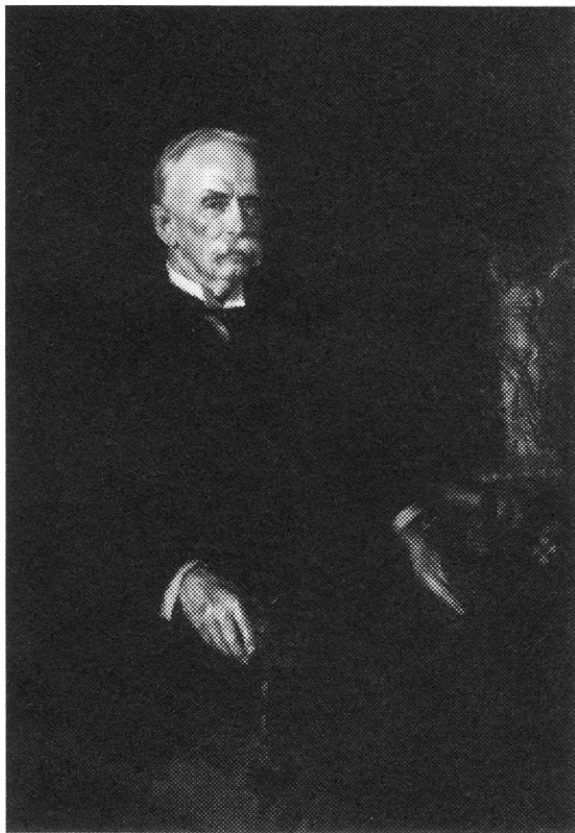


RECENT REMINISCENCES
OF MY RETURN
AFTER A LONG ABSENCE

A SOMEWHAT
SUGGESTIVE GUIDE
AND
RECENT REMINISCENCES
OF MY RETURN
AFTER A LONG ABSENCE
TO THE ART MUSEUM OF
SOUTHAMPTON



Christy, Howard Chandler, **SAMUEL LONGSTRETH PARRISH**,
1924, oil on canvas, The Parish Art Museum, Village Collection

A SOMEWHAT
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AFTER A LONG ABSENCE TO
THE ART MUSEUM OF
SOUTHAMPTON

BY

Thomas Eammes Heartcrest, Esq.

WITH ADDITIONAL COMMENTS BY

Julie Langdon Thomas

AND

Mrs. R.A.N. de Boxe

AS RECOUNTED BY Mr. Heartcrest

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My two companions, both competitors for the Marie Prize for the Best Answer to the Question What is Charm? contest held here at the Art Museum of Southampton, are none-the-less completely charming ladies in their own right, and have imparted their comments to me as they have seen fit about certain aspects of this exhibition that has aroused their interest.

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By way of an introduction, I should mention that I was quite surprised and more than a little pleased to find myself once again in the lovely Art Museum of Southampton. This building, which I remember with a great fondness from my last visit in 1899, has been like the collection itself, permitted to grow and flower under the loving care and devotion of so many of this splendid Village. The garden, although not quite the way I recollect it, presents the visitor with horticultural delights that are both pleasing to the eye and of interest to the botanist. It seems that much has happened in the ensuing years and I find that I and my two lovely companions feel the need to reacquaint you, dear reader, with some of our own personal histories so that you may partake with greater pleasure of the information that we will attempt to impart. You may recall some of my own humble books which elucidate the many ways in which the new sciences of physiognomy and phrenology may be of aid to you as you negotiate the ever changing stratas of what seems to me, and please forgive this possible slur, an increasingly impolite society. For your perusal I have reprinted here one of the many diagrams that illustrate my books and which allow you to make your own assessments as to the character, moral and otherwise, of those persons you wish to read thusly. To acquaint you with how you might use this information I have provided a simple reading, drawn from my long experience, on those traits that the artist needs to possess in order to best excel. I have included that below.

ARTISTS;

Require a highly organized temperament – one exceedingly Fine and Active, as well as Pure and Elevated, the mental-vital being the best – together with very large Form, Size, Imitation, Constructiveness, and Ideality, to enable them to draw and copy to life, and also impart taste and finish to their productions; large Order and Perceptives generally, large Moral Sentiments, to impart moral tone and elevation; full or large Approbativeness, to make them ambitious and emulous to excel, and large Comparison and Human Nature. In other respects they require the developments requisite for mechanics except that Calculation and Destructiveness are by no means indispensable in most of the fine arts.

The human face is the most interesting thing in the universe. All the libraries in the world would not suffice to hold the thoughts and feelings which the human face has awakened in man since this poor intelligent biped has trodden the soil of our planet. Religion has made it a temple of prejudices and of adoration, there justice has sought through the face to trace crimes, thence love has gathered the sweetest of pleasures; and finally these sciences have been founded that trace the origins of races, the expression of diseases, and there measured the energy of thought. And art itself has represented this in all its infinite variety and mobility of expression. This universal cult of the human face is fully justified. In it we find assembled...all the organs of the five senses. Without words, our face expresses, every desire, every fear, all of the multiforms of life which issue forth from each instant from that supreme organ, the brain.

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 <p>CIVILIZED.</p>	<p>"The Human Face Divine," Or, New Phytognomy. Eyes, Ears, Nose, Lips, Mouth, Head, Hair, Eyebrows, Hands, Feet, Skin, Complexion, with all the "Signs of Character," and "How to Read Them," to be given in the PHRENOLOGICAL JOURNAL and LIFE ILLUSTRATED, for 1863.</p>	 <p>SAVAGE.</p>
<h2>THE PHRENOLOGICAL JOURNAL</h2>		
<p>AND LIFE ILLUSTRATED, FOR 1864,</p>		
<p>Will contain whatever is new, interesting, and useful, relating to MAN :</p>		
<h3>PHRENOLOGY,</h3>		
<p>In its application to all the various interests of the Human Race, including</p>		
 <p>IGNORANT.</p>	<p>man's intellectual, social, and moral character, and how to cultivate, de- velop, and improve the MIND.</p>	 <p>EDUCATED.</p>
<h3>PHYSIOLOGY,</h3>		
<p>In which the functions of the body, such as Heart, Lungs, Stomach, Bones, Muscles—"their Uses and Abuses"—will be amply illustrated and described in a popular manner.</p>		
<h3>PHYSIOGNOMY,</h3>		
<p>with the "SIGNS OF CHARACTER, AND HOW TO READ THEM," on scientific prin- ciples, with numerous portraits of remarkable persons, gathered from all parts of the world. A new and very interesting feature of the Journal for 1864.</p>		
<h3>PSYCHOLOGY,</h3>		
<p>or the "Science of the Soul," including Man's Spiritual Nature, and his re- lations not only to <i>this</i> life, but to the future, will be unfolded and explained, in the most perfect harmony with the highest Christianity.</p>		
 <p>PHILOSOPHER.</p>	<p>A NEW VOLUME, THE 39TH, COMMENCES JAN. 1, 1864. Published on the first of each month, in a beautiful quarto, suitable for binding. For \$1.50 a Year, BY THOS. HEARTCREST, ESQ.</p>	 <p>FOOL.</p>

Heartcrest, Thomas Eammes, advertisements for phrenological journals,
New York, 1864

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Redfield, James, **PHYSIOGNOMICAL SYSTEM**,
drawing, New York, 1866

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KINDNESS. Earl Shaftesbury.



CONSTRUCTION. Thos. A. Edison.

Kindness (or Benevolence). Shown by the height of head in front of Veneration. **NORMAL POWER**—Sympathy, philanthropy. **EXCESS**—Ill-bestowed charity. **DEFICIENCY**—Selfishness.

Construction. Shown by the width and fullness of front of the head. **NORMAL POWER**—Mechanical ingenuity; ability to use tools. **EXCESS**—Attempting impossible things in mechanism. **DEFICIENCY**—Want of mechanical skill.



IDEALITY. Grant Allen.



SURLINITY. Lord Tennyson.

Ideality. Shown by the width of the top front part of the head. **NORMAL POWER**—Refinement; the poetic tendency. **EXCESS**—Fastidiousness; distaste for the common duties of life. **DEFICIENCY**—Want of refinement; roughness.

Sublimity. Shown by the fulness of head directly above Acquisitiveness. **NORMAL POWER**—Fondness for the grand and sublime. **EXCESS**—Extravagant representations; magnified statements. **DEFICIENCY**—Indifference to the grandeur of nature.

Cheetham, A., PHRENOLOGY IN A NUTSHELL,
diagram of phrenology applied to public figures, 1893

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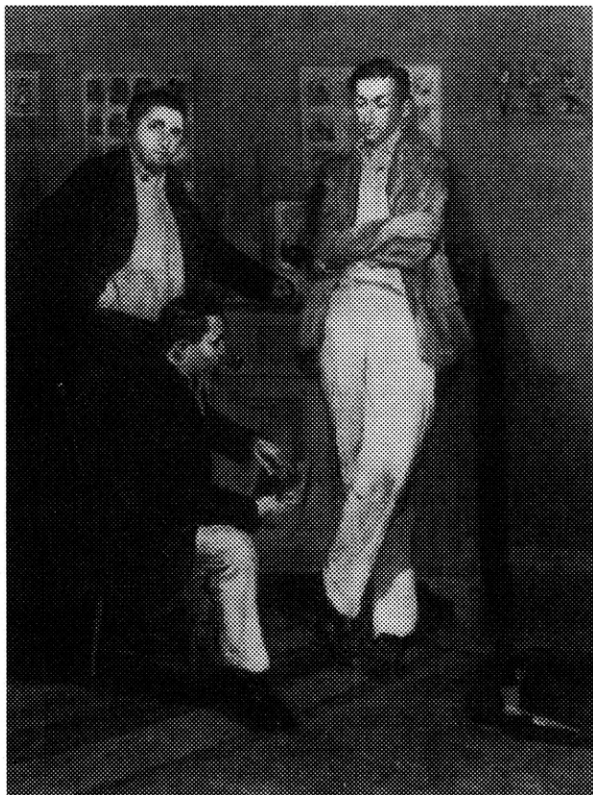
There is only one portrait of an artist among all the portraits of artists on view here that at all conforms to my description presented above, and that, of course, is the "Self-portrait after Rubens" of Mr. William Merrit Chase, a great man, whom I was privileged to know. Notice the large form and size of the forehead, the set of the eyes and the general forcefulness of the entire countenance and then compare these strong and noble

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Chase, William Merritt, PORTRAIT, AFTER RUBENS,
ca.1885, charcoal on paper, The Parrish Art Museum

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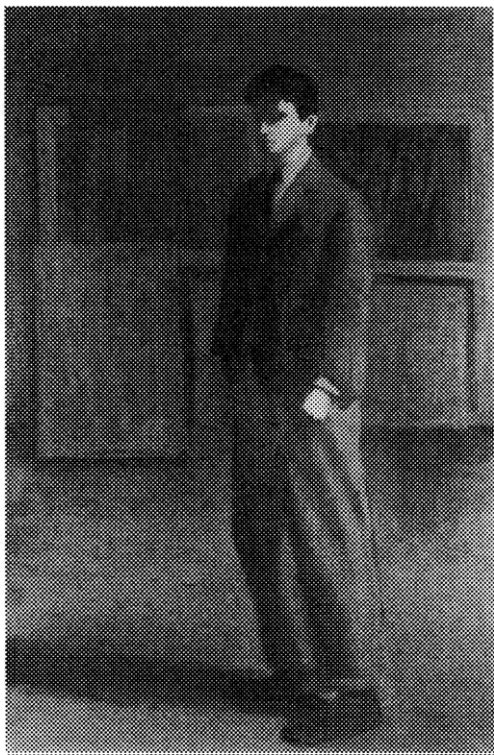
Levine, David, **THREE PAINTERS**, n.d., oil on canvas,
The Parrish Art Museum

features with the effeteness of David Levine's "Three Painters." They display none of the noble features and discernment of gaze that so illuminates the face of the esteemed Mr. Chase. Instead, the painter on the right, by the inclination of his full chin betrays a weak character and would not at all provide the sitter for a portrait with the necessary concentration and diligence to adequately complete the job. While the painter on the left betrays the sly features most closely associated with that devilish animal, the fox. He does however, possess an aquiline nose, which gives some sign that he may be a member of that class to which the inherent good breeding associated with his blood may allow him to overcome such other short



Gavarni., WOMEN PAINTERS, 1852-3, drawing

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Porter, Fairfield, SELF-PORTRAIT IN THE STUDIO,
n.d., oil on canvas, The Parrish Art Museum

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Lavater, MELANCHOLIC, PHLEGMATIC AND CHOLERIC
TYPES, from *Essay on Physiognomy*, 1789

comings as those carried by his other facial features, which are altogether too phlegmatic to impart much confidence in his artistic abilities. And as for the “Self-Portrait in the Studio” of the poor Mr. Fairfield Porter, he seems to be featureless, a thoroughly sorry state for an artist. It seems to me that the unfortunate Mr. Porter does not have enough of the vegetative system, for his does not seem to be of a fine and large brain nor does he possess well-developed bones and muscles as does the beautiful Venus de Milo, whose presence in this exhibition reminds us of the long history of our tradition of Physiognomy in the writings of Aristotle and Hippocrates – the latter was first to notice the four temperments: the sanguine, the phlegmatic-lympatic, the melancolic and the bilious-choleric. Mr. Porter

would seem to be of the bilious-choleric temperament judging by the way his features have seemed to literally run away with his face. And were he still among us I would surely recommend a different diet, in particular to restore his vegetative vitality, he must avoid white flour, sugar, eggs, potatoes, butter, milk, beer and spirits, drinking only water and that only sparingly. By doing thus he will grow more active, less introspective and more thoughtful of others. Especially also should the society of bright, active people be cultivated, for I can see that his present state, so captured in this portrait, is perhaps not his true temperament and that perhaps in other circumstances his is closer, truly, to the melancholic.

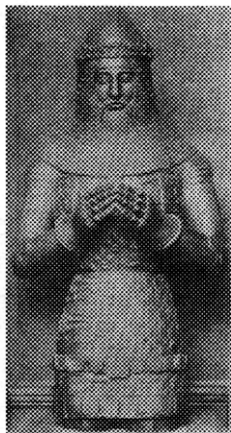
But, I am perhaps becoming too harsh in my assessment of this fine collection of paintings and objects. What pleasure it gives me to discover again *The Royal Effigies*. I remember so well the words of Samuel L. Parrish, the benevolent founder and greatest benefactor of this wonderful institution.

In all my prior historical investigations it has been, and always will be one of the primary wants to procure a bodily likeness of the personage inquired after, a good portrait, if such exists, failing that, even an indifferent one, if a sincere one. In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes and which I can never see with mine, is now valuable to me and much better than none at all. It has always struck me that historical portrait galleries far

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transcend in worth all other kinds of national collections of pictures whatever, that, in fact, they ought to exist in every country as among the most popular and cherished possessions.

Even from the photographs so carefully reproduced here of these marvelous objects, there is much that we may discern from a careful reading of the visages of these faces. Edward, 'the black prince' is altogether a heroic figure. from the set of

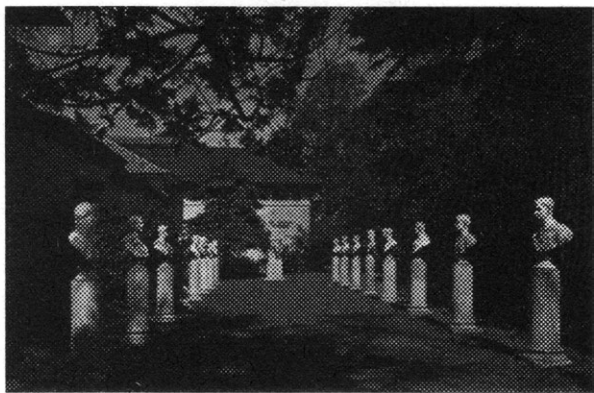


EDWARD, THE BLACK PRINCE, 1330-76, bronze,
National Portrait Gallery, Canterbury Cathedrale

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great mouth, to the noble slant of his brow, one can read his history by applying the science of pathognomics, the interpretation of changing emotions through facial and bodily expressions. We can ascertain his personal courage and genius as a commander – it was he that defeated the French at Crecy and Poitiers in 1346, 1356 respectively – by noticing his strong nose and the way in which it tempers the grave sternness of his eyes. Yet his full mouth shows us his generous heart and reminds us that he was revered as such by all Englishmen. There is much to be learned from a careful study of the features of this great man's character.

And what a further delight it is to behold again the entire history of the Great Roman Empire in the magnificent portrait busts. Compare if you will the two representations of Nero and Antoninus from the pen of Charles Le Brun. In the beauty and



THE ROMAN CAESARS, 1896,
reproduction marble copies by the Pugi Brothers, Florence,
photo by Milt Price

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Le Brun, Charles, THE HEADS OF ANTONINUS AND NERO,
1827, drawing



Wells, S.R., THE PUGILISTS,
1866, drawing

marvelous proportions of the latter's face one can see clearly why it was that he was the favorite of the Roman Emperor Hadrian (117-148 ad) His early death is prefigured in the melancholy expression of his face and his profile is gently downward sloping. Yet his mouth and chin are especially beautiful. Nero betrays the crooked and botched features of the pugilists coupled with the nearly animal like features of Mr. R.B.D. Wells illustration of "British and Coarse." His history, being rather well-known, I have no need to recount here and besides, his face says it all.

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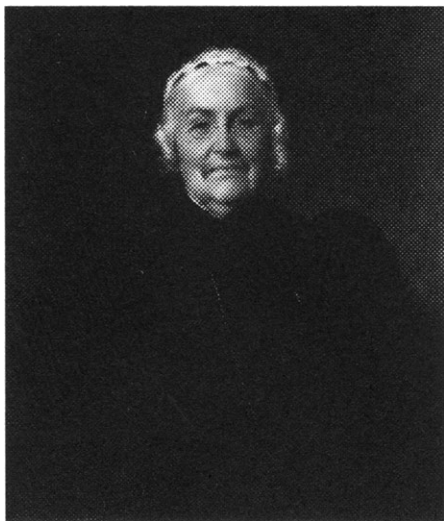


Wells, S.R., BRUTISH AND COURSE: A BOOR ATTEMPTS
TO BE A PHILOSOPHER, n.d., drawing



Follower of Giovanni Bellini, **THE MYSTIC MARRIAGE
OF SAINT CATHERINE**, 1430–1510, tempera on wood,
The Parrish Art Museum, Village Collection

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Chase, William Merritt, SARAH REDWOOD PARRISH,
ca. 1892, oil on canvas, The Parrish Art Museum

It is well known that the faces of the Virgin that you see in these paintings from the Italian period were often composite pictures painted either in the style of a greater master or painted from the imagination of the artist. In every case included here one can see a beatitude coming through all these centuries, a saintliness which I, upon beholding these paintings, can still even after all these many years, experience. These are not specific people. No, I think they are the magnificent faces of those that we must look up to; they who now look out at us. How many of us remember a mother such as this mother portrayed as the Virgin. Her kindness, her goodness, her loving forgiveness is there for all to see, just as it is also in this portrait by Mr. Chase of Sarah Redwood Parrish which shows both her strong will and her kindness – two traits which served her well as she had to raise her family alone after the premature death of her husband. The discipline she imparted can also be seen in the marvelous last portrait of Samuel Longstreth Parrish by Howard Chandler Christy, which I am looking at now for the very first time. Although I rather agree with the illustrious painter, Mr. John Singer Sargent that 'a portrait is a likeness in which there is something wrong about the mouth.' In this case the generosity of Mr. Parrish's mouth is dwarfed by the large size of his brain, which shows I am sure you will agree, the superiority of his intelligence. Regarding this portrait of Mr. Parrish, it is perhaps useful to compare it to two other portraits in this exhibition: "Portrait of a Nobleman" by Bartholomeus Sarburgh and "Portrait of a Bearded Scholar" by Lorenzo Lotto.

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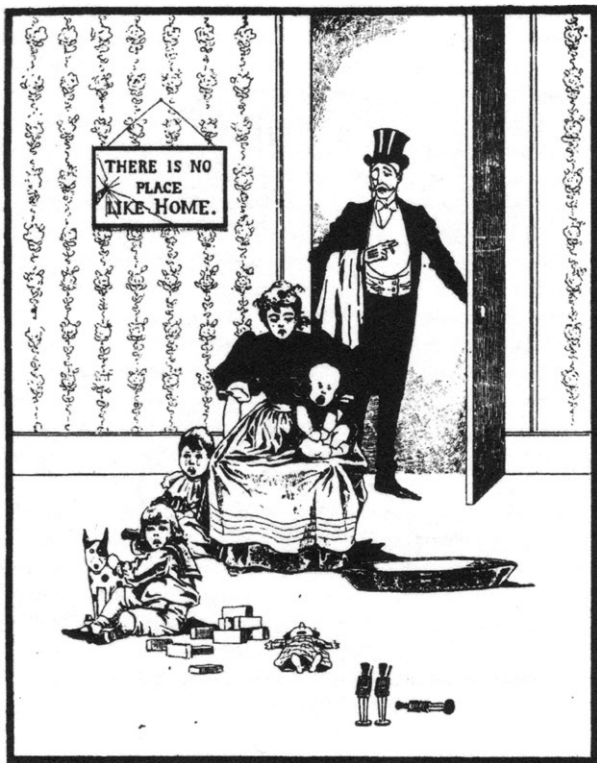


Lotto, Lorenzo, **PORTRAIT OF A BEARDED SCHOLAR**,
1480-1556, oil on wood, The Parish Art Museum, Village Collection

By carefully studying these images and returning yet again to gaze upon the visage of Mr. Parrish, one may notice a number of similarities that all three men possess. The strong high forehead of the scholar is also a part of Mr. Parrish's face, while the full and appealing mouth of the nobleman finds an echo in that of Mr. Parrish's mouth. And need I point out that Mr. Parrish's nose, though aged, and hence perhaps a little deformed, is by far the most eloquent and connotes the most discerning taste. Although I do recall Captain Fitroy's uncertainty about Darwin's ability to sustain his voyage on *The Beagle* due to the instability of his nose. Fortunately, Mr. Parrish's long history with his nose makes this a mute point. Perhaps this is as good a place as any to describe the problems with the snub nose.

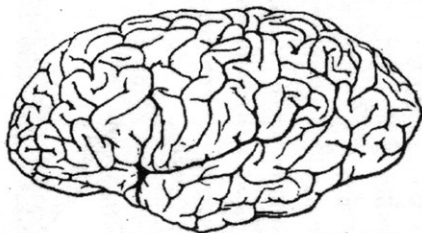
My two charming companions, both being possessed of the snub nose, are at pains to take issue with the way in which young women are accorded a status somewhere between childhood and manhood. Yet I think these illustrations by Mr. McVicker adequately demonstrate the problem. The women, young and old, in these drawings barely have noses at all. As I have been at pains to point out, and as I am sure that they would wish me to clarify this, I must take umbrage at the way in which women are often assumed not to be in possession of strong noses. Absolutely, it is no doubt beyond question, that women are far weaker than men, yet there are such women, even those represented in portraiture here, who possess strong and force-

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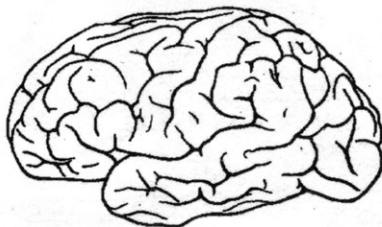


McVicker, Harry, THE EVOLUTION OF WOMAN,
1896, illustration, The Parish Art Museum

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Bushwoman



The brain of the
great mathematician
K. F. Gauss

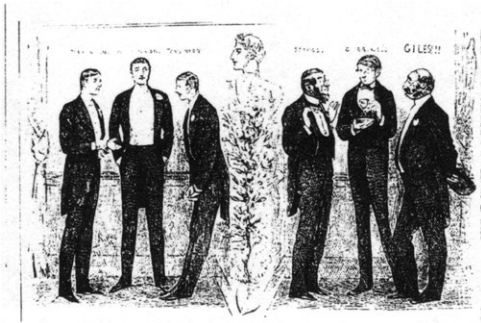
Spitzka, Arnold, CHAIN OF BEING ACCORDING TO
BRAIN SIZE, 1886, diagram

ful noses. They do not suffer the indignity of the snub nose and all that that implies. You can see in the manly drawings by the great Lavater that he does not include any examples of the snub nose in his digression. Yet, the snub nose, through the debased forms of caricature employed by those satirical artists such as Grandville and Daumier, and of which McVicker is certainly a lesser example, continues to be associated with the weaknesses and lack of purpose associated with our fairer sex. Ladies, I do beg your pardon. This spurious reasoning is similar to those pseudo-scientific experiments that purport to compare the brains of Bushwomen with the brain of the great mathematician K.F. Gauss. As you can see the brain of the Bushwoman is larger, which proves that size is not the measure of intelligence. The face can unlock so many clues to understanding human existence, but one must not forget the importance of surroundings as an aid in determining the complexities of individual psychologies. We have moved beyond the broad generalities presented by the earliest physiognomies and are now engaged in discerning the unexceptional, yet idiosyncratic characters in even the most ordinary of situations. In "Now or Never" a fine example of a genre painting by Tomkins Harrison Matteson, the young woman is clearly torn between a matrimonial life, as shown by the older woman near the fire and a freer life, such as she might enjoy on her own. One might consider the suitor's ardor as similar to the smoldering fire that burns in the stove. Her surroundings place her essentially in two places – the sim-



Matteson Tompkins Harrison, **NOW OR NEVER**,
1849, oil on canvas, The Parrish Art Museum

ple cottage, with its one air of refinement, the bird in its gilded cage, as well as in the domesticated world of civilization as portrayed by the potted plants on the window sill. To my mind it seems that this young woman is closing her eyes, avoiding the possibility of choice. But, to my two young female companions, this woman seems quite weary, as the plants, by the nature of their domesticated status, remind them that there is rarely a real choice for a woman. She is caught where ever she may go. They would like to suggest to the artist that he perhaps paint in a more fanciful scene in that window. Something that would give the poor woman the desire for an adventure.



Du Maurier, George, A CAUTION TO YOUNG LADIES,
1883, drawing

There is one painting by a Mr. Reginald Marsh called "Dockend" that has captivated their imaginations. Here are two young women, lasciviously clad, yet not ashamed and obviously not prostitutes. Perhaps their pose is merely a caricature of womanly values – they are not clothed to reveal the true child-like nature of even voluptuous women. For these two seem decidedly child-like to me although my women companions have a different view. They notice that when the woman on the right is looking and even gesturing towards the man on the left, that he has turned away and that he appears not to be clothed at all, but that he functions like an allegorical figure, possibly a classical 'man' in all his glory; whereas the woman on the left, who has succeeded in making eye contact with her neighbor, appears to be retreating from the direct gaze of this man who most certainly is not a gentleman. Have things really changed so much from the cautionary tale presented by George du Maurier? I am sure that we should not generalize in this regard. And I am reminded of Mr. Grandville's wonderful caricature of 'Different Cranial Forms.' Its exact meaning is now no longer important as it is amusing in its own right, and it more than makes the point that there are many differences among us.

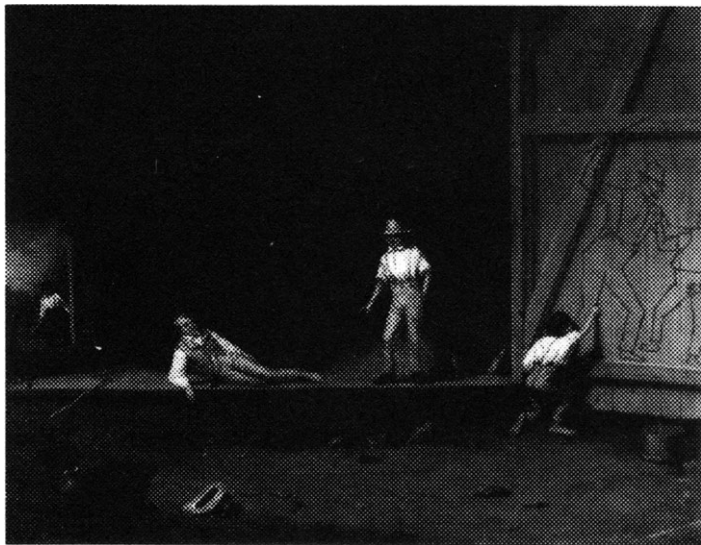
It is in the novel, as you dear reader may recall, that narrative description comes to the fore. How edifying it is to see such a painting as Otis A. Bullard's "Barn Scene in Genesee County." Here is an entire novel contained in one painting. A story that we can read in several conflicting ways as that is, I

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Marsh, Reginald, **DOCKEND**, 1951, oil on canvas,
The Parrish Art Museum

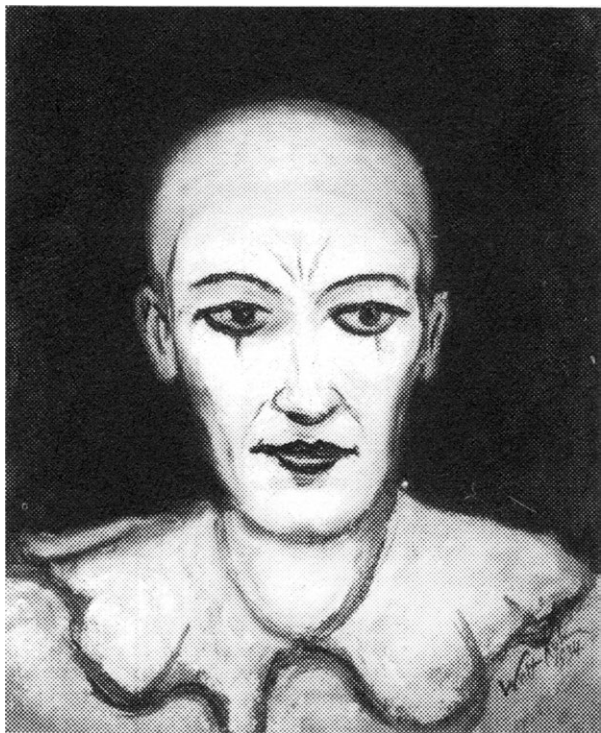
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Bullard, Otis, A., BARN SCENE IN GENESEE COUNTY,
1845, oil on canvas, The Parrish Art Museum

think, the moral lesson of this painting. Is the boy making the drawing depicting a saga of a beating that has happened or which will happen, as the two older boys lolligag on the barn floor that seems also to mimic a stage? For off on the left an older man seems to be entering the barn with a whip in hand, or is he holding an innocent farm implement? This humble, yet provocative scene shows how complex can be the portrayal of ordinary people. For it occurs to me as I look further at this painting that the young man lounging on the floor of the barn stage is perchance the young man of the household as he is noticeably better dressed than the others. How unfortunate that we can not wait here to attend the outcome.

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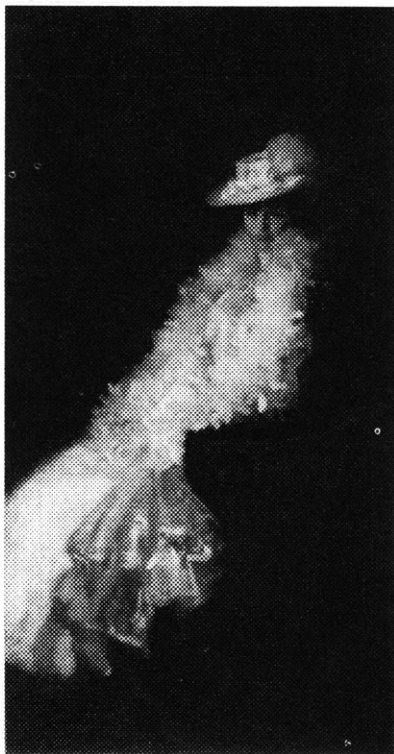
Kuhn, Walt, CLOWN IN YELLOW, 1934, oil on board,
The Parrish Art Museum



“All the world is a stage and we are merely players.” The world is so crowded now, how are we to make sense of all that we see without recourse to some method of reading faces, to make our judgements accurate in light of all the people that we meet. I confess to being quite excited seeing the portrait “Clown in Yellow” by Walt Kuhn as it reminded us of the many happy hours we spent in Paris at the Theatre de Funambules where the great Jean-Baptiste Deburau perfected the art of the pantomime; an art that has given so much to our endeavor of physiognomy. Perhaps it is worth recounting here, however

briefly, the history of this pantomime, as it may shed some light on the present situation where it seems to me and also to my companions that there is altogether too much talking and not enough listening. The *Funambules* was legislated as a silent theatre, the legislation of 1806 made it impossible for the theatre to employ dialogue. The silence of this theatre became its strength as it necessitated the creation of extreme facial gestures based on intense understatement. On the face of Deburau, who created the magnificent character Pierrot, the most exquisite of human emotions could be played out with barely the slightest movement, and without sound. The sold-out audiences of more than 500 each night were held spell-bound, beyond words. It is said that with the *Funambules*, one truly listened. The importance of play-acting can not be over-stated as it allows us to inhabit other roles and prepare for the vicissitudes of life. We see that here in this portrait by Mr. Chase of his daughter Dieudonnee, who although quite young, is already dressed for society. One wonders what became of her and all the other Chase daughters. This daughter in particular possesses a purity of expression although it is difficult to read her breeding from her facial features, and I can not recall that Mr. Chase came from an illustrious family. Still as John Ruskin reminds us, "whatever a low born individual might achieve in the way of self-improvement, a wicked or foolish gentleman is still a gentleman, and an amiable or wise plebeian is still a plebeian – this is not flunkeyism – it is physical law." I would make

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Chase, William Merritt, MY DAUGHTER DIEUDONNEE,
ca. 1902, oil on canvas, The Parrish Art Museum

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Wood, T.W., THE MAN OF PEACE, 1886, etching,
The Parrish Art Museum

precisely the same comment about the portrait "Man of Peace" by Mr. Woods. For although the portrait itself certainly contains a purity of expression which elevates our sentiments, in no way can this most plebeian of men ever rise above his station due to the unfortunate accident of his birth. Just to make this point more clearly, I draw your attention to the recent anthropological findings which lead one to assume that the Caucasian race is the most intelligent based on the larger size of the cranium as in the popular cartoons of Mr. Grandville. As Charles White, the eminent British surgeon has written, where else can we find that nobly arched head containing such a quantity of brain, that variety of features and fullness of expression, that noble gait? In what other quarters of the globe shall we see that blush that overspreads the soft features of the beautiful women of Europe, emblems of modesty and delicacy of feelings. Which is not to say that there is not something of the noble animal in all of us as these portraits by Mr. Redfield show. Even the dog, the best friend of man, can take on human characteristics as in this painting of a dog by Mr. Poore. Here is a dog one would be proud to call one's very best of friends. He has those qualities, readily visible, of steadfastness and loyalty, so important in signaling the special bond that must exist between him and his master. Qualities that are more difficult to duplicate in the terrain of human relations. The fine lines of his head and his eager gaze loudly proclaim his good breeding, and his upright posture means that he would be ever vigilant in the defense of his mas-

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Poore, Henry Rankin, THE HOUND, 1887, oil on board,
The Parrish Art Museum



Redfield, James, COMPARISON OF AN IRISHMAN
WITH A TERRIER DOG, 1852, drawing

ter or mistress, should that be the case and should the need ever arise. There are two other painting here that have just caught our eye that and which we find quite charming as well as worthy of some comment. These are the two paintings called "Feeding the Canary" and "Family Group" both by unknown painters. Seeing both these paintings reminded us, as we have discussed this a great deal among ourselves, of those itinerant painters who would paint a scene in their studios and then journey from house to house, through the country side, in the hopes of persuading a family to commission the placing of a likeness upon the already painted-in body of a person. These two paintings are surely of that type as they both exhibit a peculiarity, and exude an uncanniness about them, that is both familiar and yet strange. In the painting "Family Group" both the mother and the daughter possess the same face; an accident of birth or wishful thinking? We know that children are not little adults as was commonly thought in the last century. Childhood is a special time in which each child's uniqueness is nurtured in the bosom of his family. Perhaps these two paintings are meant to function in the family as souvenirs of a visit of a common traveling artist, or artists in this case, making his visit to the families of the surrounding country side. Like Johnny Appleseed, sowing paintings as he goes.

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Itinerant American, **FEEDING THE CANARY**,
n.d., oil on canvas, The Parrish Art Museum

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SILHOUETTES OF THOMAS HEARTCREST, ESQ.,
JULIE LANGDON THOMAS AND MRS. R.A.N. DE BOXE,
1992, Southampton

There are so many other wonderful things that we could discuss here if space and time permitted – the precious souvenirs of Mr. Parrish's family, preserved here for all to see, reminding us of all the delightful hours we have spent here in such happy and satisfying company. We will take our own souvenirs with us, perhaps some snapshots as we see Miss S. Hazen has done with her photograph of "The Wrestlers" or perhaps some postcards or one of the other items for sale in the gift shop. There are so many things to buy, now. It is difficult to chose. And we hope you have enjoyed our little miniature book, perhaps it will serve as a souvenir of your visit here. And so we end our sojourn here with the fondest hope that there will be many more to come.

AUTHOR'S NOTE

The miniature book was often a part of the wardrobe of the well-to-do Victorian, tucking neatly into a breast pocket or handbag. Many were actually physiognomy or phrenology manuals that allowed the user to make on the spot assessments of an acquaintance's character by charting facial features — perhaps a precursor to today's 'self help' books. Physiognomy and phrenology were two of the primary ways in which the 18th and 19th centuries came to terms with a rapidly transforming culture. By examining the shape of the skull and its indentations or by analyzing facial features, it was thought that a person's inner nature and motivations would be revealed. Physiognomy and phrenology were pseudo-sciences, and while many of their formulations proved to be an aid in the development of legitimate sciences, their biases also served to inscribe race and class prejudices across all representational systems — several obvious examples include genre painting, the novel, anthropology and ethnography. By invoking the form of a miniature book, and adopting the voice of a 19th century upper-class gentleman, it is my hope that you will be able to enter into the late Victorian period that forms a part of the exhibition, *A MUSEUM LOOKS AT ITSELF*. This book, including the comments on contemporary portraits, is a compilation of quotations drawn from 18th and 19th century sources.

Judith Barry

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