II. Psychological (p. 20).

The organ of the mind is a part of the brain, it may be called, to distinguish it from other parts of the brain, the mind = brain (Beitsehern). The activity of this organ is awakened and sustained by the sensorial impressions flowing into it. These constitute the material of the mental activity; without them the mind = organ would remain just as inactive as the organ of sight, for example, without luminous impressions.

An object is only so far recognizable by man, as the properties of this object can be perceived by the organs of the senses, that is to say so far as the properties of this object form causes of excitement (adequate stimuli) of the nerves of sensation. The mind = organ is the central organ of all the organs of sense, the so-called place of all sensorial impressions. As the sensorial impressions caused by the properties of an object (p. 22) reach the mind = organ it is retained by the mind organ (for a longer or shorter time), the idea of this object is produced. For this mind, therefore an object exists only as an idea, we meditate not upon the object itself, but upon the mental picture which is forced upon us by means of the organisation of our senses to our brain. Every idea of an object is therefore a sum of sensorial...
impressions, which are retained in the mind as an

But the more frequently the mind-organ is
decided in the same manner, the more frequently
the same group of sensorial impressions is
conveyed to it, the more perfect, or clearly does the
idea evolve itself out of the chaotic mass of
sensorial impressions, which are incessantly
flowing in upon the mind.

The ideas of which we have hitherto been
speaking, are ideas of objects, i.e. concrete ideas.
But the mind has the faculty of working up the
concrete ideas, i.e. forming from concrete ideas,
abstract ideas, that is to say ideas of relations.

Indeed it forms an abstract idea by bringing
together concrete ideas. Considering what is common to a group of ideas into a new idea.

But let an idea be ever so abstract, it always
has its roots in sensorial perceptions (Achile in
intellectu, quod anteae non fecerit in sensibus).

Thus, for example, tree is an abstract idea
which is current among nearly all men, but
this idea is by no means homogeneous among
all men. It takes a different form according to
the concrete ideas from which it (p. 23) has
originated.
As therefore an abstract idea is formed from the properties of concrete ideas, like a concrete idea from the properties of objects, an abstract idea appears to the mind in the same way as the concrete ideas from which it has originated, i.e. like a sensorially perceptible object. Any one who will candidly examine himself will be obliged to admit, that it is impossible for him to imagine an abstract idea which would be so abstract as to exclude all sensorial ideas. Every abstract idea always appears to the mind as an object in space, i.e. as a form (or group of forms), or as an object in time, i.e. as an event. Whoever conceives that he can imagine an abstract idea, divorced of all sensorial ideas, certainly imagines only an empty word, i.e. a combination of sounds without intellectual content for us. Hereby we have arrived at the first fundamental proposition of mimicry. It is: As every idea appears objectively to the mind, so the mimetic muscular movements caused by ideas relate to imaginary objects.

*The ideas of space and time, the ideas of juxtaposition, succession (Nebenreihung und Reihenreihung), are the most abstract ideas. The words space and time indicate the most general modes of appearance of things.
Ideas may be of agreeable or of disagreeable kind, and these are in the first place, such as (p. 24) have originated from harmonious or disharmonious sensorial impressions; i.e., ideas which are generally regarded as agreeable or disagreeable. Secondly, such as correspond to innate or acquired inclinations or aversions, i.e., ideas which are agreed individually as agreeable or disagreeable.

As every organ of sense possesses the property of being excitable only by certain irritants (adapts to it), so also has each organ of sense the property of being excited by some of these adapted irritants, harmoniously by others disharmoniously. The more comprehended, the more abstract, the more intellectual is an agreeable or disagreeable idea, the more of course does the recollection of the individual harmonious or disharmonious sensorial impressions from which it has originated, recede in it.

An innate inclination of this sort is synonymous with an innate disposition of the mind to have a certain facility or predilection for certain ideas with particular facility and preference. (Taste for music, painting, mathematics, language, love of country or family, delight in hunting, fighting &c.)
But as it has been shown that all ideas appear to the mind like sensorially-perceptible objects, the agreeable or disagreeable ideas appear to the mind as agreeable or disagreeable objects, i.e., as objects the properties of which act harmoniously or disharmoniously upon the organs of sense.

Note: That abstract agreeable or disagreeable ideas excite the mind in the same way as harmonious or disharmonious sensorial impressions, is indicated even by the expressive language in which we find denominations of harmonious or disharmonious sensorial impressions transferred to abstract ideas. The word "pain" (Schmerz) for example characterizes both disharmonious sensorial impressions, also the disagreeable character of many abstract ideas (e.g., "pain of parting"). The word "bitter" is employed both for disharmonious impressions of taste, for abstract ideas (e.g., "bitter grief", "bitter losses"). We speak of sweet taste-impressions, as of sweet love, of dark visual impressions, as of dark murderous thoughts, of the bright ray of light as of the bright (p. 25) ray of hope. Warm, hot, cold, shuddering, feelings are impressions which not only indicate various excitations of the organs of touch, but also many kinds of abstract ideas. We speak of warm, of cooling, friendship, of hot love, cold mockery, etc.
Thus we have arrived at the second fundamental proposition of mimicry. This is: The mimetic muscular movements caused by agreeable or disagreeable ideas, relate in part to imaginary harmonious (agreeable) or dis-harmonious (disagreeable) sensorial impressions. The mimetic muscular movements induced by agreeable ideas are related to harmonious imaginary sensorial impressions, the mimetic muscular movements induced by disagreeable ideas are related to dis-harmonious imaginary sensorial impressions.

The mimetic muscular movement induced by mental states are therefore in part related to imaginary objects, in part to imaginary sensorial impressions.

In this proposition lies the key to the comprehension of all mimetic muscular movements.

It is well known that by no means every kind of mental activity is accompanied by mimetic muscular movements. These, however, always occur with the more certainty, the more intensely the mind is affected by an idea; to an idea acts the more intensely:

1. the more strongly it is agreeable.
harmonious or dissonant sensory impressions affect the mind more vividly than indifferent ones, as, for example, a soft dissonance affects the mind more than a louder but purer tone, so also (p. 26) the mind more vividly excited by an agreeable or disagreeable idea -- e.g. by the idea of the beloved one, than by an indifferent idea, e.g. the idea of a walking stick; --

2. An idea acts the more intensely, the more suddenly it occurs. Like a sensorial excitement, every idea affects the mind the more [in proportion as it appears without preparation]. -- As, for example, a dazzling light suddenly breaking forth in the dark night excites the mind more strongly than a gradually increasing luminosity, -- so also an idea excites the mind the more strongly, the more suddenly it appears; the recent intelligence of an unexpected death, for example, affects the mind more vividly, than the intelligence of a long-expected one.

Of course the interest of an excitement of the mind remains the same, when one of its causes becomes weaker, whilst another becomes stronger in the same proportion, even suddenly at the same time but slightly, agreeable or
disagreeable ones may correspondingly cause minutive muscular movements just as equally well with a less sudden but at the same very disagreeable or disagreeable idea.

(1) The minutive muscular movements manifest themselves chiefly in the numerous & mobile muscles of the face, partly because, as has already been stated, the nerves by which they are set in motion originate in the most immediate vicinity of the mind organ, but partly also because these muscles serve to support the organs of sense. The minutive movements referable to imagınal sensorial impressions occur most readily & distinctly in those facial muscles which, by their relation to the organs of sense, are most constantly active (p. 27) & most easily excitable. They therefore most readily occur in the muscles of the organ of sight, less readily in those of the organ of taste, more rarely in those of the organ of smell, & most rarely in those of the organ of hearing.

(Where manner of excitation of organs of touch in the face manifest themselves, will be subsequently explained.)
In the Psychological introduction (p. 27) the fundamental proposition was established and proved, that the mimic facial movements occur most readily in the muscles of the eye, less readily in the muscles of the mouth. If therefore a moderate degree of attention or wonder shows itself by a wide opening of the eyes (p. 50), if, in a higher degree, the eye brows and skin of the forehead are at the same time drawn upwards (p. 52 and 53), the highest degree of attention or astonishment betrays itself by a simultaneous opening of the mouth, Fig. 39. The face has then an expression, as though one sought to apprehend something as distinctly as possible by the eye and ear; but that these muscular movements also take place when they are evidently purposeless, when there exists no indication to strain the eye and ear, when one is vividly surprised orenchained, not by objects, but by thoughts or recollections, is explained by the preceding cited reason, that ideas appear to the mind as objects.

The expression of intensely strained attention is distinctly marked (ausgeprobten) upon the face of the Borgheseian gladiator, Fig. 40. Also in the admirable picture, The Yamchun of Seraj Dowlah, Figs. 41 (from a copper plate by J.R. Wilkins).
Physiognomical: - The open mouth occurs most frequently in deaf people, for in the intercourse of society, business, etc., people are compelled constantly to hearken & listen attentively.

But the open mouth is also, as is well known, a sign of intellectual limitation. A man of my own understanding will in his daily intercourse frequently come upon things which he does not understand, which appear to him obscure, strange & surprising. Whether these things be sensorially perceptible objects or ideas (i.e., imaginary objects), in either case he will stand with open mouth.
Resume of the mimetic movements of the facial muscles.

I. The eyes. From dull Looks we recognize:
- intellectual dulness;
- from lively looks, excitement, (fixing)
- from more or less steady to steadfast or fixed glances
- various degrees of strained attention; from soft
  glances, sympathy with the passion; from
- wandering glances, absence of mind; from restless
  glances, uneasiness; the concealed glance indicates
  mistrust; the pedantic glance, reserve; the ecstatic
  glance, rapture.

Increased twinkle of the eyes indicates increased
attention. Perpendicular frontal folds (p. 108) are

in general the mimetic expression of joy out of
temper or are called forth: 1. by suffering, 2. by
anger & 3. by intense meditation.

Languid, deeply lowered eyelids make known
intellectual indifference. Elevated eyelids, widely
opened eyes, are the mimetic expression of surprise,
or also of attention. If to these be added drawn
up eyebrows & horizontal frontal folds, the eyes
have the expression of my utmost astonishment,
or of greatly strained attention.

2. The Mouth. The bitter trait (zug),
appears with very disagreeable (bitter) ideas; the
sweet trait with extraordinary agreeable (revest)
who are engaged in thought in testing the value or prettiness of something. The {crabbed} trait is the
minutest expression of crabbedness, obstinacy, caprice, disdain, stubbornness, perseverance. The
contemptuous trait expresses haught,
contempt. The wide opening of the mouth is a sign
of the highest astonishment, of the most intense
attention.

3. The Nose — The inflation of the nostrils,
and the stretching out of the wings of the nose, displays
vivid attention.

4. Laughing Wrinkles — In ordinary laughing the
mouth is drawn out in width; in violent laughter
perpendicular
frontal folds at the same time make their appearance
in the most violent laughter the expression of
bitterness is associated with the above.

If to this play of feature is added the trait
which is produced by the wings of the nose being
drawn down, the face becomes a wry face.