Physiognomy in *Pride and Prejudice*

An Analysis of the Use of Johann Casper Lavater's *Essays of Physiognomy* in the Novel and Films *Pride and Prejudice*

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A thesis submitted to the Graduate Faculty of
Auburn University at Montgomery
in partial fulfillment of the
requirements for the Degree of
Master of Liberal Arts
Montgomery, Alabama
27 April 2017

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Acknowledgments

First, I would like to thank Jane Austen for entertaining me with her comedy of manners novel *Pride and Prejudice*. Without Austen's masterful knowledge of the subtleties and inner workings of relationships, the world would be without the love of Darcy and Elizabeth.

Thank you to Johann Caspar Lavater for his theories on physiognomy to provide a foundation for my thesis, but most of all, for being wrong. To think what inner character I must have if judged by Lavater according to his principles… Thankfully, it is the 21st century.

Thank you to all my graduate professors at Auburn University at Montgomery for teaching me something I did not know before I entered the classroom whether it was pertaining to Robin Hood, William Shakespeare, Mark Twain, the fabulous Victorians, or most of all, something about myself.

Dr. Cobb, thank you for spending your time indulging my idea, reading my words, and helping me finish.

Dr. Woodworth, thank you for your patience and helping me cross the finish line. I am grateful for all the answered questions, guidance over multiple meetings, and constant encouragement.

Mom and Dad, thank you for raising me in a home that reads and encouraging me to read. I am indebted to you for supporting me, believing in me no matter what I was doing (or will be doing), and loving me.

Lastly, to my loving husband, Clark, thank you for supporting me when I wanted to go back to school. Thank you for listening to my incoherent rants about physiognomy and Jane Austen and for putting up with me ignoring your conversations while typing. I know you endured watching the films more times than you wanted. Thank you for taking me to dinner when I needed a break and then being the positive force telling me I could accomplish this. Thank you for believing in me.

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> *There will always be… other conditions and contexts which will affect the way in which a picture is understood at a specific historical moment and it is these broader historical considerations which have to be identified in order to discover the ways in which visual images produce meanings.* ~Lynda Nead[1]

Society is bombarded with multiple types of visual images every day. Different outlets showcase pictures, portraits, and videos constantly throughout one's daily routine whether it is watching the daily news while drinking a cup of coffee, checking the current social media feed, or binge-watching the latest Netflix show. It is undeniable images flood the 21st century human life everywhere. Judgment is then passed on these images that are processed through the brain upon first viewing, and a decision is made if the image is pleasurable or displeasing. Our human instinct is to have a gut reaction to any image. We also make judgments based on appearance when we encounter others for the first time.

What does this mean for human relationships when it comes to first impressions? Do all relationships stem from appearance of a person? If a society judges others, and what is seen every day based on appearance, then doesn't it seem reasonable to judge someone based on facial appearance? According to Johann Casper Lavater in his work on physiognomy from 1783, this is the foundation of the science, the scientific way of determining a person's soul based on their facial appearance. To truly know someone, one must read a person's character by observing their physical appearance; to determine their vices or virtues, one must know how to read another's face.

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[1] Quoted in Andrew Maunder page 160.

Jane Austen, in her comedy of manners novel, *Pride and Prejudice*, published in 1813, is ingenious at displaying the fault of basing a judgment on physiognomy. If Mr. Darcy and Elizabeth Bennet had followed the principles of physiognomy, and truly believed what they thought of one another upon first meeting, their story would have turned out very differently. Part of the reason Austen's novel may be so popular is because it is about two people overcoming their first impressions, initial judgments about one another, and finding a lasting bond and potentially fulfilling relationship. In each society, culture, and generation, all humans seek connections between, among, and to people, and Austen makes the reader feel connected to her characters and the bond between the reader and her characters. Importantly, Austen finds and reveals the flaws of the science of physiognomy in *Pride and Prejudice,* in draft form initially titled *First Impressions*.

Austen discredits the science in her novel, although, perhaps not on purpose, allowing for the actions of characters, specifically Elizabeth Bennet, Mr. Fitzwilliam Darcy, and Mr. Wickham, to speak louder than physical and facial appearance. Austen's message, regarding physiognomy and relationships, stands in the bond that is built upon moving past those misunderstood first impressions and allowing characters to see their true natures beyond physical appearance.

Through film adaptations of her novel, physiognomy is still a relevant issue today; specifically, the 1995 television BBC adaptation and the 2005 Focus Features film show how vital casting can be in translating the original text and nuances of physiognomy to film. Casting the right Darcy and Elizabeth, and other characters, relies

on a sense of physiognomical tendency. The actor has to be perfect for the role. But what does that mean?

First impressions and physical appearances are vitally important, in the novel, and in the world around us. Everyone has the ideal Mr. Darcy in their mind, which is why casting the perfect Mr. Darcy is so important for any adaptation of *Pride and Prejudice*. The same is true of Elizabeth Bennet—the two characters who embody pride and prejudice, and overcoming those faults. For every generation, each film adds a timely visual representation from novel to screen and brings a new perspective to Austen's purpose of revealing the failure of physiognomy. Even though physiognomy has been discredited, it is still something that happens, judging someone's inner character based on their outer appearance every day and every place. Austen's novel, then, has a modern relevance because it is based so much on the visual, something we are surrounded by today.

It is impossible to say that physical appearance is not important. First impressions are a key part of building any relationship. It is not the most important part, but it can be a key in the overall building of chemistry between two people meeting. The actions of people are what show the inner moral being of a person, not the bluntness of a nose or the curve of a forehead as Lavater believed. Jane Austen's novel and its film adaptations continue to teach readers and viewers the importance of questioning a science based solely on appearance.

Chapter 2: Physiognomy in the 18th and 19th Centuries

Physiognomy is the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents.
~Johann Caspar Lavater

In 1783, Johann Caspar Lavater's *Essays on Physiognomy* were translated into the English language and the "science" of physiognomy became known to the common public in Britain. John Crawford states in his article in *The American Art Journal*, "Lavater's writings continued the classical tradition in physiognomy and in portraiture for two reasons. First, Lavater's *Essays* were heavily dependent on *The Physiognomics* attributed to Aristotle, especially in respect to similarities of animal and human characteristics. Second, Lavater sought to prove, by the examination of ancient Greek and Roman portraits, that his theory was correct" (52-3). Physiognomy as a term has been in existence for centuries and used by authors such as Gower, Shakespeare, and even Aristotle.

In the 21st century, first impressions determine a second encounter: a blind date, a job interview, another babysitting job. Although relationships are generally built on more than first impressions, it is hard to deny the importance of first impressions. The appearance of one person and how that is translated by another's visual perception can be the beginning of a relationship. Appearance, though, does not equal worth. However, so much of society bases a percentage on appearance in the choosing of a partner, an employee, or a babysitter. Poor first impressions, always, may disallow the forward movement of a possible relationship for work or in one's personal life.

A 2006 study in *Social Cognition* noted reactions based on "attractive" and "unattractive" people. The consensus was that being "unattractive" was associated with negativity according to the viewer (Griffin 187-8). In another study from 1972, Griffin

and Langlois note, “attractive people are preferred over, and believed to possess more positive traits and characteristics than, unattractive people” (188). What does this study say about how people perceive “attractive” and “unattractive” people upon first encounters? As much as one might want to argue the case that appearance does not matter, this study suggests otherwise. Humans are naturally drawn to a pleasing appearance.

Lavater presents a similar case in his *Essays on Physiognomy*. Appearance and facial features are vital to his study and the science of physiognomy. Physiognomy is “the study of the features of the face, or of the form of the body generally, as being supposedly indicative of character; the art of judging character from such study” (OED). *Physiognomy* is not a term commonly used in 21st century vocabulary; however, it still seems as if, in our century, to judge the internal by the external is the norm. According to Lavater, the internal soul of man is directly related to the external physical appearance and therefore should be judged by the observer to gain insight: “The moral life of man, particularly, reveals itself in the lines, marks, and transitions of the countenance” (Lavater 1.15). *Countenance* is another term that can be closely associated with the physical appearance of man, or the facial features: “The look or expression of a person's face” or “to change one's countenance: to alter one's facial expression” (OED). These terms, *physiognomy* and *countenance*, are commonly used throughout Lavater’s *Essays*, as well as in many later eighteenth and nineteenth century works of literature, including Austen’s *Pride and Prejudice*. to assess one’s inner moral soul.

One reason why the late 18th century and 19th century culture accepted physiognomy is because the science can be classified as Romantic and enables one to

concretely describe the abstract: feelings, emotions, and character of an individual. This appealed to several writers for the psychology and philosophical aspects of the science as opposed to the strictly enlightened sciences which came before. It became popular to use physiognomy in literature. This science provided authors with a new technique to give readers character descriptions beyond physical appearance. In the article "The Heroine of Irregular Features," *in Victorian Studies* Jeanne Fahnestock states, "Nineteenth-century novelists often wanted to tell readers about a character before showing that character in action" (325). Detailing a character's nose or chin enabled the author to explain the character's inner moral being without stating it directly to the reader. Because physiognomy became widely popular and known to the public, authors could be assured that by including references to the science in their text, the public would understand the connection between a character's outward and inner being. Fahnestock additionally points out the description of the specifically female character which increases from the early to later nineteenth century allows a thorough understanding of character traits: "Readers from the 1850s through the 1870s could be relied on to understand something of the code of *physiognomy*, the 'science' of reading character in the face" (325).

Given the popularity of physiognomy in character understanding, especially female characters, it's strange that Lavater did not write with the feminine in mind. He wrote regarding the physiognomy of males; however, he does occasionally have a few notes relating to the female countenance. He generally works with the male countenance because he is "but little acquainted with the female part of the human race" (3.198). Going forward it is important to note when comments are made relating to the arching of the nose or forehead, as a rule it is related to the male unless otherwise specified.

Lavater notes an inciting incident at the beginning of Volume One, which propelled him on his physiognomy journey. Two different individuals with similar facial features also had similar moral characteristics. It would seem a coincidence, yet these two individuals with remarkably similar features and moral virtues started Lavater on his path to observe, research, and issue his *Essays* for other physiognomists to learn and benefit from (1.8). It was after this and his beginning observation that he was asked by the physician, Zimmerman of the Hanover court for King George III, to record his findings. This eventually became his *Essays on Physiognomy: for the Promotion of the Knowledge and the Love of Mankind* (1.8).

Volume One (V1)

Lavater wrote a study on physiognomy in order to better establish the science in society and for people to better understand the relation between the internal and external characteristics of the human soul. In his author's note, Lavater claims he is not by any means the perfect physiognomist, but is continually learning, and his study is one comprised by daily observations of similar facial characteristics matching inner qualities (1.6). While there were many critics, Lavater maintains his belief in the science and makes it known at the opening of V1: "[T]hat now (January 1783), after ten years of daily study, I am not more convinced of the certainty of my own existence, than of the truth of the science of physiognomy; or than that this truth may be demonstrated" (1.9).

The basis of physiognomy is laid out by Lavater in V1, including the base human nature of man that is the soul or the spirit. The internal is directly related to the external. To understand the nature of man one must use their senses: "All the knowledge we can

obtain of man must be gained through the medium of our senses" (1.11), one's ability to see and observe others.

Lavater divides the "nature of man" into three parts when discussing how to analyze the physiognomy of man: animal, intellectual, and moral (1.11). All three parts reside in separate faculties of the body with the intellectual part of man being what most interests the study of physiognomy as it contains the "powers of understanding and the mind" (1.15). These traits are seen in the head and face:

> The intellectual life, which of the three is the most supreme, would reside in the head, and have the eye for its centre [sic]. If we take the countenance as the representative and epitome of the three divisions, then will the forehead, to the eyebrows, be the mirror, or the image, of the understanding; the nose and the cheeks of the moral and sensitive life; and the mouth and chin the image of the animal life; while the eye will be to the whole as its summary and center. (Lavater 1.16-7)

The head and face, labeled the intellectual life, are the features that Lavater spends three volumes explaining. The intellectual life, is what interests physiognomists most and leads to understanding the moral soul of man by reading the external. To form a correct moral judgment of someone's character based on the exterior on first impression, one is truly a physiognomist. This is the aim. However, it does take practice and one does not gain perfection in reading the face without commitment.

Lavater believes physiognomy is a cause and effect system: "The scientific physiognomist is he who can arrange, and accurately define, the exterior traits; and the philosophic physiognomist is he who is capable of developing the principles of these

exterior traits and tokens, which are the internal causes of external effects" (1.19-20). The internal characteristics represent themselves on the external features of man. Even Lavater claims all men judge by first impression whether by intention or not. It is natural to judge one's internal value based on the external appearance, and this is the foundation of physiognomy. However, one must learn the principles and methods to avoid errors in judging the internal value of another's character.

While Lavater claims truth will be found with use of this system of scientifically valuing one's moral virtues by outward appearance, others opposed and ridiculed the system. In V1, several objections to the science are listed from the year 1783, and Lavater then gives his counter arguments as to why physiognomy is a science and credible to be used as such. When used properly, by those who understand the principles of the science, it can be a tool to find the good in all men, and not to injudiciously judge men, according to Lavater.

However, he warns that at times the novice physiognomist may be deceived when reading a countenance: "Men, it is said, make all possible efforts to appear wiser, better, and honester [sic] than, in reality, they are" (1.152). This is said to be not the fault of the deceiver, although he may be trying to hide something, but only the fault of the observer (1.156). When using the principles of this science, one must be careful to observe objectively, to fully gather the information in order to produce an accurate picture of the internal character. One must always follow the method produced for all features and be careful not to see something in a countenance that is not there that would interrupt, or disrupt, the reading.

Lavater then, to prove even further the truth of physiognomy, shares excerpts of testimonies to support his theory and belief. Some of the testimonies are Biblical while others are philosophical and scientific. From Proverbs 29, Lavater cites this verse, "'Though the wicked man constrain his countenance, the wise can distinctly discern his purpose,'" establishing the wicked cannot hide what is internally established in a soul and then manifested through a body (1.42). Another example comes from the Swiss aesthetician Sulzer: "'However delusive the science physiognomy, or of discovering the character of man from his form and features, may appear to most persons; nothing is more certain than that every observing and feeling man possesses something of this science'" (qtd. in Lavater 1.43). These examples provide solid support for Lavater in his theory on physiognomy.

Other facts, to him, point toward the truth of the science and that is the language of the science used in everyday eighteenth century conversation. People may not have believed physiognomy, but they believe in phrases and used phrases such as, "'He has an honest countenance,'" or "'You might have read it in his eyes'" (1.57). To see a certain shape of an eye that points toward truth or a face that appears good is the foundation of physiognomy, yet to see these shapes one must observe the human form. To observe the physiognomical elements in man, one must look at man in several ways. One can observe man in appearance in everyday life, but also in drawings, portraits, paintings, shades, and outlines (1.59). It appears, inferring from reading Lavater's *Essays*, the preferred method is to observe man from any drawing, and not just by encounter, because one has the chance to observe for a longer period of time with a static representation. Or one may

observe the object of physiognomical inspection by both ways to engage in a deeper reflection.

To begin the process of observations of portraits and sketches, Lavater includes a multitude and variety of external features and what they represent. However, in this first volume, Lavater only generalizes the outline or portrait of the person under observation and does not go into great detail to explain what the nose implies or what the mouth specifies. Instead he gives an outline for judgment of goodness, wittiness, benevolence, deceit, or stupidity, with a statement of physiognomy regarding the overall facial features. He leaves the more detailed analysis to Volume Two and Volume Three.

The first portrait, image "VI," is of a woman (see Figure "VI").[2] It is one of the few examples of a female countenance used by Lavater. The description of this portrait is short and the definition for her physiognomy leaves the reader wanting. Her forehead is described as arching and "more manly than effeminate" (1.230). Her forehead is too arched to be feminine. With this young woman seen from the profile, it is difficult for a 21st century viewer to imagine her as manly as described by Lavater. Yet, the pleasant characteristics that are given to her are "calm fortitude, and discreet, benevolent,

[2] The numbering of the images in this text references Lavater's exact labeling in his *Essays*. These are not numerical or chronological in this text, but follow Lavater's titles.

fidelity," discussing her nose more than anything (1.230-1). Other than this, the reader is left questioning what her physiognomy describes or tells.

There are two contrasting images in V1 with which the reader is presented. One illustrates the ideal view of man and the perfect physiognomy a man can possess. In

image "IX" (see Figure "IX"), the man is described with having a forehead and nose of "penetrating understanding," yet it goes beyond those valued traits, and the "mouth, this chin, of benevolence, a noble mind, fidelity, and friendship," are also possessed by the man (1.63). This man is seen from his profile so the viewer is not able to observe the symmetry; however, his features, according to Lavater, are perfectly proportioned and appear to exude externally the characteristics of understanding, benevolence, nobility, fidelity, and friendship. His face represents a pleasing or "attractive" reading of physiognomy. However, the next picture of a man produces the opposite reading. He is described as "the reverse," and for the physiognomist "contemplating [nature] in her deformity" (1.63). In image "X" (see Figure "X") it is evident the man contrasts in every way with the man in image "IX." Age, the view of the profile,

hair, hygiene, clothing, stature, and even status are all opposite. Where nobility and understating graced the former man, it is replaced with debased reason and "stupidity almost sunken to brutality" (1.63). The question remains, how does Lavater arrive at this conclusion other than this man is older and lacks the order of the previous? Lavater attributes his stupidity and lack of reason to the man in image "X" to his "lowering forehead," "projecting mouth," and "whole position of the head" (1.64). These alterations of the facial positions change the reading of the physiognomist and suggest other internal characteristics than the high, arched forehead and nose in image "IX." The man in image "X," with the reverse physiognomy, would be classified as "unattractive." However, is there not an element of difference of class status in the men to notice as well? Lavater fails to mention this and is strictly concentrating on the perfection of physiognomy in image "IX" and the lack of perfection in image "X" when modern viewers can scrutinize both portraits and judge them for what they are: a difference in economic class. The former has a collar and jacket with buttons, the other wears clothing that hangs and looks worn; the former has curled tidy hair, the latter has unkempt longer hair. A 21st century reader can bring much more to this discussion and would question the basis of this analysis, but in 1783, the audience for Lavater's work was educated and likely wealthy. It may have been easy to judge based solely on those two images, what "attractive" and "unattractive" should be.

What is to be taken away from these contrasting images and the most basic study of physiognomy in V1? The 2006 study from *Social Cognition* was not wrong, at least not regarding first encounters or impressions perhaps, but an entire science built upon

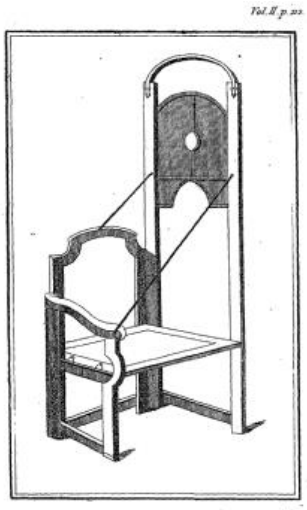
judging one's internal moral virtues based on the external physical features falls far short of perfection.

Volume Two (V2)

In V2, Lavater continues explaining his theory and principles, the science of physiognomy, but takes the reader deeper into the science with more examples of outlines and explanations.

Shades

Lavater includes images of portraits and introduces "shades" to explain the foundation of reading a person's outline and prominent features lies in shades. However, the mistake of the artist in shading could interrupt the reading of the person's physiognomy causing an incorrect reading of character. A shade is the silhouette of a person from the neck up without any detailed facial features visible other than the outline. This shade is drawn by the artist while the subject is sitting in one of the apparatuses like the image on page 112 in V2 (see Figure Vol. II p.112). This produces a shadow for the drawer or artist and illuminates the projecting features of the person onto the paper to be copied. This leaves the image for the physiognomist to study and draws attention to the outline of the forehead, nose, mouth, and chin, without distracting the viewer by the other details on the face. The specific features are studied for a corresponding inner trait.



According to Lavater, not all can be determined of a person's character by looking at a shade; however, it can illuminate certain aspects of that person's moral

internal character especially when it comes to a prominent forehead or nose. These shades can be viewed from the profile of the person so the physiognomist can gain a better observation of the similarities or dissimilarities and distinguish which traits belong to which facial characteristics.

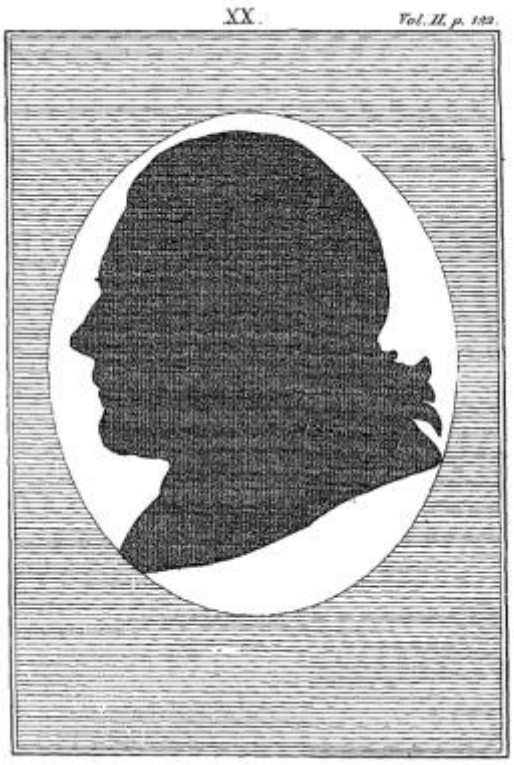
Lavater explains there are nine principal horizontal sections to observe when the physiognomist looks at shades to determine the character traits:

1. The arching from the top of the head to the beginning of the hair.
2. The outline of the forehead to the eyebrows.
3. The space between the eyebrow and the insertion of the nose.
4. The nose to the upper lip.
5. The upper lip.
6. The lips proper.
7. The upper chin.
8. The under chin.
9. The neck. (2.118-9)

With each of these sections, Lavater attributes a virtue or area of moral consciousness. Numbers two and three from the above list correspond with the mental capacity for understanding, while number four, the nose distinguishes taste. The lips, numbers five and six, represent love and hatred, and numbers seven and eight, the chin, sensuality. Number nine, the neck denotes “frank sincerity of character” (2.121). With the above list and the corresponding characteristics, it is depending on the bluntness or how far the features project or how much of a certain characteristic the person displayed.

Lavater begins to issue his methodical theory of physiognomy here; however, it is only a slight beginning. Instead of the generalizations from an entire portrait and face in V1, in V2 the reader can understand the differing qualities that correspond with certain features. However, it is still uncertain which feature produces what version of the quality whether it be vice or virtue. Instead, more practice is given to ascertain the overall character of a shade instead of focusing on one particular feature.

Even Lavater claims the physiognomists must use his hand in drawing to be a skilled physiognomist. The shades that are drawn are then used to study the physiognomy of the character. Normally the focus is on the above nine areas with careful attention paid to the forehead, eyes, mouth, and chin. Some of the shades included in the additions section examined by Lavater are included here for review. Image "XX" (see Figure "XX") represents the perfect harmony of a man's physiognomy seen in a shade.



The harmony can be seen in the entire head. "The harmony of the whole, especially the nose, mouth, and chin, denote a mind of extraordinary observation, research, and analysis" (2.132). From the list above, the man in image "XX" reaches perfection in numbers four through eight.

Two other shades to analyze and compare are images “VII” and “VIII” (see Figure “VII” and Figure “VIII” respectively). For these two shades mentioned, the feature compared is the forehead. While other features on the shades are noticeably

different, the one considered from the list above is number two, the forehead. In image “VII,” the forehead, as one can see, is more curved than the forehead in image “VIII,” where it is described as being more rectilinear in position to the hairline. This characteristic, the more curved, according to Lavater and reading of physiognomy, is a more feminine trait and one not desired in the male. The rectilinear forehead in image “VIII” is described as having characteristics of manhood and sense of truth (2.126). While other features, particularly the nose, are dissimilar, the rectilinear forehead in image “VIII,” stands out to Lavater as a priority for a male characteristic.

Skulls

A more round forehead is wise as a general rule.[3] In the image with five skulls on page 227 (see Figure "Vol. II p. 227"), all of the skulls and foreheads presented have something "unnatural" about them. Lavater uses this as an example of the unnatural physiognomy for the physiognomists in his study to compare with the natural and the beautiful. The projecting of the forehead is defective or the back of the skull is unnatural in several of the images. Skull four in the image has defective arching on the front forehead while skull two has defective arching in the front, but also the "back of the head is still more unnatural" (2.227). None of these drawings show understanding, prudence, or benevolence of the forehead as other drawings showcased in the shades or outlines.

Throughout V2, Lavater fails to offer any specific system, besides the list of the facial features on shades that would help in analysis, yet he consistently refers to this "system of analyzing" the human face. As a system that claims to be a judgment of the internal soul by the external appearance, one would expect more specific features to be connected with moral traits. For example, a wide forehead suggests the person cannot be trusted, while an appealing high forehead suggests the moral trait of trustworthiness and even benevolence. Instead, after trudging through three hundred and twenty-four pages of

[3] Lavater's preface to his section regarding skulls is a contradiction to his entire belief that rectilinear foreheads are manly and sensible. Yet, here, directly in the next section, Lavater contradicts himself and states "A forehead more round is wise as a general rule." How can two be true in a science unless one is an exception to the rule?

Lavater's redundant and lengthy second volume on physiognomy, all one can gather is his "system" is based on, not observing someone physically even, but in portraits, drawings, and shades, and by his own subjective demonstration, including contradictions. Instead, Lavater suggests that estimating what a person is like based on the facial observation and the economic class is a reliable system. In these two volumes, it is hard to accept this as science (even by Lavater's own standards), yet Volume Three offers a more detailed and, presumably, useful approach to noses, eyebrows, and foreheads.

Volume Three (V3)

In V3 of Lavater's *Essays*, excerpts from other scientists and philosophers are used to support Lavater's views on physiognomy; however, Lavater interrupts these excerpts inserting his own contradictions or additions to the statements amending what the others have stated to clarify his stance, but clarity is far from the result. For example, one excerpt states, "'We are told that men with arched and pointed noses are witty; and that the blunt nosed are not so'" (3.1). To this Lavater responds that it can be true men with "tender, thin, sharply defined, angular, noses, pointed below, and something inclined toward the lip, are witty, when no other features contradict these tokens" (3.2). He adds an amendment to the previous statement, saying those people who are so unfortunate to have blunt noses, are not necessarily not witty. He qualifies *this* statement by concluding there are different types of wit, just as there are different types of arches in the nose, and only the most beautifully arched are the most witty (3.2). Lavater again continues to question why the science of physiognomy is debated as a science: "It is disputed, at this very moment, by men of the strongest minds. How long shall it continue so to be? Yet I should suppose that he who curses the sun, while exposed to its scorching rays, would,

when in the shade, acknowledge its universal utility" (3.15). Even his readers would be aware of questions concerning the science of physiognomy.

Lavater uses an example from ancient Greek philosopher, Maximus Tyrius, as an example to explain the use of physiognomy for those who do not understand. The analogy in Tyrius' essay is that the soul is like a beautiful flower growing but covered by a flowing, translucent stream, the youthful body. One still sees the bloom, the soul, through the stream, the youthful body. Tyrius claims that a well-formed young body is the result of virtue: "'The good formation of a youthful body is no other than the bloom of ripening virtue, and, as I may say, the presage of far higher perfection'" (qtd. in Lavater 3.18). Lavater also quotes from German author Nicolai, "'therefore is moral goodness much more visible in the countenance than moral evil,'" to reign in support (qtd. in Lavater 3.31).

Lavater uses passages from the Bible to support the existence of physiognomy relating the internal connection controlling the external to a passage from Matthew 6:22-23, "'The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil, thy whole body shall be full of darkness, how great is darkness!'" (3.45). The goodness in a man's soul should therefore be seen in his eyes, according to Lavater, and throughout his entire body.

Lavater also refers to medical knowledge of the day to explain the four tempers: choleric, phlegmatic, melancholic, and sanguine. These are mentioned briefly in V3. Lavater does not claim to be an expert on the temperaments, but does use them as an example and includes them in the study of physiognomy as they relate to the head of the body (3.64). He uses an analogy to describe characterizing the four temperaments by

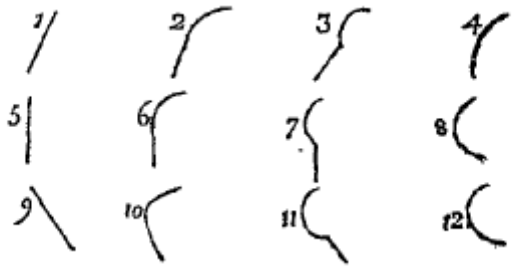
saying one does not measure the inner "elasticity" of the air to gage the temperature by inner analysis but by its outside activity (3.67). Lavater measures temperaments by being able to study the range of irritability in a man: "Irritability may be also applied to the four temperaments according to their comparative activity, and as they extend themselves in height, depth, distance, or proximity" (3.67-8). This irritability then transfers to the profile or outline of the man detailing what temperament or mix of temperaments his character is made of (3.70). Once the physiognomist can study the face, he will be able to relate certain features with certain temperaments.

Finally, in V3, Lavater begins to detail each part of the face and head including the forehead, eyes, eyebrows, nose, mouth and lips, teeth, and chin. In each of these sections he labels where an emotion or moral action lies. However, again, it remains a generality and not as specific as the reader might expect, and Lavater waits until midway through the third volume to address these specific features that he puts so much weight upon, as a physiognomist, to unravel the soul and character of a person. Each facial feature represents a different emotion and propensity for understanding or talent designated by Lavater's consistent observations.

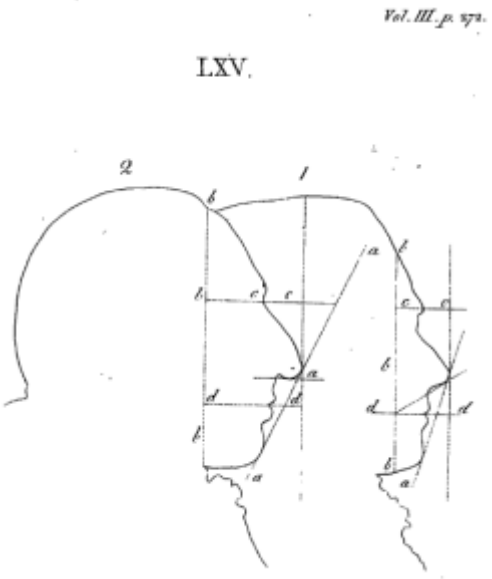
The Forehead

The formation of the forehead and the arching symbolizes the ability for thought and sensibility while the wrinkles and coloring covering the arching and skull denotes "passions and present state of the mind" (3.163). Foreheads are classed into three basic arches, or lack of arches, but then detailed into subclasses and referenced to an outline drawing of twelve foreheads (see Figure "Vol. III. p. 165"). The most notable statements regarding the forehead are statement six, "(6) Projecting … imbecility, immaturity,

Vol. III. p. 165



weakness, stupidity," and statement seven, "(7) Retreating … in general denotes superiority of imagination, wit, and acuteness" (Lavater 3.165-6). He thus shows the stark contrast in the angle of the top of the forehead.



One can see the detailed comparison between a leader and follower in the image "LXV" (see Figure "LXV") of two friends' foreheads and the mathematical analysis of their foreheads. Lavater has set the outlines of the two gentlemen side by side in profile to see the distinct differences in order to show what makes one a leader with understanding and one a tranquil follower. Person number one is the leader with the penetrating forehead and person number two possesses the inner quality of being led (3.272). This was read by the outline of their forehead and profile and angles, yet again, much like when one is in a Calculus class and does not show work yet arrives at the answer to the equations, the only question has to be: how is it possible? How does one arrive at the solution? By looking at the drawing, it's clear that Lavater's conclusions contradict some of what he has said earlier and will state later in the volume.

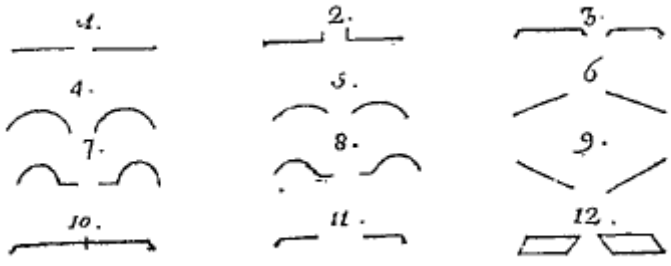
The Eyes

Generally when Lavater addresses anything regarding the face, he mentions the shape; however, in this short section he brings in the color of the eyes briefly. Because of this, it is hard to address this section, as a 21st century reader, realistically and without humor. For example, in the opening of this section it states, "Blue eyes are generally, more significant of weakness, effeminacy, and yielding, than brown and black" (3.171). How is the modern day reader to accept such a statement? Lavater does mention the physical condition of the eye and eyelid by giving a qualification of a person always having goodness in them if this is had in the eye: "When the under arch described by the upper eyelid is perfectly circular"; however, it can also represent shyness and at times weakness (3.171-2). So if the upper eyelid is circular, perfectly circular, the physiognomist can expect the inner character to be shy, weak, or good. Along with color analysis, such pronouncements stretch credibility to a breaking point for a 21st century reader.

The Eyebrows

Two distinctive characteristics are given to distinguish between male and female: arched eyebrows and rectilinear. If someone has arched eyebrows, it is characteristic of female face, yet if someone has rectilinear eyebrows it is characteristic of male eyebrows (see Figure "Vol III. p. 183" for arched and rectilinear). One can see from numbers four and five, out of the twelve sets of eyebrows in the image, they are the most arched. These

Vol. III. p. 183



would generally be found on female faces or show effeminate characteristics when reading the countenance. However, when reading the facial features of a man, the rectilinear eyebrows are preferred, numbers three, eleven, and especially twelve (3.183).

Other than arched and rectilinear to distinguish between famine and masculine features, the physiognomist may observe characteristics of the eyebrows to determine other qualities. For instance, the hair of the eyebrows. If the hair of the eyebrows is "wild and perplexed," it will denote the mind of the person is also, unless the hair is soft (3.181). If the hair of the eyebrows is "compressed, firm … running parallel, as if cut," then this signifies a character that is not only manly, but firm, mature, and understanding (1.181). However, if the hair of the eyebrow looks cut to appear firm, does this not suggest the appearance has been altered and the physiognomists is not reading the true character or soul? It seems the exception to the wild, yet soft, hair also applies, because how would the observing physiognomist understand that the "shade" he is analyzing of the wild eyebrows possesses an extremely soft texture to make this person the exception to the rule? Lavater's system, has too many exceptions that are not logical.

The Nose

The nose holds as equal importance to reading one's physiognomy as the forehead according to Lavater for "A beautiful nose will never be found accompanying an ugly countenance" (3.185). For one can have the forehead of understanding, but be unbalanced with a blunt nose. Lavater creates a lengthy list on the necessary requirements to having the perfect and most beautiful nose, such as the nose mentioned by Tristram Shandy, the main character in Laurence Sterne's novel: "Such a nose is of more worth than a kingdom" (3.186). Men with open nostrils have the characteristic of sensibility. The men

of France have characteristically great noses. Overall, a great nose that corresponds and does not contrast with the arching of the forehead, can "command," "rule," and "act" (3.187-8).

The Mouth, Lips, and Teeth

By reading and observing the structure of the mouth, one observes many emotions that reside in the mind: love, sincerity, hatred, or falsehood. In studying this section, it seems the general rule follows that "firm lips, firm character … [and] weak lips, and quick in motion, weak and wavering character" (3.192). After examining this rule, it above all others makes the most sense. A mouth that is quick in motion, or quick to speak, is normally the one causing strife, yet firm lips, or those closed, are believed to be contemplating and processing thoughts. These closed lips are ones that do not cause strife. So in this, physiognomy holds some truth that the shape and action of the mouth in repose is wise. Less movement and activity equals less possible vice.

Short small teeth represent strength in adults where long teeth in adults represent just the opposite. Teeth that are not taken care of and show signs of foulness, represent the exact same foulness internally (3.195-6).

The Chin

When it comes to the chin, the more projecting the better when it comes to physiognomy. The profile of a projecting chin is considered a beautiful characteristic to any physiognomist. However, to have a retreating chin is truly a detriment to one's character. Strength can also be noticed, absence or present, by the chin, according to Lavater (3.197). The sought after and attractive dimple does suggest benevolence in a man (3.197).

Physiognomy in Professions

Having given his scientific opinion regarding all these facial features, Lavater proceeds to voice his opinion to professionals on using physiognomy in their professions. For example, addressing judges, he states, it is important for the judge to benefit from using the science of physiognomy when deciding on guilt or innocence and vice or virtue. It is better to judge on the physiognomy of one's features because "[t]here are countenances which cannot have committed a multitude of vices" (3.226). Not only would physiognomy be useful to judges in their profession, but to the clergy as well. It would be beneficial to help them "discern spirits" and help in distinguishing the best teaching method for each individual (3.229). One does not teach or preach in the same way to all in order to gain the same result, but by using physiognomy and ascertaining the soul or character of the individual, whether weak or noble, the preacher could then mold his method of teaching to best fit what the individual is capable of receiving.

Lavater ends his third volume with miscellaneous thoughts on the science of physiognomy and a section of "additions" allowing the physiognomist to learn by example of what has just been read. One example presented is the hair. Two striking differences that are shown in this addition is shown in images "IV" and image "V." One can view the stark

contrast in the style of the hair (see Figure "IV" and Figure "V" respectively). One is short and close to the head and skull in image "IV" while in image "V" the hair is long and described as "voluptuous" (3.242). The physiognomy of the hair indicates that the character of the short haired man is calm and respects order while the character of the long and "voluptuous" haired man represents a more sanguine temperament and has a powerful character (3.242). Image "V" very much resembles the cover of a bodice-ripping romance novel of today's culture. It is interesting to see how certain aspects of images transfer time and culture, and the impression of those images transfer. One might not regularly see the man of image "IV" on the cover of that same romance novel. However, such a violent visage is reminiscent of descriptions of Dr. Frankenstein's monster from this same era. This image does represent power, according to Lavater, and Dr. Frankenstein's monster was powerful. However, the monster was shunned for being "ugly," and "unattractive." His own creator tried to kill him because he feared the massive size of his creation and the very sight of him. Today, a person with hair in "V" might not be shunned, but instead considered "attractive."

As Lavater closes his observations regarding the science of physiognomy, the 21st century reader must wonder, what, if anything could be applicable to modern society and interactions? The truth is, physiognomy applied as a science is not applicable to the modern scientific world or a human's inner moral worth: "We do not share the underlying assumptions about physiognomy and race that would have made such sense of the narrative to a Victorian viewer. Knowledge of how to read off moral characteristics from the shape of jaws, face and skulls, and – in the cases of characters with their backs to the viewer – physical frame, informed the contemporary eye in a way that we no longer share" (Cowling qtd. in Street 12). Physiognomy has become a discredited science, an exploded system, and today is no longer used. It would be preposterous to consider judging someone based on the curve of their upper eyelid and arch of the forehead or the nose, right?

It is not hard to believe Lavater's basic point, that we judge based on visual impressions, what intrigued him in the start. In the 21st century modern world, it is inconceivable that anyone would believe a scientific method of classifying an arched forehead to signify penetrating understanding and a blunt nose to represent a person without wit. However, we actually still judge based upon appearance; it's not something to be discounted or overlooked. First impressions do matter. Internal judgments of character are still often made based on external appearance. Where does this leave the equality-driven, scientific-method, modern 21st century reader? How does one stop judging someone on first encounter? Is it in human nature to judge or inspect other humans naturally, or is this a trait that has increased as the multitude of visual images flood everyone's lives through multiple media forums?

Is there anything to gain from the three volumes of physiognomy, that is not a science, about human relationships? Perhaps the modern value of Lavater's *Essays* and system is as a guide of what not to do. For the advancement of humans, one must look beyond first impressions to judge the internal character based on actions over time in order to build a relationship with other humans that are based on a solid foundation.

Chapter 3: Physiognomy in *Pride and Prejudice*

Everybody declared that he was the wickedest young man in the world; and everybody began to find out that they had always distrusted the appearance of his goodness.
~Jane Austen on George Wickham

Jane Austen's *Pride and Prejudice (PP)* offers an early view of physiognomy in the pre-Victorian era. Though the science was on its way out during the publication of the aptly first titled *First Impressions*, the characters in the novel continue to judge one another based on first impressions as all people do. Graeme Tytler, author of "Lavater and Physiognomy in English Fiction 1790-1832," raises the point that physiognomy, although a method to Lavater of studying judging the soul, has been used as a method of literary criticism for others: "The study of physiognomy in the novel has become an established domain of literary criticism, with scholars intent on showing ways in which novelists of different nationalities were influenced by the physiognomic theories of Johann Caspar Lavater" (293). Although the elements and the foundation of the science of physiognomy are unfounded, the theory that people judge one another's inner soul based on physical appearance cannot be overlooked, and Austen brings attention to this in her novel only to push away from the science and allow human actions to speak louder than appearance at the end of the novel. The love Elizabeth Bennet and Fitzwilliam Darcy come to feel for one another is only possible once the pride and prejudice, once their first impressions, are left behind. If they held true to their physiognomical impressions of one another at the first ball, then they would have never ended up together.

Austen's main use of physiognomy is through character descriptions. Austen's physical descriptions appear first in the novel, while the reader is not privy to the reality

(until Elizabeth encounters the truth). Austen's technique is subtle regarding appearance versus reality. Austen's early incorporation of physiognomy in her text gives the reader an unhindered view of the science. J. M. Britton wonderfully details, in "Written on the Brow," how Austen uses Lavater's system of physiognomy: "Austen entertain[s] physiognomic assumptions: the face can reveal one's past or betray one's moral nature and emotional disposition (that which could also be termed one's 'character')" (518).

Elizabeth Bennet, or Lizzy, the female protagonist, is the critical viewpoint the reader explores throughout the novel. Mr. Bingley directly refers to this as he converses with Elizabeth: "'I did not know before … that you were a studier of character. It must be an amusing study'" (Austen 28). Austen establishes the role of physiognomy in *PP w*ith the focus on three main characters, Elizabeth Bennet, Mr. Darcy, and Mr. Wickham, while supplementing it with minor characters. Through the heroine's eyes, the reader is allowed to see the transformation of Mr. Wickham, Mr. Darcy, and most of all, the heroine herself. Unveiling the façade of each character that is built through appearance upon first impressions in *PP,* Austen creates a pattern of bonding through human relationships based on overcoming appearance.

Each of these three characters *are* multifaceted, but that's not apparent for all at first. As Elizabeth replies to Mr. Bingley, "intricate characters are the *most* amusing. They have at least that advantage" (Austen 28). None can be explained without a detailed look into their inner character, as described by Elizabeth herself, and these findings prove most beneficial to Austen's assumption that reality of the soul truly does trump appearance. Some characters' physiognomy match in the novel while other characters' countenances completely contradict their inner moral being. In a few instances a

character can both match and contradict their physiognomy at different parts of the novel, but it may also depend who is reading the countenance of that character.

Matching Physiognomy: Fitzwilliam Darcy

Although Mr. Darcy's character begins his relations with condescension toward Elizabeth and the town of Hertfordshire with his appearance of haughty arrogance, his true self is revealed, through greater inspection by Elizabeth, later in the novel. The reader is confronted with Darcy's horrible behavior on first encounter as Britton points out by stating, "Darcy's first appearance in the novel satirizes the shifting sentiments of public opinion and, more subtly, juxtaposes numerous senses of 'character'" (Britton 526). He was seen as haughty and prideful.

One noticeable element of physiognomy in Darcy's character occurs when he is rejected by Elizabeth upon his first proposal. Elizabeth notices a change in his face and features when her rejection is uncivil. She notes, "His complexion became pale with anger, and the disturbance of his mind was visible in every feature" (121). This could suggest the anger or even hurt Darcy felt from her rejection of his proposal. Regarding the change in impression Elizabeth has on Darcy's physiognomy, Darcy's physical looks are not altered, rather his intentions or *actions*, are better understood by Elizabeth, and changed. His actions now match his physical appearance.

The letter Elizabeth receives from Darcy serves as a multilayered purpose. Not only does it wash away the prejudiced blinders from Elizabeth's eyes illuminating the goodness of Mr. Darcy, but it also illuminates the evil characteristics of Mr. Wickham that were hidden by his physical appearance. Britton writes of that: "This visual language for character elucidation, which verbal accounts including Darcy's letter and his servant's

testimony support, culminates in the portrait gallery, where a picture in many ways exposes the literary and moral nature of Darcy's 'character'" (526).

Elizabeth's Aunt Gardiner comments on Darcy's looks comparing them to Wickham's: "'To be sure, Lizzy,' said her aunt, 'he is not so handsome as Wickham; or, rather, he has not Wickham's countenance, for his features are perfectly good. But how came you to tell me that he was so disagreeable?'" (Austen 161). Her use of the words, "features are perfectly good," implies that to her, Darcy is handsome and attractive according to the standards of pre-Victorian society. Therefore, Mr. Darcy is attractive to the standards during the time Austen was writing. Yet, Darcy, according to Aunt Gardiner, is not as attractive as Wickham. Why is that? Austen's placement of the word "countenance" again brings the reader back to the physical appearance and the importance of the proper and right features. Aunt Gardiner's comparison of the two men infer that Wickham's countenance and appearance is superior to Darcy's. It is understood by the reader Elizabeth's first bad referral of Darcy to her Aunt was one made out of pride and objectivity, whereas, her referral of Wickham was made because of flattery received from Wickham.

This example of matching physiognomy allows the reader a guide to what certain characters' matching physiognomy appear to be in the novel. Some match their physical characteristics at the beginning of the novel, but overcome those obstacles near the end However, there are certain characters that do not match their physiognomy.

Matching and Contradicting Physiognomy: Elizabeth Bennet

Elizabeth Bennet has a complex character because, she is not only the voice of the novel and the perspective from which the reader receives other character's physiognomy,

but she also analyzes herself, and is analyzed by other characters throughout the course of the novel. At times this analysis of her character matches her physical description. Caroline Bingley, for example, does not think much of her outward appearance and in turn tries to dissuade Mr. Darcy from admiring her. However, others, like Mr. Darcy after foregoing his prejudice, thinks well of Elizabeth's physiognomy. This in turn puts her in the matching and contradicting category of physiognomy.

This following excerpt from the novel details Darcy's first reading Elizabeth Bennet's physiognomy. He dismisses her based on her outward appearance:

> Occupied in observing Mr. Bingley's attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend. Mr. Darcy had at first scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise [sic]. But no sooner had he made it clear to himself and his friends that she had hardly a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes. To this discovery succeeded some others equally mortifying. Though he had detected with a critical eye more than one failure of perfect symmetry in her form, he was forced to acknowledge her figure to be light and pleasing; in spite of his assessing that her manners were not those of the fashionable world, he was caught by their easy playfulness. Of this was she perfectly unaware; to her he was the only man who made himself agreeable nowhere, and who had not thought her handsome enough to dance with. (Austen 16)

However, at the end of this section, it is clear that first impression and reading of Elizabeth's outward countenance has been replaced with a more substantial and true reading of Elizabeth's character based on her actual inner being. Darcy is now intrigued by the inner soul that Elizabeth possesses and the witty conversation she can control with others. That first impression physiognomy *only* allows is contradicted by the true Elizabeth Bennet. Her outward appearance is not necessarily represented by her true person. Instead, Darcy convinces himself Elizabeth is the beauty he thinks she is although he does not want to believe it based on differences in class, beliefs about impropriety, and unfounded pride.

Darcy's thoughts regarding Elizabeth begin to change and her likability and appearance become more appealing to him. Her eyes are a focus point for him: "Your conjecture is totally wrong, I assure you. My mind was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow" (Austen 18), Darcy tells Caroline Bingley.

Caroline Bingley's physical description of Elizabeth addresses many different features of Elizabeth's face that are reminiscent of Lavater's principles of physiognomy. However, Caroline's description is not an attractive portrait of Elizabeth, and if the physical description is to be held true to the principles of the science, then according to Caroline Bingley, Elizabeth's inner moral being is not one of value:

> I must confess that I never could see any beauty in her. Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome. Her nose wants character – there is nothing marked in its lines. Her teeth are tolerable, but not out of the common way; and as for her

> eyes, which have sometimes been called so fine, I never could perceive anything extraordinary in them. They have a sharp, shrewish look, which I do not like at all; and in her air altogether there is a self-sufficiency without fashion, which is intolerable. (Austen 169)

This description allows the reader a direct correlation between physiognomy in the novel and Lavater's principles of the science in his *Essays*. According to Caroline Bingley, Elizabeth's lack of character in her nose corresponds to the importance of a beautiful nose on the profile in a shade or portrait when a physiognomist observes a character. Caroline establishes the lack of beauty in Elizabeth's face to also establish how improper a mate she would be to Darcy. This is vital to Caroline Bingley in pushing herself forward as Darcy's best choice as a mate and understanding how Elizabeth's character is interpreted physically by those of the same class level of Darcy.

Yet, Caroline Bingley's discussion of Elizabeth's "unattractive" qualities doesn't deter Darcy. After his acute observations of Elizabeth, her actions seem to draw him in and do the opposite of Caroline Bingley's reading of Elizabeth's physiognomy. Her desire to point out Elizabeth's lack of suitability for Darcy because of Elizabeth's lack "extraordinary eyes" instead pushes Darcy toward Elizabeth. This is an example of contradicting physiognomy. Although Elizabeth's outward appearance may not be the most handsome or the most beautiful to all observers, even to Darcy at first, even compared to her sister Miss Jane Bennet, her inner character is instead represented by her actions and love for her sister. Darcy recognizes and notices this after multiple interactions, not on the first encounter or impression. This is the epitome of failure in

Lavater's "system" and an example of pleasing aesthetics being determined based on actions.

Elizabeth's own opinion of herself is even less flattering than Caroline Bingley's assessment, it seems. She faults herself for not being "attractive" physically, yet she is well aware of her sound and witty mind. She contemplates these issues as she finds Darcy staring at her:

> She hardly knew how to suppose that she could be an object of admiration to so great a man; and yet that he should look at her because he disliked her, was still more strange. She could only imagine, however, at last that she drew his notice because there was a something about her more wrong and reprehensible, according to his ideas of right, than in any other person present. The supposition did not pain her. She liked him too little to care for his approbation. (Austen 34)

Austen characterizes Elizabeth's inner struggle with herself by first allowing Elizabeth to fault her own physical beauty and suppose Darcy only noticed her imperfections; however, the strength in Elizabeth's character lies in her unwillingness to allow only Darcy's opinion of her to "pain her," and so she does not change her actions at the ball the night she first encounters Darcy.

Contradicting Physiognomy: George Wickham

When the reader meets George Wickham, Austen sets up his character as this beautiful, ideal man: "His appearance was greatly in his favor; he had all the best part of beauty, a fine countenance, a good figure, and very pleasing address" (47-8). Elizabeth describes Wickham as "a young man, too, … whose very countenance may vouch for …

being amiable" (Austen 53). This is a direct reference to Lavater's use of the word countenance and its use to describe the inner being. Mr. Wickham is the stereotypical example of the appearance of good. He is described as beautiful, and his virtues are credited to his countenance and truth in his facial features. However, this is an appearance, a facade, that is slowly chipped away by closer inspection of his motives, and the longer the reader is acquainted with him, as Elizabeth is, the uglier his character becomes.

Wickham is the perfect representation for appearance versus reality. Austen writes his character as devilishly handsome, only wanting money as seen later in the novel, but his true characteristics are disguised by his charming looks and societal acceptance by his physical appearance. Yet his attitude also plays a part toward his acceptance in society, as opposed to Darcy who is also attractive, and rich, however Darcy's haughty attitude isolates him from society in the country, and the people find him unacceptable compared to Mr. Wickham. At the first meeting of Mr. Wickham, the female characters are enamored with him. His dashing good looks and overall air of confidence deceives most all the characters, including male, at first sight. However, the one character that never falls for the charms of Wickham is Darcy. His distrust of Wickham lies not in Wickham's looks, but in first-hand knowledge of the true inner character Wickham possesses.

Elizabeth at first fancies Wickham's attentions as leading to a possible future union. It is not until Wickham's wavering attentions to other ladies that Elizabeth questions Wickham's character. Elizabeth is forced to recognize his true character when the letter from Mr. Darcy reveals all the deceitful actions of Wickham. Elizabeth's

opinion of Wickham is further tainted, and beyond repair, when she learns that her younger sister elopes with him. She then regrets the friendship as his actions damage the Bennet family reputation and diminishes the promise of prospective and advantageous marriages for the other daughters.

Mr. Wickham is finally seen for the scoundrel he is. Elizabeth is shocked at the revelation, yet it is this revelation, and Darcy's true intentions towards Elizabeth, that allows her to see Wickham's true nature. Wickham's attention toward Georgianna, Darcy's younger sister, and his intended deception of Darcy, truly baffle Elizabeth. Her inner dialogue on the transformation of Wickham's character creates a bond with the reader and begins to change how the reader sees Darcy:

> As to his real character, had information been in her power, she had never felt a wish of inquiring. His countenance, voice, and manner had established him at once in the possession of every virtue. She tried to recollect some instance of goodness, some distinguished trait of integrity or benevolence, that might rescue him from the attacks of Mr. Darcy; or at least, by the predominance of virtue, atone for those casual errors under which she would endeavour [sic] to class what Mr. Darcy had described as the idleness and vice of many years' continuance. But no such recollection befriended her. She could see him instantly before her, in every charm of air and address; but she could remember no more substantial good that the general approbation of the neighbourhood [sic], and the regard which his social powers had gained him in the mess. (Austen 131)

Austen even distinguishes Wickham here between "real character" and the character Elizabeth first read from Wickham's countenance. This is the contradicting physiognomy of Wickham that initially deceives Elizabeth, as well as others, before Mr. Darcy's letter, and Wickham's own selfish and greedy actions show his inner self: "In this scene, Austen offers a visual model for mediated character revelation that, on one hand, bases its own kind of revelation on the cumulative work of preceding 'character studies' and misunderstandings and, on the other, succeeds where the model of physiognomic immediacy – a model by which a handsome face like Wickham's 'may vouch for [his] being amiable' … fails" (Britton 526).

Miss Jane Bennet mourning over the loss of goodness in Wickham is, again, another example of Lavater's system failed: "Poor Wickham! there is such an expression of goodness in his countenance! such an openness and gentleness in his manner!" (Austen 142). Graeme Tytler in, "Lavater and Physiognomy in English Fiction 1790-1832," writes "That this skepticism towards physiognomy may have influenced character description is suggested by the occasional association of handsomeness with treachery… and, especially after mid-century, but the presentation of heroes, heroines, and some sympathetic secondary character with less than impeccable looks" (294). Wickham's physical appearance, his attractiveness, never matched his inner moral being. Wickham's physical attractiveness also never changes; however, he becomes less attractive physically to Elizabeth, as well as others in the town, when his true inner self is found out. Wickham's actions were never virtuous nor did he have good intentions, but because of his looks, he was able to deceive all of Hertfordshire.

Austen makes it clear there is a distinction when it comes to the matching and contradicting of physiognomy. Darcy's physiognomy, it is clear, by the end of the novel matches his inner being, and that Wickham's contradicts his moral being. Elizabeth references exactly this idea and concludes for the reader her judgment of the two by saying, "There certainly was some great mismanagement in the education of those two young men. One has got all the goodness, and the other all the appearance of it" (Austen 143). The comparison and contrast between these two pivotal figures in Elizabeth's life allows the reader to better distinguish between the importance of a moral soul instead of physical acceptance and attractiveness. Mary Ann O'Farrell writes in, "Austen's Blush," "Austen's notorious flirtation with readers' abilities to assess vice and virtue in the case of Darcy and Wickham depends on the fluctuations of color between men rather than on one man's cheeks. Describing Wickham's first meeting with Darcy … Austen outlines in color 'the effect of the meeting. Both … changed colour [sic], one looked white, the other red'" (O'Farrell 130). Paleness could symbolize anger or frustration. Darcy's face turns pale upon seeing Wickham because of the anger he feels toward him. Therefore, Wickham's red cheeks represent his embarrassment in encountering Darcy and being found out. This change of color occurs again when Elizabeth rejects Darcy's marriage proposal and Darcy's "complexion [becomes] pale with anger," and his countenance showcases "the disturbance of his mind" (Austen 121).

Minor Characters

One gentleman who set the perfect example of his inner being matching his outer visage is Mr. Bingley. His good features match his goodness in nature perfectly. He is described as "good-looking and gentlemanlike; he had a pleasant countenance, and easy,

unaffected manners" (Austen 8). When the qualifications are discussed regarding what is required for the perfect gentleman in *PP*, it is simple. The Bennet sisters discuss Bingley's character after the ball and mention his wealth, and his countenance comes into conversation: "'He is also handsome,' replied Elizabeth; 'which a young man ought likewise to be, if he possibly can. His character is thereby complete'" (10). Mr. Bingley has achieved all necessary qualities needed to be labeled as a gentleman upon first sight by the Bennet girls: pleasant face and personality matters (but money matters, too, as does his status as a *single* gentleman). Money and marital status are the central focus of the first line of the novel: "It is a universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

Mr. Bingley's love interest, Jane Bennet, the eldest Bennet daughter, shares the same goodness in nature and matching physiognomy. However, her beauty in physical appearance creates distrust from Mr. Darcy on behalf of his best friend Charles. Because of her beauty and peaceful countenance, Darcy believes her unlikely to truly love and works to separate her from Mr. Bingley. Darcy's judgment was made in haste and based solely on Jane's appearance and countenance. He interpreted her peaceful countenance and shyness to aloofness and disinterest for Mr. Bingley, when actually Jane was very much in love with Bingley. Darcy later discovers Jane's face truly matches her inner soul: kindness, beauty, and grace are evident in both Jane's physical appearance and in her soul.

Another minor character who aids in the supplemental role of matching physiognomy is Miss Ann de Bourgh. She is not as beautiful or graceful as Miss Jane Bennet. Mr. Collins describes Miss Ann de Bough as "a most charming young lady

indeed. Lady Catherine herself says that, in point of true beauty, Miss de Bourgh is far superior to the handsomest of her sex, because there is that in her features which marks the young woman of distinguished birth" (44). Yet, this is not the case as Mr. Collins, known to compliment anyone and anything related to Lady Catherine de Bourgh, as Ann de Bourgh is a sickly young woman. Elizabeth describes Lady Catherine's daughter as, "so thin and so small" (Austen 104). Elizabeth goes on to contemplate Miss de Bourgh, upon her first encounter, and compares the daughter to the mother: "There was neither in figure nor face any likeness between the ladies. Miss de Bourgh was pale and sickly; her features, though not plain, were insignificant; and she spoke very little, except in a low voice" (104). This physical image of Miss de Bourgh matches the inner soft-spoken, characteristics of the woman as well.

Physiognomy and Illustration

Hugh Thompson's illustrations in the 1894 edition of *PP* show key moments between the characters. Thompson allows the reader to visualize those key transitions in the relationships between characters. Andrew Maunder makes a clear case for the importance of illustrations in his article, *Making Heritage and History: The 1894 Illustrated Pride and Prejudice,* when he states, "This essay argues that, to the extent that they engage readers of a given culture at a certain moment with that particularly accommodating writer who is 'Jane Austen,' illustrations are as important as all those other examples of critical history – literary essay, play, film, television adaptation – whereby different generations take part in acts of 'revision.'" (150). Maunder claims these illustrations present not an image of an intelligent and witty Elizabeth, but a patriarchal view of a time that has passed and alludes to a time remembered and longed

for (158-9). These illustrations show how one society and time period, well after *PP* was published, interpreted the characters. These visual images represent the characters coming to life from Austen's text to a drawing.

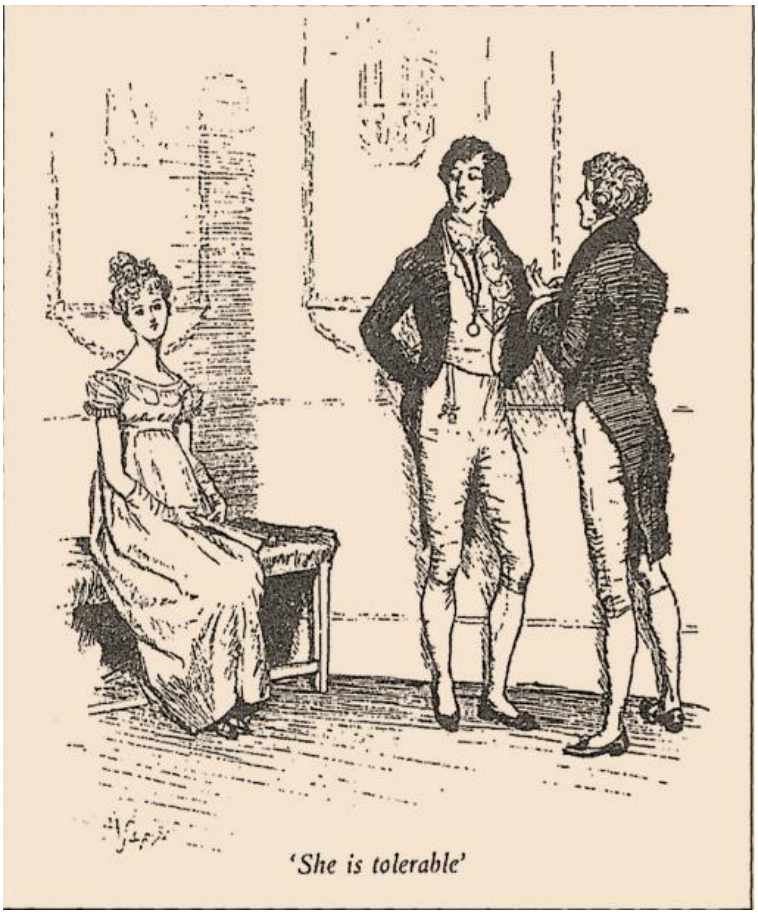
The illustrations also add to the theme of reality versus appearance because in these images, the illustrator provides a strikingly different Elizabeth than the witty, lively character who spars with Mr. Darcy. Instead, a calm and serene Elizabeth is presented reading Miss Jane Bennet's letters at a desk (see Figure 2). The character illustrated does not have the countenance or appearance the *modern* reader has come to know from the description inherent in Austen's text. Instead this is a Victorian interpretation of Austen's Elizabeth, and it fits with the time period in history. It is one example of how characters in Austen's novel can change depending on the cultural needs of the time. It also can play into how well the novel is received by the public. Maunder points to this and the importance of visual images: "Illustrations play a central role in how readers construe novels, the pictures performing a distinctive form of literary work, by means of which a writer is recast for successive generations in relation to particular 'desires, needs, and historical circumstances,'" (150). Although Thompson's illustrated edition is

Figure 2

published during the Victorian period, Austen is not widely beloved by the Victorians. The illustrations and portrayals of Elizabeth allude to this lack of admiration for Austen. Perhaps Austen's heroine was not the perfect female representation for the time period and instead seemed more concentrated on the daily life of domestic issues related to marriage and family.

Darcy's infamous words at the Hertfordshire ball to Mr. Bingley about Elizabeth are ones that live and breathe from the page: "She is tolerable." This scene is illustrated by Thompson and it excels in the aspect of portraying Mr. Darcy; however, the Elizabeth could be mistaken for Miss Jane Bennet if the illustration was not titled (see Figure 1). Darcy creates a haughty image standing in the corner, taller than Mr. Bingley, looking down his nose at a quiet downward-gazing Elizabeth. Thompson seemed to accomplish Darcy epitomizing the words he was saying to Mr. Bingley. Elizabeth looks complacent, and even depressed, sitting quietly. Is this illustration a representative of the female heroine readers know from Austen's descriptions? No.

Figure 1



However, Thompson needed a Victorian Elizabeth that was acceptable to the readers purchasing the 1894 edition of *PP*. Austen's characters' appearances change with the needs of generations and cultures. These images of Elizabeth are not of the bold and witty heroine that the 21st century is accustomed to seeing.

Chapter 4: Physiognomy in *Pride and Prejudice* the Films

He does not know her character as we do.
~Charlotte Lucas on Mr. Bingley and Jane Bennet

Two of the most popular adaptations of *Pride and Prejudice* (*PP*) have showcased a new use of physiognomy through film. Physiognomy is evident in Jane Austen's novel, but it is interesting to look at how the ideas of the science, though it has been discredited, have evolved and been adapted visually. Visual images are important and establish an impression, whether true or false, for the observer. While this has been done for centuries, the modern interpretation of this process can be analyzed when literary works, such as *PP*, are transformed from their cultural standing into contemporary films that fit current themes, styles, and the atmosphere of a generation.

This is the case for the two *PP* adaptations. The 1995 television series and 2005 film offer two different views of the novel, each reflecting their time in history, while keeping the literary foundation and credibility of Austen's voice intact. This is seen by different directors, actors, and casting choices. Actors' appearances in each adaptation are dissimilar for certain roles, their physiognomy different in each film and at times from the descriptions in Austen's novel. Yet other characters in film adaptations always seem to appear similar in casting choice. For example, the actor chosen to play Miss Jane Bennet is always blonde, serene, and soft-spoken (see Figures 6 and 10), while the choice for Mr. Fitzwilliam Darcy can vary, the actor still maintains the same sense of attitude and


Figure 6


Figure 10

Figure 2

Figure 12

basic appearance in both adaptations of *PP* (see Figures 2 and 12). While the elements and foundation of physiognomy may not lend itself entirely to establishing its truth among the films, it is interesting to note why each generation has its own Mr. Darcy and decides he is the rightful one.

All choices for casting of actors point to appearance. Each culture and generation has an image in mind for what Mr. Fitzwilliam Darcy, Miss Elizabeth Bennet, and Mr. George Wickham should look like, as well as the minor characters in Austen's novel. Not only does a film adaptation have to conform to the standards of the late eighteenth century and early nineteenth century era in which the characters live, but also please the viewing population for the current era. Yet, the *right* appearance for each character in a film is interpreted differently in each generation. Therefore, the viewer observes the actors playing specific characters in the *PP* adaptations and judges them upon first impressions as Miss Elizabeth Bennet judges her fellow characters in the novel itself.

With each new wave of Austen fandom comes a reinvention of her characters and their appearance based on their physical descriptions from the novel. In the 1995 *PP* Simon Langton and Andrew Davies television adaption, more time could be taken with

scenery, detail, and character relationships because of the length of the show (6 hours). However, this does not mean an adaptation can neglect the appearance of the actors in representing the character they are playing. Readers have expectations. So do the audiences of the time who might only be marginally aware of the original text.

In the 2005 *PP* Joe Wright and Tim Bevan film adaption, less time was allotted to those same developments because of the length of the film (2.9 hours). The question remains, does each actor/character in these adaptations live up to their physical appearance in the novel? Was their physiognomy matching or contradicting or a bit of both such as the way they are presented in Austen's novel? The viewers judge each character and casting choice as the relationships in the novel first evolved and developed. So, while physiognomy is discredited, it is still being used as the viewer certainly judges the actors in the film based on the characters they know from novel.

***Pride and Prejudice* (1995)**

The 1995 *PP* offers a deep look into all the characters' lives. It is more closely related to the novel as it was adapted for television in parts. Its adaptation by screenwriter Andrew Davies for the six-part television series allowed the producer, Sue Birtwistle, and Director Simon Langton, more freedom in their creativity with the relationships and interactions between characters than a two-hour feature film.

Matching Physiognomy: Fitzwilliam Darcy

Mr. Darcy's character is one all readers picture when reading the novel which is why casting this specific character is crucial to the success of the adaptation of *PP*. The reader feels they know him, and if an adaptation casts the wrong Mr. Darcy, it could entail failure for the film. Producer, Sue Birtwistle, for the 1995 PP, "knew from the

outset that Colin Firth would be ideal for Darcy" ("Casting"). Firth is a central reason for the success of the 1995 adaption of *PP* and allows the viewers an inner look at Darcy's character and thoughts. His portrayal allows a different view of Austen's great male lead. Yet, Firth almost turned down the part of Mr. Darcy ("Filming Darcy"). Could any viewer imagine a Lizzy, played by Jennifer Ehle, paired with any other Darcy than Colin Firth? Firth makes the 1990s and early 2000s generation Darcy relevant, and he stands out in the Austen readers' minds as the quiet gentleman. He becomes Darcy with his curly, dark hair, serious brow, and pensive eyes (See Figure 1). Darcy's physiognomy in this adaption appears accurate. His strong pointed nose would be labeled beautiful by Lavater, and the angle of his forehead is in direct proportion to his nose and chin. His eyebrows are not curved, no trace of feminine qualities, but a rectilinear masculine shape is how Lavater would describe them. But what is it about this Darcy that appealed to viewers in 1995 that made this adaptation so popular? The striking tall, dark, and handsome man is an obvious choice; however, the popularity of Firth as Darcy goes beyond the casting choice and into the subtle changes made in the actions and character of Darcy to allow an alternate view of the beloved literary figure.


Figure 1

One way Darcy has been transformed to please the modern generation and culture is to take the stiffness out of his character slightly. According to the BBC website which offers behind the scenes on the 1995 *PP* adaption of filming, "Although Jane Austen's book was told very much from Elizabeth's point of view, Andrew [Davies] decided to make his version very much Darcy's story as well. He did this partly by inserting new

scenes which showed Darcy outside the stiff social events, allowing the viewer to see more of the real man" ("Filming Darcy"). The screenwriter decided to make Darcy more relatable to the modern audience. This is possibly why Firth established himself as *the* Darcy of all Darcys. Some of the scenes which allow Darcy a more relatable human nature, and give the reader a view inside his life outside observers, are when "Darcy's seen fencing with Bingley and, of course, swimming in the famous lake scene. The audience can see, before Elizabeth does, that there's a lot more to Darcy than the uptight snob he at first appears" ("Filming Darcy"). The pond scene where Darcy is seen swimming (See Figure 3) stands out in viewers' minds as the epitome of the rugged Darcy who is not afraid to abandon the confines of societal limitations, but only in the privacy of his own environment. These modern elements add to the sense that Firth as Darcy comes closest to the ideal choice for Austen's Mr. Darcy for that era's viewing audience.

Figure 3

Another example of bringing Austen's male lead to connect with modern 21st century viewers is the bath scene in this adaptation. The choice by the director enables the viewer to see a resemblance of normalcy in Darcy's life and daily routine, but also in this seemingly insignificant event, Darcy seems to be contemplating life's puzzles, taking a moment to relax before the day begins. It allows one to connect with the character because the viewer might also be guilty of engaging in that same activity.

Figure 5

The connection between Firth and Ehle (see Figure 5), Darcy and Elizabeth, is undeniable: "Andrew explained, 'One of the first things that struck me about *Pride and Prejudice* is that the central motor which drives the story forward is Darcy's sexual attraction to Elizabeth. He doesn't particularly like her, he's appalled by the rest of her family and he fights desperately against this attraction'" ("Filming Darcy"). Their distaste for one another in the beginning of the film entices the viewer to see their union at the end as grand and scintillating. The way Darcy's countenance changes when Elizabeth speaks to him intrigues the viewer because it is understandable Darcy is attracted to Elizabeth but does not enjoy the attraction at first. His facial expressions change when Elizabeth is near and the viewer sees the inner Darcy revealed over time—as in the novel.

Figure 7

Yet, the relationship between Elizabeth and Mr. Wickham, Ehle and Adrian Lukis, for example, is amply built up in this adaptation, and the attraction is there on Elizabeth's side. This makes the betrayal by Wickham more scandalous and hurtful once Wickham's devious actions are found out. This is a distinction that Langton as director is able to accomplish. Wickham's charming smile, curling locks, dimples in his cheeks, and knowing eyes, pull Elizabeth, and the viewers along on his devious journey. The innocent Georgianna doesn't know, the rich

Miss King is unaware, nor does the naive and loud Lydia know, until it is too late (See Figure 7).

Matching and Contradicting Physiognomy: Elizabeth Bennet

Figure 4

Elizabeth's appearance in general is a very pleasing one (see Figure 4). The observation from the front is pleasing. Her cheeks are full as well as her lips. Her nose is straight without deformity. Her forehead is broad and her chin is pointed. Seeing this image of Elizabeth come to life on film and comparing it with the description and inner thoughts about why Mr. Darcy is so intrigued with her, makes the viewer and reader think perhaps she is too harsh on herself.

The viewer is clearly able to see the difference in physiognomies in the characters of Elizabeth and Lydia, Ehle and Julia Sawalha, in this adaptation (See Figure 8). Although Elizabeth's character is older, the second eldest Bennet daughter, and Lydia is the youngest, the casting choice was clearly established. Not only are their personalities different, but the difference in character are evident in their facial features. One is young and naïve, and it is seen by her bright-eyed naiveté at all the officers and her eagerness to smile and laugh loudly, while the other, Elizabeth, is slow to be taken for a fool; she is witty and wise (except for error in judging Wickham). This is seen in Elizabeth's thoughtful brow, her biting her lip at times to

Figure 8

process, and determination not to let the words roll out of her mouth, and her laughter behind her eyes. Lydia's nose is wider while Elizabeth's presents a slightly more elegant frame. Elizabeth's mouth has a more pleasing aspect than Lydia's. Elizabeth's forehead presents a more curved angle, which is desired in females according to Lavater, while Lydia's is not as curved but flatter.

Contradicting Physiognomy: George Wickham

What is it about this face, and Wickham's overall appearance, that warrants at least four women falling for him? His face is attractive; an observer could say his appearance and facial features resemble Darcy slightly. His hair is dark, his eyebrows are slightly more curved than Darcy's, but this does not represent deceit according to Lavater and his principles. His chin is not blunt, but pointed. His nose is fine and presents a fine straight line with the forehead and chin, similar to Darcy's again. He is a handsome man and is called so. Nothing in his face appears out of order physiognomically speaking. Yet it is called deceitful physiognomy because it does not match his inner person. Lavater would credit that mistake to the observer not the face. The observer sees what he wants to see. So According to Lavater, Wickham's face has perfect physiognomy and his inner soul should match that, yet that is not that case. Are these four women just poor readers of physiognomy or are the elements of physiognomy and Lavater's theory perhaps not what it is said to be? It is impossible all four women, including Elizabeth, could have misinterpreted Wickham's face, much less an entire community and town, for what his true character represented. Lavater in this instance must be wrong and the fault lies not in the observer, but in the human soul of Mr. Wickham. Austen shows physiognomy is wrong.

Although Wickham has a beautiful face and a lovely countenance, it does not match. His physiognomy contradicts itself. He himself deceives the four women and entire community. He hides his true moral being and instead acts as a different person that does not match his outer physiognomy and countenance.

Minor Characters

Another success of this adaption lies in the chemistry between the actors, not just between Darcy and Elizabeth, but also the Bennet sisters, Mr. and Mrs. Bennet, Jane and Bingley, and even Mr. Collins and Lady Catherine de Bourgh. The casting is vitally important for the success of an adaptation of a novel. Different steps are taken to insure the perfect actor assumes the right role for the film. Actors for Darcy and Mrs. Bennet were sought first, culminating in Firth being chosen as Darcy, and Alison Steadman as the anxious and worrisome Mrs. Bennet ("Casting"). A search was held for the other roles. This search included a process that follows:

> At the first audition the actors read a few scenes in front of the producer and director, and if they had the right presence at that point, they moved on to a screen test. They were dressed up in period costume and given the full hair and make-up. At this stage, the team could really assess whether the actors would be right for the characters. ("Casting")

While the image of Jane is very particularly aligned with the image Austen presents in the novel (see Figure 6) this image still from the film allows all the Bennet sisters to be viewed in comparison with one another. However, in the novel Jane Bennet does stand out among them as the most beautiful. Here she has pale skin, blonde hair, and a soft and serene look. She is very goddess like. This is the image of Jane Bennet that is very much followed in all *PP* films. However, it seems that Elizabeth, in this adaptation, is the most beautiful of the sisters and not Miss Jane Bennet.

Figure 6

***Pride and Prejudice* (2005)**

The 2005 *PP* film offers a different viewpoint of Austen's classic novel. Although it does remain true to the storyline, the director and screenwriter take certain liberties to create an emotional journey between the viewer and Darcy and Elizabeth in the short time they have. This adaption is focused more on the love story that evolves between the two major characters than the comedy of manners. Austen's other characters, George Wickham, Miss Jane Bennet, Charles Bingley, and the Bennet parents, are more supporting roles in this iconic love story. This is done partly because of the time constraint in a feature film, but such a focus could appeal more to a younger generation: "The overwhelming affection for the two central characters amongst Austen fans, gave the production a huge responsibility to get the casting absolutely right"; therefore, the

focus was geared toward Darcy and Elizabeth's relationship for the viewers ("HBO First Look").

Matching Physiognomy: Fitzwilliam Darcy

In this adaption, casting is vital. Joe Wright, the director, has said about casting Mr. Darcy, "What I didn't want to do is cast a pretty, pretty boy. That Darcy is more interesting and complicated than that" ("HBO First Look"). Keira Knightly, the actor who plays Elizabeth Bennet, talked about the importance of Mr. Darcy's character regarding Matthew Mcfayden's role, "I think that was really important. You needed to see that rugged beauty" ("HBO First Look").

Matthew Mcfayden who takes on the role of Darcy in the 2005 *PP* had a different take on the misinterpretation of Darcy's first appearance at the ball. It was not that he was so arrogant as Elizabeth and the others thought, but that "He's just shy" ("HBO First Look"). This is seen in the way Mcfayden plays and interprets Darcy's character and facial impressions. He plays him with a social awkwardness in gatherings where he is not in a comfortable setting. This brings a new take to his character for the modern viewer of Austen's classic arrogant and prideful leading man. Perhaps he has been misinterpreted: "Darcy has become iconic," according to McFayden, but with that status comes preconceived notions and a stereotype of a character ("HBO First Look"). For a filmed adaptation, viewers expect certain behaviors and appearances for a character and this film broke those molds giving to a new generation a new Darcy.

One such scene that broke that mold is the Netherfield ball when Darcy and Elizabeth first dance together. At the ball, Elizabeth arrives anxiously awaiting to dance with Wickham, yet is surprised by Darcy as her dance partner. This dance scene (see Figure 12) is an anticipation filled moment of interactions between Darcy and Elizabeth. It is awkward yet at the same time romantic in the 2005 *PP*. The way in which the room empties for it to seem as if just the two are dancing symbolizing the beginning of, perhaps, each of them seeing past their judgments of one another.

Figure 12

Another element that is added to this addition to appeal to the modern generation is Darcy's first proposal scene. The rain and music aid in bringing the viewer's attention to the key moment in which both Darcy's pride is hurt and Elizabeth is insulted and angered. Yet this is done not in a sitting room with clenched teeth and dry clothes, but outside where the sky is dark, inferring doom on Darcy's proposal. Elizabeth's anger is felt not just by her face and the way she shouts her reasons for rejection, but in the thunder surrounding them. It also adds tension between the two as Darcy parts. His face, or countenance as Lavater would state, doesn't show the anger Firth's does in the *PP* 1995 adaptation. Mcfayden's portrayal of emotions are a mixture of disappointment and loss, exaggerated with the element of rain and gloomy atmosphere added to this scene, a choice by the director. Darcy's words after Elizabeth rejects his proposal are intensified by the elements and the close-up of the two actors' faces: "So this is your opinion of me.

Thank you for explaining so fully. Perhaps these offenses might have been overlooked had not your pride been hurt by my honesty" (*Pride and Prejudice* Dir. Joe Wright). This modern "romantic" atmosphere allows the 21st century viewer a change from the structured behavior of the Austen characters and an emotional bond forms with both Darcy, for being rejected, and Elizabeth, for rejecting him.

Matching and Contradicting Physiognomy: Elizabeth Bennet

Figure 9

Elizabeth Bennet's character possesses a strikingly different appearance in this adaptation from the 1995 *PP*. Elizabeth is thin with strong facial features including a sharp, arched nose and broad forehead (see Figure 9 and 12). Her love of the outdoors is showcased as soon as the film opens with Elizabeth walking and reading a book. This is a characteristic played upon by the director for this adaptation to almost isolate her character from others in the film.

After rejecting Darcy's marriage proposal and reading the letter from Darcy accounting for the accusations she laid at him, Elizabeth stares at herself in the mirror at night and the camera pans in and shows a close-up of her eyes and nose in the mirror. In this interesting close-up, the viewer is there contemplating with Elizabeth, her decision to reject Darcy. This new view of focus on Elizabeth allows viewers to see her physiognomy as she contemplates herself; almost as the viewer is imaging Elizabeth's own inner monologue from the novel as she stares at herself in the mirror. This symbolizes the pride and prejudice she had towards Darcy, now dissolving, and being replaced with the realization of how wrong she was with her judgements.

Contradicting Physiognomy: George Wickham

A much younger George Wickham, played by Rupert Friend, is cast in the 2005 *PP*. His hair is longer, pulled back with a ribbon, and lighter than the Wickham of the 1995 adaptation. This adaptation of *PP* portrayed Wickham's deviousness with a subtle approach. He is not as boisterous as the Wickham from the 1995 film, yet he is still as personable and likable for the viewers. He seems to have everything the Bennet sisters expect of a gentleman, "good-looking… gentlemanlike; …pleasant countenance, and easy, unaffected manners," minus the money (Austen 8). This portrayal of Wickham makes the revealing of his character more surprising for the viewers. It is unexpected, and therefore, a shock. This revelation of character shatters any bond the viewers had built with his character.

Figure 11

Minor Characters

Mr. Bennet is played by Donald Sutherland in this adaptation of PP. Sutherland does not match the appearance of what Mr. Bennet should look like based on the novel (see Figure 11). This disconnect is made even greater by his actions and behavior throughout the film adaptation; however, the viewer is able to experience the bond between Mr. Bennet and Elizabeth near the end of the film however out of place it may seem. He kisses Lizzie and cries when he gives permission for her to marry Darcy.

The ending of the 2005 *PP* adaption is one truly made for the modern generation. Its purpose is to appeal to modern viewers by adding a scene not in Austen's original text and allowing a glimpse into the personal lives of Darcy and Elizabeth however unrealistic

it may be: dark at night, illuminated, at Pemberley. Yet, this is not a scene that an eighteenth-century reader of an Austen novel would see—it's not part of the novel. These images are not illustrated in Hugh Thompson's edition, nor are they part of the 1995 adaptation of the novel. It is a different interpretation of the characters for a different culture and time. The characters' countenances are relaxed, and they relay happiness and joy in their faces. This pleases a modern generation because it allows a break from the stiff societal regulations and limitations of the original time in the novel.

These two adaptations, the 1995 BBC television mini-series and the 2005 Focus Features film, while they stand out as the most popular among recent Austen fans and viewers, they are not the only adaptations to reinvent Mr. Darcy and Elizabeth Bennet. Other adaptions include the classic 1940 adaptation with Laurence Olivier and Greer Garson in the lead roles, *Bridget Jones's Diaries*, which also stars Colin Firth, *Bride and Prejudice* (a Bollywood musical adaptation), and a recent *Pride and Prejudice and Zombies (2016)* among many others. All of Austen's novels have been adapted to film (not to mention stage, radio, modern dance, ballet—and internationally in many languages). Austen's characters are continuously reinvented because, "As filmmakers today acknowledge [Austen] wrote about a world she knew and thoroughly understood" ("Jane Austen: Ahead of her time.").

Chapter 5: Physiognomy Just Won't Die

Lavater and his followers tried it [classifying expressions into a system], and failed. We can only judge of faces by our inherited instincts and intuitions. ~ *A.H. Thompson*

As humans judge each other based on first impressions and Elizabeth and Darcy are disgusted with one another at their first meeting based on appearance, physiognomy has to play a part in it. Humans still use physiognomy today, although unconsciously, and though it has been considered a discredited science. Society judges based on class, money, attitude, clothing, attitude, education, but always first impressions matter; therefore, Lavater was not wrong that one's appearance mattered, he was just incorrect that the inner being could be distinguished based on facial features.

Is physiognomy as a science accurate? No. Its elements and even the basic foundation cannot stand up to the scrutiny of modern science or logic. The method Lavater tries to present for the beginning physiognomist is absurd to any modern reader. There are too many contradictions, and even the principal of judging someone's inner character and moral virtue based on the way they look is reprehensible to today's culture. In an article "Facial Expression and Its Psychology," A.H. Thompson states from 1889, "The assumption that nature associates desirable internal characteristics with attractive features, and disagreeable disposition with repulsive features; but, in reality, [nature] does not do this at all, but gets them sadly mixed" (71). This is made clear by Austen in *PP* with her example in Mr. Wickham and his deception of Elizabeth and those in the town of Hertfordshire.

Thompson credits physiognomy as a science of physiology; however, he discredits Lavater and his insane systematic method and that exceptions to the rules are

"quackery" and unreliable (69). However, that is not to say judging someone by their facial appearance is not done. A Facebook user "likes" a post, an Instagram follower "double-taps" a picture, and a Twitter follower "shares" a tweet. Why? Often it's based on first impressions. The tendency on social media is not to dig too deep. For all those likes, double-taps, and shares, there are just as many on social media that are ignored. Social media, and acceptance in modern day, is a kind of physiognomy. Would Darcy "like" Elizabeth's post about her morning walk through the garden to show his feeling? Times have changed and physiognomy seems still very much in use, albeit unconsciously. Yet, each day one hopes to strive for better relationships, built on actions and not first impressions.

Though physiognomy is not a valid science, it can be a system of literary criticism for a particular era (Romantic and Victorian literature) to better understand the time period in which novels were written and characters were described. The science was not universally accepted, ever, but it is a vital part of the cultural conversation of the time of Austen's novels and useful in thinking about character appearance in their film adaptations.

First impressions are important always. It's how humans know to move forward or use caution. Nature, too, uses appearance to show danger through appearance: color, pattern, shape. Lavater tries to establish the soul of a person based on the countenance. Austen disputes this by describing her characters' appearance as not always proving their inner selves. The modern film versions also rely on Austen's original visual perception of her characters (with slight modifications for differing generations). First impressions must always be an important part of how a reader understands *PP*. Yet there is something

to learn by Austen's message at the end of *PP* to forgo first impressions, to not base a relationship on appearance, and to not judge the inner moral soul of a person on the physical. The best relationships instead are built on the actions of the people involved. If the characters in the novel had followed Lavater's theories completely, and the book been based on physiognomy, then Elizabeth could have ended up with Wickham; Jane would not have gotten her happy ending with Bingley; Mr. Darcy, well, he would have ended up alone in his giant house in Pemberley, or married to his sickly cousin Miss Ann de Bourgh. That would have made a boring read indeed. Instead, physiognomy is used as a faulty theory to misdirect the reader. Action, and the real love that comes from action, replace first impressions. To the romantic hearts' pleasure, Darcy and Elizabeth end up together. Both pride and prejudice overcome.

In the 21st century, Jane Austen's acknowledgment of physiognomy's error remains important. So much is based upon appearance that her vision from over 200 years ago still makes sense. *PP*, a comedy of manners, continues to teach readers to bypass our first judgments, based on appearance, and instead look a little deeper to see the actions of others. It's a novel that, while it illuminates the difficulties of a patriarchal culture which hinges for women on a good marriage and grand income, it also demonstrates that looking past labels, image, and first impressions is vital to find the depth of humanity in everyone, a depth that matters and that provides the possibility for a companionable relationship. That is timeless.

Appendix

Chapter 2 Figures

Figure VI: “VI” Lavater 1.230

Figure IX: “IX” Lavater 1.63

Figure X: “X” Lavater 1.64

Figure Vol II p. 112: Lavater 2.112

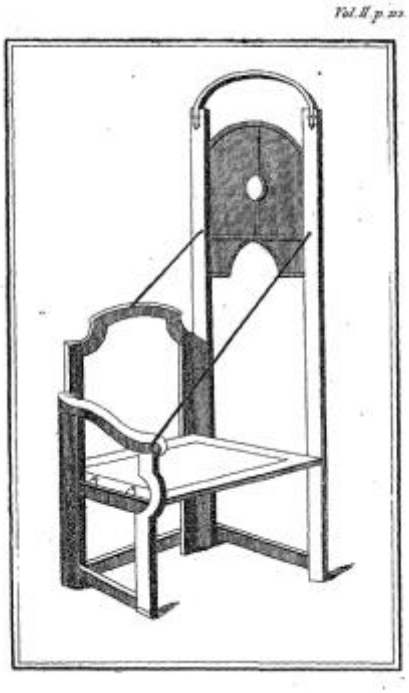


Figure XX: “XX” Lavater 2.132

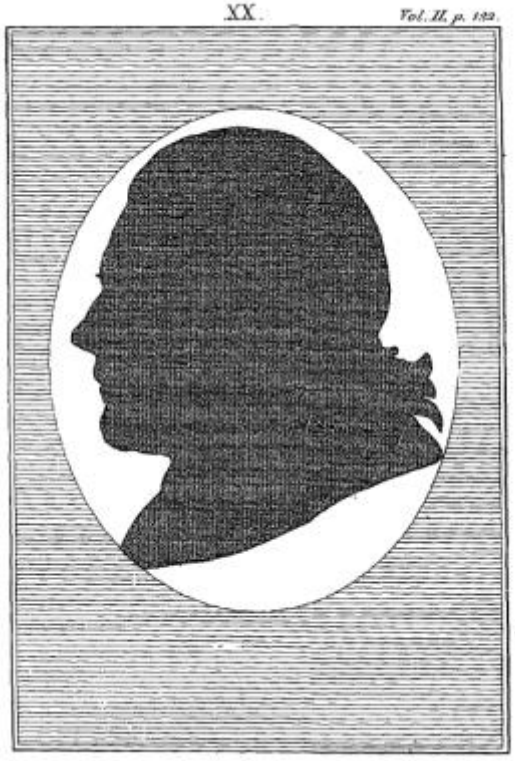


Figure VII: “VII” Lavater 2.126

Figure VIII: “VIII” Lavater 2.126

Figure Vol. II p. 227: Lavater 2.227

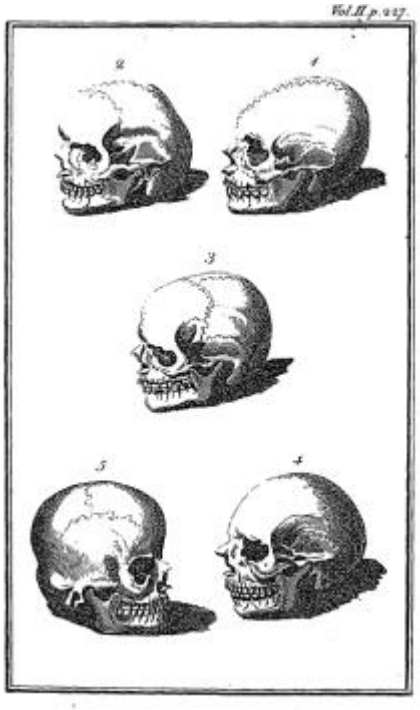


Figure Vol. III. p. 165: Lavater 3.165

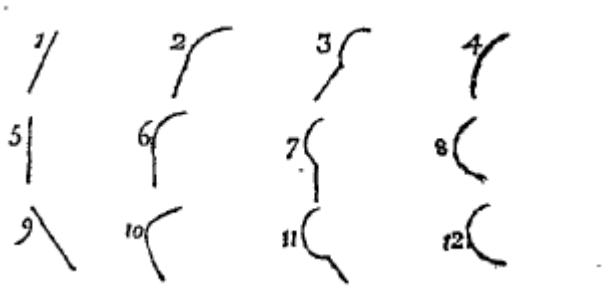


Figure LXV: “LXV” Lavater 3.272

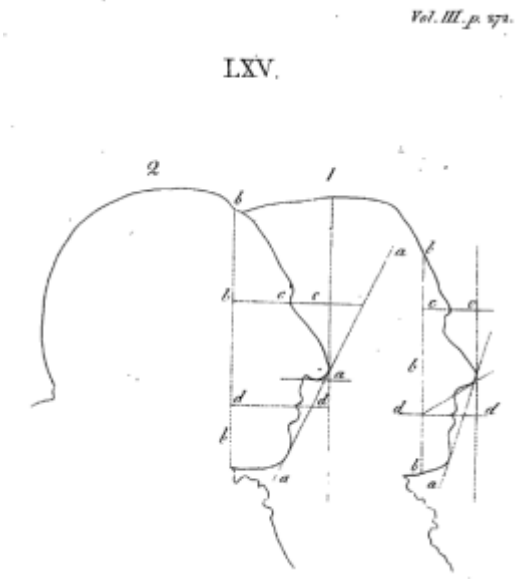


Figure Vol III. p. 183: Lavater 3. 183

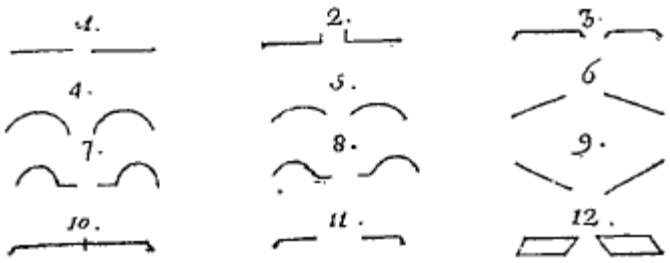


Figure IV: “IV” Lavater 3. 242

Figure V: “V” Lavater 3. 242

Chapter 3 Figures

Figure 1: “She is tolerable.” (Maunder 152).

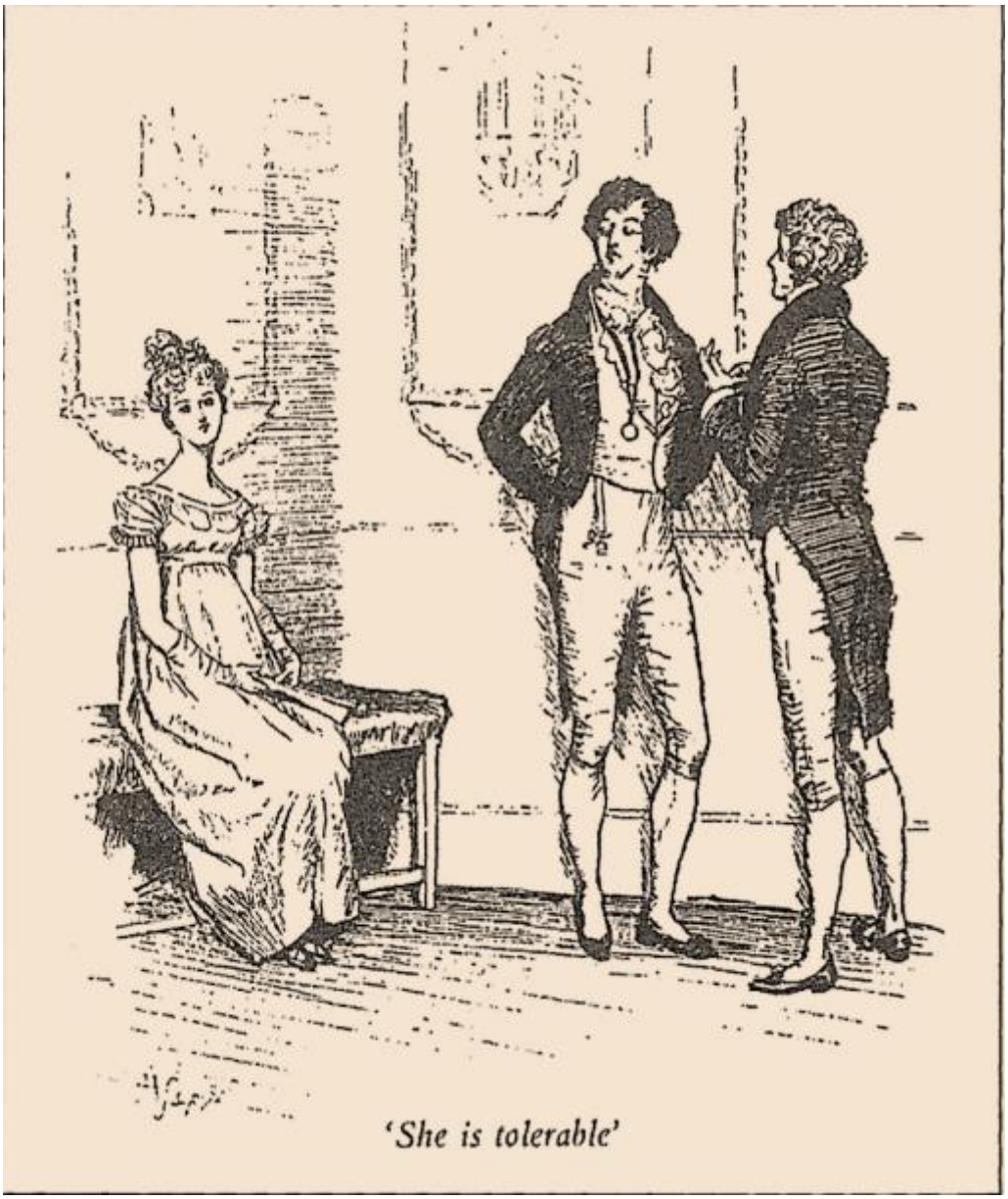


Figure 2: “Reading Jane’s Letters.” (Maunder 159).

Chapter 4 Figures

Figure 1: Colin Firth as Mr. Fitzwilliam Darcy, 1995.

Figure 2: Colin Firth as Mr. Fitzwilliam Darcy, 1995.

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