

vidual is not accustomed in some degree to decide on character from the features, the colour of the hair, and other external indications, independently of that expression of the countenance, which rather marks the actually existing state of the mind than the latent disposition of it^y. But if it be in any degree probable that the connexion between the soul and body may be traced in the conformation of the features or other parts of the body, in a much greater must it be probable that that connexion may be traced in the structure of the brain.

Nor does there appear, on the ground either of reason or of religion, any thing objectionable or absurd in the assumption, antecedently to observation, that the intellectual and moral ten-

^y Shakspeare has several references to indications of personal character, as depending on the form of the countenance, &c.

Cleopat. Bear'st thou her face in mind? is't long, or round?

Messeng. Round, even to faultiness.

Cleopat. For the most part too,

They are *foolish* that are so. Her hair, what colour?

Messeng. Brown, madam: and her *forehead*

As *low* as she would wish it.

ANTONY AND CLEOPATRA, Act III. Scene 3.

Caliban. We shall lose our time,

And all be turn'd to barnacles, or to *apes*

With *foreheads villanous low*.

TEMPEST, Act IV. near the end.

Julia. Ay, but her *forehead's low*; and mine's as *high*.

TWO GENTLEMEN OF VERONA, end of Act IV.