone with the father; the son, with the father's distinguished face, possessed none of the qualities which should have gone with that face, and which, according to the accepted theories of physiognomy, the face should have carried with it.

An aquiline nose indicates nothing; a big nose indicates nothing; a thin nose nothing; but the way the nose is used indicates much. The small muscles on either side of the nose, in the tiny lobes, move as one breathes—they move, too, as one thinks.

These tiny muscles indicate sneering.

A straight nose, with a bridge which comes horizontally from the face, indicates straightness and seriousness of character. But a nose with a bridge which tilts upward indicates a sneering, supercilious nature, a nature lacking in human forbearance, generosity and kindness.

Physiognomy teaches that the shape of the eye is indicative of character. A bulging eye is supposed to mean a great deal. A bulging eye, as a matter of fact, means nothing. Nine chances out of ten you'd be deceived by the eyes were you to attempt to read a person's nature by them. But if you wish to learn the inside of a man, draw him into conversation. WATCH HOW HE USES HIS EYES.

If a man's eyes look at you piercingly, if the light is reflected clearly, you are talking to a man of will. When the light plays in a man's eyes like sunlight on clear water you may be certain that the light of reason plays through a clear, brilliant brain.

Observe whether or not a man focuses his eyes when he talks or thinks; whether his brows wrinkle and his eyes come together in an intense focus. If so, there is a man of tremendous power, of a mighty power of will. He will attain his end inevitably. He may crush others in doing so. But when a man focuses thus he will get there. Men who think profoundly and with a tenacious purpose fashion their faces thus, their eyes assume a constant focus, their brows wrinkle and even the muscles about the eyes assume a set expression.

A bland, open eye indicates generosity; if a man is generous and kind that soft light will beam from his eyes. If he is cunning, shrewd—if he is of the sort who uses every opportunity furtively to further his own ends, the tiny muscles will gather in a little web of cunning about his eyes. I do not see how people could mistake this kind of man.

Physical and mental suffering both cause the eyes to bag. A person who endures long grief becomes heavy-eyed; the lids swell. You may meet women who assume an attitude of gaiety, but if their eyes are thus you may be certain they are trying to conceal some hidden sorrow.

During a lifetime the eyes of some persons seem to recede or to sink. In most cases a man or woman with deep-set eyes lives an internal rather than an outwardly active life. Such a person gives more profound thought to a subject than one with vivacious, sunken eyes.

One can tell whether a man is conceited and proud by the way he holds his chin. One who is humble of spirit generally carries his chin downward; the proud man raises it. Have you ever observed certain old men nodding to one upward? When you see a man doing this you may put it down that he is convinced of his own greatness.

If there is any grossness or vulgarity in a person it will be revealed in the mouth and lower portion of the face. A man with loose morals invariably has a loose mouth. The man whose mouth unconsciously falls open in nine cases out of ten lacks determination and



"The Neophyte," Aubrey Beardsley's Vivid Expression of the Doubt and Terror Felt by Youth Receiving its First Knowledge of the Demonic Mysteries of Life. The Note of Demonism is Shown in the Face of the Teacher and in That of the Female Symbol of Experience.

mean not in the chin of a youngling, but in a man or woman who has lived sufficiently long to fashion the face.

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may know he is an individual with tremendous determination. When the upper lip is especially long, you may know you are dealing with a person with a forbidding nature—a man who will always obtain his ends, who has a mind of his own, who is not easily influenced. When I see such a mouth I feel respect for its possessor.

When a person with a small, sensitive mouth, slightly opens it during intense concentration, or while listening to music or an engrossing conversation, you may credit that person with a receptive nature, as being responsive to inspiration, fine of spirit and possessing artistic appreciation. I have depicted such a mouth in the head of the woman, with eyes closed, who embodies the thought of in-



Borglum's Conception of Nero—Vulgarity Shows Inevitably in the Mouth; Grossness and Sensuality Shown in the Thick, Heavy Lips Cannot Be Concealed.



"The Toad Woman,"

by David Edstrom—Showing Physical Distortion in a Human Being Resulting from a Total Lack of Mental and Spiritual Qualities, the Qualities Without Which Man's Body Becomes Neither Brute Nor Human.

order for a statue of a dead man I ask his people for a suit of his clothes—not a new suit, but an old one, the oldest suit which may be found. I can tell the man's character by six inches of the legs of his trousers. A man of force when he walks comes down squarely on the heels of his feet; his trousers do not bag in the manner that they do on a weak, yielding man. Posseurs also come down on the heel straight—so you must be careful in not arriving at the wrong conclusion when you consider the hang of the trousers. I'd have more fear of a man whose legs are straight than a man with knock knees.

But more eloquent than any characteristic, however, is the human face. It expresses goodness; it rebels evil; it also shows cunning, selfishness, just as clearly as generosity and honesty.

Were people to undertake the study of the human face they would less often be deceived in people, they would be less likely to make mistakes in business dealings. Especially to the man of business is a knowledge of human nature valuable. It is necessary, in fact, for success. And yet it is a strange thing—people learn all the tricks of business, they employ financial and detective agencies to learn facts about others; yet comparatively few ever think of studying the faces of the people with whom they deal. Such a knowledge is of more value than the contents of many books.