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PRACTICAL TREATISE

ON

G E S T U R E,

CHIEFLY ABSTRACTED FROM AUSTIN'S CHIRONOMIA;

ADAPTED

TO THE USE OF STUDENTS,

AND ARRANGED ACCORDING TO THE METHOD OF INSTRUCTION

IN

HARVARD UNIVERSITY.

BY

JONATHAN BARBER,

MEMBER OF THE ROYAL COLLEGE OF SURGEONS, LONDON.

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PREFACE.

My duties as a Teacher in Harvard University first prompted me to an inquiry into the Elements of Gesture. Upon a careful examination of the "Chironomia" of Austin, I was satisfied they were unfolded in that work, but mixed up with a great mass of matter on the voice, destitute, as it appears to me, of elementary principles or of valuable results. Besides, the "Chironomia" is very expensive, and not easily procurable at any price. Its bulk, at the same time, renders it unfit for a text-book. In the following pages I have endeavoured to condense its valuable matter, and to adapt its principles to the use of students.

Action, or Gesture, is the necessary accompaniment of the expression of thought and emotion in public speaking. I am persuaded that a careful study of the following pages, combined with diligent practice, will soon enable the student to employ such as is graceful, forcible, and expressive. I have availed myself of the valuable Plates, as well as of the Descriptions of the "Chironomia," as far as I have found them useful to my purpose; and I believe that a system of Gesture is here given, within a short compass, adapted to every variety of public speaking and of dramatic declamation.

J. BARBER.

Cambridge, April, 1831.

ERRATA.

Page	16,	line	28,	insert	See Fig. 38
"	20,	"	15,	dele	Fig. 45
"	41,	"	10,	for fig.	read No.
"	59,	"	12,	" rRix	" rR1x
"	84,	"	15,	" VII	" VIII
"	94,	"	6,	" rR2	" aR2

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ELEMENTS OF GESTURE.

CHAPTER I.

POSITION OF THE FEET AND LOWER LIMBS.

THE different portions of the human figure which are brought into action in gesture, do not perform strictly independent functions ; but contribute to the result by an intimate relation which they bear to each other, the foundation of their sympathetic and combined movements. The more perfect, therefore, the exercise of the will is, over every part of the body on which expression, as derived from gesture, depends, the more perfect will that expression be. To facilitate, however, the *acquisition* of the art of graceful and impressive action, it will be useful to *classify*, and set forth by *nomenclature*, the gestures of some of the most important parts of the body. We shall, therefore, for purposes of instruction, treat of the positions and movements of, 1. The head : 2. The shoulders : 3. The trunk of the body : 4. The arms : 5. The hands and fingers : 6. The lower limbs and knees : 7. The feet.

We shall begin with the lower limbs ; because on the stability of their positions, and the power of changing those positions with ease, depend the dignity and grace of the standing figure. The attitude is at once firm and graceful,

when the weight of the body is principally supported on one leg, and the other is so placed as to be ready to relieve it promptly and without inconvenient effort. In the Apollo Belvedere, and the Antinous, the body is supported in this manner.

The foot which sustains the principal weight should be so placed that a perpendicular line, let fall through the middle of the neck, shall pass through the heel of that foot; the other being employed merely for the purpose of balancing the body and preventing it from tottering.

Firmness of position, together with facility of change, constituting the *principle* of the action of the lower limbs, we proceed to describe more particularly the Positions of the Feet, necessary to the Public Speaker. A *notation* will accompany the description.

The First Position of the Right Foot, which in this system is noted R 1. (See Fig. 1.)

In this position the right foot is advanced before the left, about three inches, in such a manner as to form with it an angle of about 75 degrees. The lines which form this angle, passing through the length of each foot, meet at the vertex of the angle under the heel of the left. The principal weight is on the *left* foot, which is deeply shadowed. The right foot rests lightly, but with its whole extent upon the ground, and is faintly shadowed.

The Second Position of the Right Foot, noted R 2. (See Fig. 2.)

To pass to this position, the right foot slides forwards a little (say three or four inches), and *now* receives the principal weight of the body; the left heel is raised, and, the left foot following the right, the heel turns a little inward

so that the distance of the two feet is the same as in the former position, but from the turning in of the heel, the angle which they form is a little enlarged. The ball of the left great-toe only, now touches the ground, to keep the body steady, the left heel and the rest of the foot being raised entirely from it.

The right foot is deeply shadowed, and the part of the left, which touches the ground, faintly ; the part which does not touch the ground is not shadowed.

The First Position of the Left Foot, noted L 1.
(See Fig. 3.)

This position of the left is in all respects analogous to the first of the right. The left foot is advanced, and the principal weight is sustained by the right. The shadowing of the plan is similar to that in the first position of the right, and for similar purposes.

The Second Position of the Left Foot, noted L 2.
(See Fig. 4.)

This position of the left is in all respects analogous to the second position of the right.

The above described positions are the only ones adapted to oratory. In each of them the toes are moderately turned outwards, but in an unconstrained manner. The sustaining foot is to be planted firmly by bracing the leg, and the knee is to be straight ; the other foot is to press lightly on the ground, and the limb to be bent in an easy, natural manner, so as to be ready for immediate change and action.

The body is to be accurately balanced, and to be sustained *erect* (not in a rigid manner, however,) on the supporting limb ; except in cases to be hereafter mentioned, requiring inclination.

The speaker should face his audience, and never present himself in the fencer's attitude. The object of this direction will be always secured by his observing the positions and movements which have been described.

The descriptions already given represent the *moderate* state of the feet. The same positions are sometimes *extended*, to a greater or less degree, according to the sentiments to be expressed, and the degree of excitement with which they are accompanied. The extended positions differ from the moderate, in the greater separation of the feet. The second position extended, of both feet, enlarges the angle a few degrees, by drawing the heel of the retired foot farther in, and presenting the calf of the leg more in front. The first extended position is made, when a person retires in any degree of alarm; and the second, when he advances with boldness. Fig. 5. and 6. will show the extended positions of the right foot, to which those of the left are analogous.

In public speaking, the changes of the lower limbs should be made with the utmost simplicity, and as it were imperceptibly. The best time for effecting them is generally during the act of speaking, and not in the pauses of discourse. In changing the positions of the feet, a person, 1. *advances* — indicated in the system of notation employed in this work, by (*a.*) 2. *retreats*, (*r.*) 3. *traverses*, (*tr.*) 4. *crosses*, (*c.*) 5. *starts*, (*st.*) 6. *stamps*, (*sp.*) The last two motions are confined almost exclusively to the stage.

RULE. Important changes of position are to be commenced only by the foot on which the body is *not* supported, for that alone is free. In order to move the foot which *supports* the body (should that be necessary), two steps will be required. For instance, suppose it is required to move the left foot during the first position of the right; it

will, in such case, be necessary to change first to the right second position, so as to throw the weight of the body on the right foot, and *then* the left may be moved as desired. According to this principle it will be found, that from each original position, *four* steps may be made. A person may *advance, retire, traverse, and cross*. Fig. 7. and 8. will show these steps respectively; the course of the motions of the feet is shown by a dotted line, and they are to be moved with the toes outward, as they are placed in standing; the line of the *free* or *first moving* foot is marked with a small star. The notation already given is employed in the plate, to designate the movements. In advancing and traversing, each step ends on the second position of the advancing foot. In retiring from the first position, right or left, the step ends on the first position of the *contrary* foot. In retiring from the second position, the motion ends on the first of the same foot. This will be immediately verified by experiment.

In crossing from the *first* position, right or left, the *free* foot passes before the other, and rests in the *second* position; and from the *second* position, it passes behind the *planted* foot, and rests in the first position.

As fine expression by gesture depends primarily on the consenting action of the lower limbs, it is of the utmost importance to the result, that they should be completely at the command of the speaker. Stability of position, facility of change, and general grace of action, are all dependent on the use made of the feet. On this account we subjoin a table of these motions. This table, it is presumed, will be found to be of some practical value. The truth is, that success in learning an art is most easily and certainly attained by presenting the *elements* of that art to the pupil, and insisting on his practising them one by one till he has gained a perfect command over them. The

elements of an art *are* the art in a certain sense. At all events they should first be clearly displayed and steadily practised. Next, the student should proceed from their simpler to their more complicated combinations. For most persons, this is the only thorough mode of acquiring an art ; — for *all*, it is the most easy and compendious.

The directions for each movement should be read, one by one, to a class ; the motions should then be attempted, and the instructor should see that each is exactly adopted.

TABLE.

Pass from R 1 to R 2	Pass from R 1 to L 1
“ “ R 2 “ L 1	“ “ L 1 “ R 1
“ “ L 1 “ L 2	“ “ R 1 “ R 2
“ “ L 2 “ L 1	“ “ R 2 “ L 2
“ “ L 1 “ R 2	“ “ L 2 “ R 2
“ “ R 2 “ R 1	

STEPS FROM EACH POSITION.

From R 1 advance to R 2	From R 2 advance to L 2
“ R 2 return “ R 1	“ L 2 return “ R 2
“ R 1 retreat “ L 1	“ R 2 retreat “ R 1
“ L 1 return “ R 1	“ R 1 return “ R 2
“ R 1 traverse “ R 2	“ R 2 traverse “ R 1
“ R 2 return “ R 1	“ R 1 return “ R 2
“ R 1 cross “ R 2	“ R 2 cross “ R 1
From L 1 advance to L 2	From L 2 advance to R 2
“ L 2 return “ L 1	“ R 2 return “ L 2
“ L 1 retreat “ R 1	“ L 2 retreat “ L 1
“ R 1 return “ L 1	“ L 1 return “ L 2
“ L 1 traverse “ L 2	“ L 2 traverse “ L 1
“ L 2 return “ L 1	“ L 1 return “ L 2
“ L 1 cross “ L 2	“ L 2 cross “ L 1

All the positions and steps here given may be exhibited in the *extended* state, which consists in a wider separation of the limbs or larger strides, as has been already observed.

COMMON FAULTS. It may seem to some hardly necessary, after the ample descriptions we have given of the proper positions of the feet, and the table accompanying those descriptions, together with the explanatory plates, to dwell upon the *erroneous* modes of action in the lower limbs. Such modes are but *deviations from the express or implied rules in our descriptions*. We shall mention, however, a few of them, because a representation of faults produces, sometimes, a more vivid effect than any other mode of inculcating a rule or principle.

1st Fault. *The sustaining of the weight of the body equally on both feet.* This renders change inconvenient, as will be found on experiment; and it is otherwise objectionable.

2d Fault. *Not turning the toes outward,* to the extent of the angle already described. This fault prevents the speaker's turning with facility toward the different parts of the audience, and throws him more or less into the fencer's attitude — always an improper one in public speaking and declamation.

3d Fault. *Diminishing the extent of the base of support,* by bringing the feet too close together; thus rendering the position less stable, and limiting, by that means, the free use of the arms and upper part of the body.

4th Fault. *Separating the feet too far from each other;* thus destroying the *simplicity* of the standing posture adapted to oratory, and giving to the person a theatrical or swaggering air, or, where the feet are on a line with each other, a very awkward and ungainly appearance.

5th Fault. *Not moving the feet in advancing and retreating, according to the foregoing descriptions, that is, with the toes turned outward; but carrying them with the toes too straight forward, and not placing them, when the*

advancing or retiring step is finished, at the proper distance from each other.

6th Fault. *Making the step too long or too short*; the former is theatrical; the latter constitutes shuffling, and implies want of dignity and confidence. About half a moderate walking step is the proper medium.

7th Fault. *Too frequent change of position*, which always implies uneasiness and anxiety.

8th Fault. *Preservation of the same position for too long a period*. The feet should always change their position at marked transitions in the train of thought; should advance in the more animated, and retire in the calmer parts of a discourse. They should not be moved at all without some reference to the sentiment and character of the discourse; and the changes should not be attempted until the speaking has begun, and should always be made during its continuance. The more animated the character of the discourse, (as is apparent from what has already been advanced,) the more frequent should be the changes of position. *Such frequency, however, should never be carried so far as to imply restlessness in the speaker.*

The change should generally accompany some particular word, so important as to require distinctive emphasis, by the combined action of gesture and the voice.

9th Fault. *Not keeping the limb straight on which the body is sustained, and not gently bending the free one*. The body is by this fault thrown out of the erect position, and presents the appearance of a falling building. *The supporting limb should be straight, but not rigid*, and the knee of the other limb bent in an easy, natural manner. These directions are absolutely necessary to an erect and graceful position.

CHAPTER II.

THE HEAD, EYES, SHOULDERS, AND TRUNK.

As these portions of the body are especially affected by the position of the lower limbs, and stand in a peculiar relation to them, it will perhaps best serve the purpose of practical instruction, to speak of their positions in a general manner in this part of the work.

The most usual positions and motions of the head may be enumerated as follows. In the accompanying notation, the head and eyes may, without confusion, be considered together.

*Directions of the Eyes and Positions of the Head.*The *Head*, noted H.

Inclined	(I)	Forwards	(F)
Erect	(E)	Averted	(A)
Assenting	(AS)	Downwards	(D)
Denying	(DN)	Upwards	(U)
Tossing	(TS)	Around	(R)
Aside	(S)	Vacuity or Vacancy	(V)

The head should be sustained erect, upon its column ✓ of support, in a natural and easy manner. If much elevated or thrown back, its position implies hauteur or arrogance; ✓ if it droops, want of confidence or physical debility is expressed. The intermediate position is the truly graceful and easy one.

Some speakers *commit the fault of not looking their audience in the face*. But though *the eyes should constantly be directed to the audience*, they should never rest upon any individual in such a manner as to make him a special object of address. This requires to be noticed, for observation will show that it is not an uncommon fault to

direct them entirely away from the audience. This is necessary in some kinds of declamation, but should seldom have place in ordinary public speaking. Whenever the audience is spoken to, the eye of the speaker should meet theirs.

COMMON FAULTS. Fault 1. *Directing the head and eyes away from the audience.*

Fault 2. *Turning the head too rapidly, or in a jerking manner.* Its movements on its axis should be slow or moderate, never sudden and rapid.

Fault 3. *Any excessive or unnatural action of the countenance,* and it may be added here, any excess or extravagance of manner generally, — especially an expression, not unfrequent with young speakers, of *assumed* excitement. This affected play of the features, and the manner usually accompanying it, are at once distinguishable and remote from the force, propriety, and effect of natural expression, as prompted by a mind which conceives of things as they are in nature, or as they exist in that higher sphere of imagination, where indeed are sometimes projected, “forms surpassing human,” but ever characterized by a decency, as well as strength and loveliness, which command alike the judgment and the heart.

Fault 4. *Elevating and retracting the head too much, with an air of arrogance.*

The trunk of the body should be sustained erect and easy, with an occasional gentle inclination of the sides, accommodated to the motions of the head and arms, and directed to the part of the audience actually addressed. This point of gesture has been particularly dwelt upon by Cicero, and is characterized by him as the “manly inclination of the sides.”

FAULTS or deviations from this are, 1. *A constant and too great inclination of the body to one side, arising*

from a faulty position of the lower limbs :— 2. Throwing the body back, away from the persons addressed ; which exhibits a very ludicrous appearance :— 3. An occasional inclining the body too far to that side on which the arm is employed, or in the direction in which the audience is addressed. These are all faults of not unfrequent occurrence, and are connected more or less with a certain stiffness of appearance, which conveys the notion of distress on the part of the speaker.

CHAPTER III.

POSITIONS, MOTIONS, AND ELEVATIONS OF THE ARMS.

LET a person stand in the first position of the right foot, with the hands hanging unconstrained, as in Fig. 9.

Let the attention now be directed to Fig. 10, and it will be seen that if the arm be raised from the side vertically, as high as it will go, the fingers will describe a semicircle, which is marked, in the figure, at five principal points, at intervals of forty-five degrees ; that is, at R d h e Z.

Observe now Fig. 11. The spectator is supposed to be looking from above, down on the top of the head of the figure ; the centre of its breast (not visible in the plate) is supposed to be the centre of the circle, of which a part is here drawn, and the plane of which, consequently, would divide the body *transversely*. This portion of the circle is marked like the former, at certain points, at intervals of forty-five degrees, namely, *x c f q x b*. If the right arm be now brought across the body in the line of the circle as far as it will conveniently go, and then be carried as far backwards as it can be, it will describe a little more than the space from *c* to *b* in a transverse direction.

Upon the former vertical and present transverse circle, is founded the system of gesture of the arms to be now explained.

Let attention be now directed to Fig. 12. Let the line ZfR be considered as part of a vertical circle, the plane of which divides the body of the speaker into two equal parts, to the eye of a spectator placed in front of him.

Let $ZehdRdheZ$ describe another vertical circle, at the distance of ninety degrees from the former. Between these, let two oblique circles be supposed, namely, $ZcRbZ$ and $ZqRbZ$. By way of illustration, the body may be considered, at this stage of our demonstration, as inclosed by four vertical hoops of equal size, at a distance of forty-five degrees from each other, the centre of each hoop being the centre of the speaker's breast.

All these circles are intersected by three others, viz. by one great circle, hfh , here called the horizontal circle, and by two lesser circles, efe and dfd parallel to it, above and below, at the distance of forty-five degrees. These circles may be supposed three other hoops intersecting the former, and inclosing the body, which now stands within seven hoops, four vertical and three transverse, the centre of the breast being the centre of the sphere formed by these different hoops.

The positions of the arm are thus determined and noted.

First, in the vertical direction.

Fig. 9. When the arm hangs down at rest, it is noted (R.)

Fig. 13—17. When directed downwards, within forty-five degrees of the nadir - - - - - d.

Fig. 18—22. When directed towards the horizon h.

Fig. 23—27. When elevated between the horizon and the zenith - - - - - e.

Fig. 10. When pointing to the zenith - - - Z.

Secondly, in the transverse direction.

Fig. 13, 18, 23. When the arm is extended as far as convenient, across the body, noted - - - c.

Fig. 14, 19, 24. When directed in the plane of the front circle, or immediately in front of the body, - - f.

Fig. 15, 20, 25. When directed about forty-five degrees obliquely from the plane of the front circle - q.

Fig. 16, 21, 26. When extended at right angles to the front circle, - - - - - x.

Fig. 17, 22, 27. When behind this, forty-five degrees, backward - - - - - b.

The student will return again to figure 12. He will now perceive that from the combination of three of the points of the vertical, and five of the transverse circles, exclusive of R and Z, fifteen fundamental or systematic positions are formed, which will presently be farther described.

By referring to the plates illustrative of these systematic positions of the arms, it will be seen that the five figures 13 - 17, all direct the arm downwards, but to five different points in the transverse lower circle. In fig. 18 - 22, the arm moves in the horizon at the different points marked in fig. 11. In fig. 23 - 27, the movement of the arm is shown in the transverse upper circle, forty-five degrees above the horizon and below the zenith Z.

A more particular Description of the Movements of the Arm as shown in the forementioned figures.

First line.

Fig.		Noted.
1.	directs the arm downwards across	d c
2.	“ downwards forwards	d f
3.	“ downwards oblique	d q
4.	“ downwards extended	d x
5.	“ downwards backwards	d b

Second line.

Fig.			Noted.
In 1.	the arm becomes	horizontal across	<i>h c</i>
" 2.	"	horizontal forwards	<i>h f</i>
" 3.	"	horizontal oblique	<i>h q</i>
" 4.	"	horizontal extended	<i>h x</i>
" 5.	"	horizontal backwards	<i>h b</i>

Third line.

In 1.	the arm becomes	elevated across	<i>e c</i>
" 2.	"	elevated forwards	<i>e f</i>
" 3.	"	elevated oblique	<i>e q</i>
" 4.	"	elevated extended	<i>e x</i>
" 5.	"	elevated backwards	<i>e b</i>

We have now obtained fifteen different positions of the arm. But these describe the position of only *one* arm; we will suppose that of the right. We must now add the same number of motions for the left, and we shall thus obtain thirty. To these must next be added the similar motions of both hands simultaneously, and we obtain forty-five original positions. Now in all these described movements, the arm may be carried out to its full extent, or it may be moderately extended, or it may be presented to the eye in a contracted state. If, including these three states (all of which are occasionally called for, in natural action, under different circumstances), we multiply the forty-five positions before mentioned, by 3, we shall have 135; to which, if we add one other position for the Rest (fig. 9.), and three for the Zenith (fig. 10), that is, one extended, one moderate, and one contracted motion in that direction, we shall have at our command 139 different motions of the arm, all simple and unforced. Besides, it is not necessary that the positions should be restricted to mathematical accuracy; on the contrary the deflection from the exact line affords some scope for variety, by the slight changes of motion which it allows.

This view of gesture, in the very outset of the system, shows how prolific it is.

The greater the extension of the arms, in the different positions assumed, the more they express of energy of sentiment and feeling, and the more epic the character of the gesture. See Fig. 31 and 32.

A more moderate state of action, as adapted for instance to common sentiment or colloquial intercourse, is represented in Fig. 28, 29, 30. Some violent emotions, however, as horror, disappointment, fear, lead to contracted gestures. See Fig. 50.

To the notation already given, a second x may be added, when any of the *epic* positions described are assumed, and the contracted state of gesture may be indicated by an additional c . Suppose, by way of illustration, that the position described as *horizontal extended* is assumed, if the gesture is simply moderate, it is noted in the common way, by $h x$. But if the arm is stretched to its utmost extent, to give a more epic effect, it is noted as *horizontal extended extended*, that is, by $h x x$. If the contrary extreme is adopted, that is, if the arm is directed nearly to the horizon, and in a line with the shoulder, but contracted, it may be noted as *horizontal extended contracted*, that is, by $h x c$.

Besides these systematic gestures, the arms may be

1. *Folded or encumbered.* In this condition they are crossed and enclose each other, the fingers of the left hand holding the right arm above, and the right hand passing under the left arm, noted (en).

2. *A kimbo.* When the hand or hands are rested on the hips, and the elbow or elbows are stuck out at either or both sides, noted (K).

3. *Reposed.* When the elbows are nearly resting on the hips, and one hand holds the wrist of the other, noted ($R p$).

CHAPTER IV.

POSITIONS AND MOTIONS OF THE HANDS.

The First Class of the Positions of the Hand, depending on the ordering of the Fingers.

THE ancients attributed great importance to the disposition of the fingers, and have delivered copious directions respecting them. We shall confine ourselves to what is practically useful.

The natural state, noted (n). See Fig. 35.

In this state, the forefinger is held straight, a little separated from the middle and third fingers, which gently touch each other, and are slightly bent, while the little finger, more bent than these, is somewhat separated from them; the thumb is turned upward and outward, and the palm slopes gently outward and from the wrist, the hand being held obliquely between the positions *inward* and *supine*. This is the position of the hand *generally* proper in public speaking, and deviations from it should not be frequent, or admitted without assignable cause.

The extended state, noted (x). The fingers in this state, whatever may be the general position of the hand, are separated from each other, and express excitation on the part the speaker.

The clenched state, noted (c). This state of the fingers presents the doubled fist.

Several instances of this condition will be found in the notation of the *Illustrations* at the end of the work.

The index, noted (i). Pointing with the forefinger, the other fingers and thumb being contracted according to the energy of the speaker. This gesture is used on many occasions

— in noting — in expressing scorn — and as a discriminating gesture — of all which, different instances will be found in the Illustrations.

Grasping (g).

The Second Class of Positions of the whole Hand, depending on the manner in which the palm is presented.

The hand is

Prone (p). When the palm is turned downwards.

Supine (s). When the palm is turned fully upwards.

Inwards (n). When the palm is turned towards the breast, the thumb erect.

Outwards (o). When the palm is turned from the body, the thumb downward.

Vertical (v). Fig. 37. When the plane of the palm is perpendicular to the horizon, the fingers pointing upwards.

The Third Class of Positions of the Hand, arising from the combined disposition of both Hands.

Two symbolic letters are employed for the notation of each of these positions, preceded by a capital (B), meaning that *both* hands are employed.

Both hands (B) may be considered as

Applied (ap). When the palms are pressed together, and the fingers and thumbs of each are laid against those of the other.

Clasped (cl). When the fingers are all inserted within each other, and one thumb lapped over the other.

Crossed (cr). When one hand is laid across the other on the breast.

Folded (fl). When the fingers of one hand at the second joint are all laid between the thumb and forefinger of the other, and are clasped down on its back, whilst its fingers fold the former from the knuckle of the little finger to the wrist, the thumbs crossing each other.

Inclosed (in). When the back of one hand, moderately bended, is received within the palm of the other ; the thumbs crossing each other.

Touching (tc). When the points of the thumb and fingers of each hand are brought lightly into contact.

Wringing (wr). When both hands are first clasped together and elevated, then depressed and separated at the wrists without disengaging the fingers.

Enumerating (en). When the index of the right hand is laid successively upon the index and the different fingers of the left.

The Fourth Class of the Positions of the Hand, arising from the part of the body, on which they are occasionally placed.

The symbolic letter, by which these are noted, is a capital, and it is substituted, in the *Systematic table* (to be hereafter given), for the two small letters which represent the position of the arm in the vertical and transverse direction.

The parts of the body or head most remarkable in this respect are: The breast, noted (B). The eyes (E). The lips (L). The forehead (F). The chin (C).

Besides the particular *positions* of the hands and arms, their *motions* require to be considered ; because a position of the hand and arm will be of very different character, according to the manner in which it has been made. And not only will the effect of the gesture depend upon the sort of motion by which the arm arrived at a particular position ; but its force will be determined by the *force of the motion* with which it commenced, and the distance through which the arm has moved from the commencement to the termination of the gesture.

The motions of the hands and arms together, are therefore considered ; *first*, as to their direction, and, *secondly*, as

to their manner of moving. *The energy is not here taken into account.*

The symbols for the notation of these motions are the 4th and 5th small letters, should so many be necessary.

In the *direction* of the motion (Fig. 39.) gestures are considered as, 1st, Ascending (*a*). 2d. Descending (*d*). 3d. To the right (*r*). 4th. To the left (*l*). 5th. Forwards (*f*). 6th. Backwards (*b*). The figures illustrating the notation of the "Miser and Plutus" (in a following table already referred to) afford many examples of the direction of motion. The stars connected with the hand by dots, show the various points from which the motion of the gestures has commenced.

As to the *manner* of the motion, gesture may be considered, as

Fig. 40. *Noting* (*n*). When the hand, in whatever position, is first drawn back and raised, and then advanced and with a gentle stroke depressed.

Fig. 41. *Projecting or pushing* (*p*). When the arm is first retracted, and then thrust forward in the direction in which the hand points.

Fig. 42. *Waving* (*w*). When the fingers are first pointed downwards, and then, by a smart motion of the elbow and wrist, the hand is flung upwards in a vertical direction.

Fig. 43. *The Flourish* (*fl*) Describes a circular movement over the head.

Fig. 44. *The Sweep* (*sw*) Describes a curved movement descending from the opposite shoulder and rising with velocity to the utmost extent of the arm, or the reverse; that is, descending from the utmost extent of the arm and rising to the opposite shoulder; changing the position of the hand from supine to vertical in the first case, and from vertical to supine in the second. The sweep is sometimes doubled by returning the arm back again through the same arch.

Beckoning (bk). When with the forefinger or the whole hand, the palm being turned inwards, a motion is made inwards towards the breast.

Repressing (rp). The reverse of the preceding gesture, when the forefinger or the whole hand, the palm being turned outwards, makes a motion in opposition to the person addressed. The motion in these two last gestures is often repeated.

Advancing (ad). When the hand, being first moved downwards and backwards in order to obtain greater space for action, is then moved regularly forwards and raised as high as the horizontal position, a step being at the same time made in advance, to aid the action of the hand and arm, as in the figure No. 4, of the "Miser and Plutus."

Fig. 45. *Springing (sp).* When the hand having nearly arrived at the intended limit of the gesture, flies suddenly up to it, by a quick motion of the wrist; like the blade of a pocket-knife, when it suddenly and decidedly snaps into its proper situation by the recoil of the spring.

Fig. 45. *Striking (st).* When the whole forearm and hand descend with rapidity and force, like a stroke arrested by having struck what it was aimed against.

Fig. 46. *Recoiling (rc).* When after a stroke as in the former gesture, the arm and hand return back to the position whence they proceeded.

Throwing (th). When the arm by the force of the gesture is flung as it were in the direction of the person addressed.

Clinching (cl). When the fist is doubled, the hand being held forth in any of the described systematic positions of the arm. This gesture is indicative of violence, threatening, &c., or is applicable to the description of combat, or death from voluntary infliction.

Collecting (ll). When the arm from an extended position sweeps inwards.

Shaking (sh). When a tremulous motion is made by the arm and hand.

Pressing (pr). When the hand is forcibly pressed against any part on which it was previously laid.

If the different classes of gestures of the hand now explained, are combined with the elevations and transverse positions of the arm before treated of, the result will be a very comprehensive system of gesture, capable of recording for the most part distinctly and impressively, the sentiments of the public speaker, in the various circumstances in which he may be placed. The ELEMENTS are here placed before the student. The combinations must be left to his own taste and discretion. He will find, however, in the Illustrations, important aids in the prosecution of his designs.

Faults to be avoided, with reference to the Arms and Hands.

Fault 1. Placing the hand edgewise, equidistant from the prone and supine position, as if cutting the air.

Fault 2. Hollowing the palm, by approximating the fingers and thumb to it. The *natural* position of the hand is that best adapted to imparting instruction, because the palm is exposed in that position. The significancy of the gestures of the hand, depends upon a free exposure of the palm to the eye, except in particular cases:—such as pointing with the forefinger, clinching the hand, &c. In ordinary speaking, an open palm and a freely extended arm are the natural accompaniments of manly and energetic communication.

Fault 3. Making the hand actually supine, instead of inclining it a little upwards and inwards, as when held *naturally*. This position of the hands always renders the

motions of the arms stiff, as may be ascertained at once, by experiment. To this fault is usually added a flat, square hand, arising from the fingers and thumb being held close together, and on a level with each other.

Fault 4. Holding the little finger more downward than natural, separated from the rest. This has the appearance of affectation.

Fault 5. Making too free a use of the index gesture which ought to be limited to *discriminating*, to pointing at particular objects, either to indicate their place or existence, or to express scornful and contemptuous feelings.

Fault 6. A very common fault is, *moving the fingers about in an indefinite manner, when the hand ought to be hanging at perfect rest by the side, as during the intervals of speaking*. This fault is often combined with another — that of holding the hand itself in some other position than the one it ought to assume when it is at rest. When not employed in gesture, it should hang down in an easy manner by the side.

Fault 7. Using a tremulous motion of the hand, or of the extended index finger, or of the index and middle finger, in the elevated front or oblique positions, or in the zenith without any assignable reason.

Fault 8. *Separating the fingers from each other*. The approximation of the fingers in the manner described in the natural position of the hand, is essential to force and expression in its general movements. Sometimes in its elevated positions and *when held vertically*, the fingers are properly separated, particularly in the expression of strong emotion; never, however, when the hand is employed to mark emphasis, in a downward direction, and seldom in ordinary public speaking.

Fault 9. *Not striking with the hand, in emphasis, exactly on the emphatic word.* The hand should accompany with its stroke, the utterance of the accented syllable of that word.

Fault 10. *Following the hand with the eye, as if for the purpose of adjusting the gesture.*

Arm or Arms.

Fault 1. Not extending the arm with freedom, but confining it too near to the side, and rendering it too angular at the elbow. The arm should be thrown freely out in ordinary speaking; and when it arrives at the intended position, should be as little angular as possible from the shoulder to the fingers.

Fault 2. Holding the arm in an absolutely straight or rigid manner; a fault often arising from the hand being supine, instead of natural.

Fault 3. Using action confined to a single line, as, for instance, up and down the front or oblique vertical circles exclusively, so as to present no changes of gesture to the eye.

Fault 4. Employing a horizontal swing of the arm too constantly. The outward horizontal swing is employed in denial and rejection, and should be principally confined to the expression of these.

Fault 5. Not making the gestures terminate definitely at some of the points of the sphere — moving too directly from one point to another, without observing the returns and curves explained hereafter in the chapter on Transition of Gesture. Not passing to the positions assumed, in the right direction. The subject of the direction of the movements of the arm is treated in the same chapter, when Preparation Gestures are spoken of.

Fault 6. Sometimes the transitions and changes are made by sweeps so extensive, that they become a series of un-

meaning flourishes. This gives a parade to action unbecoming the propriety and earnestness of public speaking. The transitions should observe a medium, being neither dry and unmeaning, nor obtrusively extensive and ostentatious.

Fault 7. Too free a use of the left hand. The right hand should be *principally* employed in public speaking. The left may be used, when addressing persons on the left side; also for the purpose of pointing out objects in that direction; occasionally for variety; and in the expression of strong emotion, in order to support the right hand. In public speaking, however, the action of the right should maintain a great predominance.

The employment of *both* hands in gesture, should be sparing. It is proper, in public speaking, only in the more animated parts of discourse, in earnest appeals or in the expression of strong emotions; and is not to be introduced merely for embellishment or change of action. When the excitement may be supposed to be great, however, as in poetic declamation, the action of both hands may greatly predominate with perfect propriety. When both hands are used, in ordinary cases they should be held symmetrically. Frequent exceptions to this rule occur, however, in poetic declamation, as when one hand is employed in a subordinate action to support the other. See the Speech of Brutus, in the Illustrations.

Fault 8. *Raising the hand or both hands suddenly from the side to effect a solitary gesture, and then letting them as suddenly drop again, and after another interval of rest raising them again for a similar purpose.* The hands should, for the most part, be maintained in their positions after the gesture, till relieved by another; or else they should pass into a state of preparation for a succeeding one — falling to entire rest only during the pauses and intervals of discourse.

Fault 9. *Twitching and jerking gestures*, which are always to be avoided.

Fault 10. *An inward sweep of the hand instead of an outward one from the shoulder*. The sweep of the arm should be outward, except when the hand is to be placed upon some part of the body, as the forehead, the eyes, the breast, &c; or when it is to pass to a cross gesture.

Fault 11. *Partially concealing the countenance by gestures made across*. This should never be done. The right hand should never go beyond the front circle towards the left, except in gestures intended to be made across the body, in order to specify objects in that direction.

The front and oblique vertical circles, and the horizontal and elevated transverse, are principally employed in public speaking. The elevated forward and elevated oblique positions are used for *preparatory*, and the horizontal forward and oblique for *emphatic* gestures.

The following sentence will illustrate this. "It is an old observation, but not, therefore, the less true, that no man is wise at all times."

On the word "old," the hand should be *natural, horizontal, forward*. On "true," the index finger is to be extended in the *elevated, forward* position. The hand should be *natural, horizontal, oblique* at "no man," and be brought to the *natural, horizontal, forward* position again, with a smart stroke, at "all times," sinking immediately afterwards to a state of rest.

It is only in animated appeals, that the hands are carried to the zenith, or that they descend from the elevated positions directly to the lower transverse circle. Instances, however, of these transitions, will be seen in the *Illustrations*. See the "Speech of Brutus," &c.

The extended circle, or that on a line with the shoulder, is appropriate to the expression of ideas of great extent and space, and to remote and distant objects. Both hands will sometimes extend to this circle, both on the line of the horizontal and of the elevated transverse circles, under circumstances of great and sudden excitement. The elevated, extended position forms properly the terminating point of waves and sweeps of the arm in the expression of confident triumph, exultation, and kindred emotions.

Past time, or very remote objects, or those supposed to be behind the speaker, will properly employ the elevated, backward position.

We may observe finally, with reference to the use of the Arms and Hands, that simplicity, propriety, and energy are the great objects to be aimed at, in the gesture employed in public speaking.

CHAPTER V.

ACCOUNT OF THE APPLICATION OF SYMBOLS, AND SYMBOLIC LETTERS.

HAVING appropriated to the Gestures of the various parts of the body, symbolic letters, in such a manner as to make them distinct and intelligible in their separate use, we now proceed to explain their application when combined together.

The most complicated gestures are those which relate to the combined positions and motions of the arms and hands. These, however, are expressed with sufficient accuracy in all their movements by four or fewer symbolic letters for each movement. They are for this purpose di-

vided into four classes, the symbolic letters of which always preserve their own place and derive their signification from it. The first four, or three, letters taken together are called a set of letters. In a set, as *p h f d*, or *s e q n*,

The first letter relates to the position of the hand,

The second, to the elevation of the arm.

The third, to the transverse situation of the arm.

The fourth, to the motion or force of the gesture. (The last letter is often omitted.)

Thus *p h f d* is to be read, *prone, horizontal, forward, descending*. *Prone* is the position of the hand ; *horizontal* is the elevation of the arm ; *forward*, the position of the arm in the transverse direction ; and *descending* means that, in arriving at that position, the arm descended from a higher elevation.

The set *s e q n* is read, *supine, elevated, oblique, noting*. *Supine*, the hand ; *elevated*, the arm as to elevation ; *oblique*, the arm in the transverse direction ; *noting*, the motion or action of the hand and arm ; as may be seen in the following explanatory Arrangement.

As both hands and both arms are equally capable of executing any gesture, the letters and sets of letters relate to both indifferently. But they are thus distinguished : When there are two sets of small letters, the first denotes the gestures of the right hand and arm, and the second those of the left. In this case, the two sets are separated by a short dash between, as *p h q — p d b*, meaning *prone, horizontal, oblique*, the right hand ; *prone, downwards, backwards*, the left.

When only a single set of three, four, or five small letters is marked, the gesture of one hand only is expressed ; that of the other is supposed to be easily supplied according to the principles of accompaniment. A short dash is

marked with each set of small letters ; if this dash *follow* the letters, they denote the gesture of the right hand only ; if the dash *precede* the letters, they denote the gestures of the left hand only.

When a *long* dash follows the small letters connecting them to other small letters, or to a single letter farther on, a *change* of gesture is marked, which is to take place on the word over which such letter or letters are placed, and the commencement and termination of the dash are conveniently used to mark the commencement and termination of the particular gesture. (See Illustrations.)

When after the set of small letters, a dash, and then a dotted line of connection is marked, extending to another set of small letters marked with a contrary dash, it is to be understood, that the gesture made by the first hand, is to be followed and supported by another gesture made by the other hand, which is to take place where the second set of letters is marked. This is called alternate gesture, and should be marked (*al*).

The positions of the head, and the looks of the eyes, are marked with CAPITAL letters towards the beginning of the sentence, and considerably separated from the symbolic letters relating to the hands and arms ; both in order to prevent confusion by their interference, and because the expression of the countenance should precede the gesture of the hands.

The position of the feet and steps are marked *below* the line, and *under* the word where they should take place. This should generally be a short time *after* the gesture of the hands and arms, except in vehement passion, when they all move together.

SYNOPTICAL ARRANGEMENT OF THE SYMBOLIC LETTERS.*

Letters written above the line on which the matter to be noted stands, relating to the Hands, the Fingers, and the Arms.

THE HANDS.

First small letter.

Noting the manner of presenting the Palm.

p. prone.

n. inwards or natural.

s. supine.

o. outwards.

* This Table will require the Student's most careful attention, as it contains the whole of the notation, a part of which is constantly employed in pointing out the gestures to be applied to the pieces given, in illustration of the system, at the end of the work. The same notation must be employed, at the Student's own discretion, in marking pieces for himself. If we are not mistaken, it will be found to contain a symbolic language, sufficiently copious for *any* purpose of graceful and expressive gesture ever required in Declamation. But it will demand study. The letters must be carefully associated in the mind with the respective gestures of which they are the signs. They must be often used by going over the Illustrations. The Table must be frequently referred to as a dictionary. Indeed, the Illustrations must be gone over, again and again, until at the *sight of the letters* (when seen over a word) *the gesture is at once present to the mind.* The association of the symbolic letters with the actions they indicate, will become instantaneous, however, only by practice and labor. When they are so, the Illustrations can be acted over without difficulty. They are, moreover, so numerous and varied, that when rendered of perfectly easy execution, the speaker will have, *by the practice necessary to acquire them*, a command over all gesture necessary for his use. He may then, in a great measure, discard the system from his thoughts in actual delivery, and will find himself, adopting a natural, varied, and expressive action with intuitive certainty and confidence. The labor of a few months will generally effect this.

- | | |
|-----------------------|---------------------|
| <i>f.</i> forwards. † | <i>v.</i> vertical. |
| <i>b.</i> backwards. | |
- Noting the disposition of the Fingers.
- | | |
|-------------------------------|---------------------|
| <i>i.</i> index. | <i>x.</i> extended. |
| <i>n.</i> natural or inwards. | <i>h.</i> holding. |
| <i>c.</i> clinched. | <i>m.</i> thumb. |
| <i>l.</i> collected. | <i>w.</i> hollow. |
| <i>g.</i> grasping. | |

—

ELEVATION OF THE ARMS.

Second small letter.

- | | |
|-----------------------|--------------------------|
| <i>d.</i> downwards. | and two Capital letters. |
| <i>h.</i> horizontal. | <i>Z.</i> zenith. |
| <i>e.</i> elevated. | <i>R.</i> rest. |

—

POSITION OF THE ARMS IN THE TRANSVERSE DIRECTION.

Third small letter.

- | | |
|--------------------|----------------------|
| <i>c.</i> across. | <i>x.</i> extended. |
| <i>f.</i> forward. | <i>b.</i> backwards. |
| <i>q.</i> oblique. | |

—

For motions of the hands and arms as to the direction and force of gesture ;

DIRECTION OF MOTION.

Fourth small letter.

- | | |
|-----------------------|------------------|
| <i>a.</i> ascending. | <i>r.</i> right. |
| <i>d.</i> descending. | <i>l.</i> left. |

† *Forwards.* The palm is by the notation of this letter, intended to be presented forwards, the fingers pointing down.

Backwards. The palm is to be turned backwards, the fingers pointing down.

<i>f.</i> forwards.	<i>i.</i> inwards.
<i>b.</i> backwards.	<i>o.</i> outwards.
<i>v.</i> revolving.	

MANNER OF MOTION.

<i>bn.</i> bending.	<i>rt.</i> retracting.
<i>n.</i> noting.	<i>ad.</i> advancing.
<i>p.</i> projecting or pushing.	<i>sp.</i> springing.
<i>w.</i> waving.	<i>pr.</i> pressing.
<i>fl.</i> flourish.	<i>rc.</i> recoiling.
<i>sw.</i> sweep.	<i>sh.</i> shaking.
<i>bk.</i> beckoning.	<i>th.</i> throwing.
<i>rj.</i> rejecting.	<i>cl.</i> clinching.
<i>rp.</i> repressing.	<i>ll.</i> collecting.

HEAD AND EYES.

Capitals placed at the commencement of sentences, some distance from the other symbolic letters.

Head.

I. inclined.
E. erect.
As. assenting.
Dn. Denying.
Sh. shaking.
Ts. tossing.
S. aside.

Looks of the Eyes and Position of the Head.

F. forwards.
A. averted.
D. downwards.
U. upwards.
R. round.
V. vacancy.

Letters below the line, relating to the Feet.

POSITIONS of the feet, indicated by **Capitals** and **Numerals**.

F 1. front 1st position.	L 1. left 1st position.
F 2. front 2nd position.	L 2. left 2nd position.
R 1. right 1st position.	K. kneeling.
R 2. right 2nd position.	S. aside.

x. extended, the feet separated widely.

STEPS indicated by *small* letters.

<i>a.</i> advance.	<i>st.</i> start.
<i>r.</i> retire.	<i>sp.</i> stamp.
<i>tr.</i> traverse.	<i>sk.</i> shock.
<i>c.</i> cross.	

Capitals substituted for the Second and Third Small Letters, and relating to particular Parts on which the Hands may be placed.

E. eyes.	F. forehead.
N. nose.	C. chin.
L. lips.	br. breast.

A capital B, preceding and joined to a set of small letters, signifies that both hands, or both arms, perform the same gestures.

B, indicating that both hands or both arms are used.

The manner of combining the Fingers of both hands is noted by two small letters preceded by a capital B.

B. ap. both applied,	B. in. inclosing.
B. cl. clasped.	B. wr. wringing.
B. cr. crossed.	B. tc. touching.
B. fl. folded.	B. nu. enumerating.

Alphabetical Arrangement of Symbolic Letters.

Above the Line. Hands, Arms, Body, and Head.					Below the Line. Feet.					
Small Letters relating to the Hand and Arm.					Capital B and double small Letters. Both Arms and both Hands.	Capitals for particular Parts.	Capitals for Head and Eyes.	Small Letters; Steps.	Capitals; Positions.	Capitals and small; significant Gestures.
1. Hand.	2. Elevation of the Arm.	3. Transverse Position of the Arm.	4 and 5. Motion and Force.	applied	.....	{ assenting averted	advance	.....	{ appealing attention admiration aversion	
A	.....	.....	{ ascending alternate	both	.....	.....	.....	.....	.....	.....
B backwards	.....	backwards	{ backwards beckoning	both	Breast	.....	.....	both	.....	.....
C clinched	.....	across	{ collecting contracted clenching	crossed clasped	Chin	.....	cross	.....	.....	.....
D	downwards	.....	descending	.....	.....	{ down- wards denying	.....	.....	.....	.....
E	elevated	.....	.....	encumbered	Eyes	erect	.....	.....	.....	.....
F forwards	.....	forwards	{ forwards flourish	folded	Forehead	Forward	.....	front	.....	.....
G grasping	.....	.....	grasping	.....	.....	.....	.....	.....	.....	Grief

H	holding	horizontal	inwards	inclosed a kimbo	inclined	.....	Horror
I	index	.....	.....	.....	.....	.....	Lamenta- tion Listening
K	.....	.....	left	Lips	.....	.....
L	collected	.....	moderate	enumerating	.....	.....	Pride
M	thumb	.....	noting	Nose	.....	.....
N	{ natural inwards	.....	outwards	.....	.....	.....	.....
O	outwards	.....	{ pushing pressing	.....	.....	.....
P	prone	.....	right	.....	.....	.....	.....
Q	.....	.....	recoiling	reposed	round	retire	
R	.....	Rest	repressing	.....	.....	.....	shame
S	supine	.....	rejecting	.....	.....	.....
T	.....	.....	{ sweep springing, striking	.....	{ shaking aside	start stamp sloock	threatening
U	.....	.....	shaking	.....	Tossing	.....
V	Vertical	.....	{ touching throwing	.....	Upwards	.....	Veneration
W	hollow	.....	revolving	.....	Vacancy	.....
X	extended	.....	waving	wringing	.....	.....	.....
Z	.....	Zenith	extreme	.....	.....	extended	

4. Along the silent room he stalks ; |
F -pdh ad ————— phq-
aR2
5. 6. Looks back, | and trembles as he walks ! |
B vhx-vhq c | Bvhf tr
sR1x
7. Each lock and every bolt he tries, |
vhq- -vbx c
aL2
8. In ev'ry creek and corner pries ; |
shq o- . . . -shc i
aR2
9. Then opes his chest with treasure stor'd, |
Bpdq ————— n
10. And stands in rapture o'er his hoard : |
D Bseq
R2
11. But now with sudden qualms possest, |
Bvhf c
rR1
12. He wrings his hands, he beats his breast. |
Bf. hf ————— a ————— Bf.br.
13. By conscience stung he wildly stares ; |
g. br- -veq
14. And thus his guilty soul declares. |
Bshf sh.
15. Had the deep earth her store confin'd, |
Bsdf d ————— n
aR2
16. This heart had known sweet peace of mind, |
br-R
R1
17. 18. But virtue's sold ! | Good Gods ! what price |
vhf-vhx | U Bsef sp ————— a
aR2
19. Can recompense the pang of vice ? |
F-R
20. O bane of good ! seducing cheat ! |
D Bsdf d ————— n
rR1
21. 22. Can man, weak man, | thy power defeat ? |
Bvhf ————— vef | shf st- —sdq
23. Gold banish'd honor from the mind, |
seb sw — —sdq
rL1

24. And only left the name behind ; |
 br-R
25. Gold sow'd the world with ev'ry ill ; |
 $\text{Bphc} \text{-----} \text{x}$
26. Gold taught the murderer's sword to kill : |
 ceb sh - cdq
 Llx
27. 'T was gold instructed coward hearts |
 shf sh - sdq
 aR2x
28. In treachery's more pernicious arts. |
 Bvhf rj
 rR1
29. Who can recount the mischiefs o'er ? |
 seq - sdq
 R2
30. Virtue resides on earth no more ! |
 Bpdf d

A Glossary explanatory of the Symbolical Letters in
"The Miser and Plutus."

1. *R* Bvhf r — g
 aR2 . Look around. — Both hands vertical, horizontal, forward, move to the right, stop at oblique. Feet advance to Right 2d.
2. peq n—pdq Right hand prone, elevated, oblique, noting — left prone, downwards, oblique.
3. veq c—vhx c
 sR1x Right hand vertical, elevated, oblique, contracted — left vertical, horizontal, extended, contracted. Feet start to Right 1st, extended.
4. *F* Look forwards. pdb ad — phq
 aR2 Left hand prone, downward, backward, advancing — right, prone, horizontal, oblique. Feet advance to Right 2d.
5. *B*. Look backwards. vhx—vhq c Right hand vertical, horizontal, extended — left, vertical, horizontal, oblique, contracted.
6. Bvhf tr
 sR1x Both hands vertical, horizontal, forward, trembling. Feet start to Right 1st, extended.

7. vhq — — $\frac{vhx\ c}{aL2}$ Right hand vertical, horizontal, oblique — left vertical, horizontal, extended, contracted. Feet advance to Left 2d.

8. $shq\ o$ — . . . — $\frac{shc\ i}{aR2}$ Right hand supine, horizontal, oblique, outwards — left supine, horizontal, across, inwards Feet advance to Right 2d.

9. $Bpdq$ ——— n Both hands prone, downward, oblique — noting.

10. D Look downwards. $\frac{R2}{Bstq}$ Both hands supine, elevated, oblique. Feet to Right 2d.

11. $\frac{Bvhf\ c}{rR1}$ Both hands vertical, horizontal, forwards, contracted. Feet retire to Right 1st.

12. $Bfl.\ hf$ ——— a ——— $Bfl.br$ Both hands folded, horizontal, forwards — ascending — Both folded, forcibly withdrawn back on the breast.

13. $g.br$ — — veq Right hand grasping breast — left vertical, elevated, oblique.

14. $Bshf\ sh.$ Both hands supine, horizontal, forwards, shaking.

15. $\frac{Bsd\ d}{aR2}$ ——— n Both hands supine, downwards, forward, descending — noting. Feet advance to Right 2d.

16. $\frac{br-R}{R1}$ Right hand reposed on the breast. Feet Right 1st.

17. vhf — vhx Right hand vertical, horizontal, forwards — left vertical, horizontal, extended.

18. U Look upwards. $\frac{Bsef\ sp}{aR2}$ ——— a Both hands supine, elevated, forwards, springing — ascending. Feet advance to Right 2d.

19'. F — R Look forwards and around.

20. D Look downwards. $\frac{Bsd\ d}{rR1}$ ——— n Both

hands supine, downward, forwards, descending — noting.
Feet retire to Right 1st.

21. *Bvhf*—————*vef* Both hands vertical, horizontal, forwards, to vertical, elevated, forwards.

22. *shf st*—*sdq* Right hand supine, horizontal, forwards, striking — left supine, downwards, oblique.

23. *seb sw*—*sdq*
rL1 Right hand supine, elevated, backward, sweep — left supine, downward, oblique. Feet retire to Left 1st.

24. *br*—*R* Right hand reposed on the breast.

25. *Bphc*—————*x* Both hands prone, horizontal, across — extended (here each arm passes through the whole semicircle from the position across to extended).

26. *ceb sh*—*cdq*
L1x Right hand clinched, elevated, backward, shaking — left clinched, downward, oblique. Feet, Left 1st extended.

27. *shf sh*—*sdq*
aR2x Right hand supine, horizontal, forwards, shaking — left supine, downwards, oblique. Feet advance R 2d, extended.

28. *Bvhf rj*
rR1 Both hands vertical, horizontal, forwards, rejecting. Feet retire to Right 1st.

29. R 2. Feet Right 2d. *seq*—*sdq* Right hand supine, elevated, oblique — left supine, downward, oblique.

30. *Bpdf d* Both hands prone, downward, forwards, descending.

Observations on the Notation of "The Miser and Plutus."

No. I. The direction of motion expressed by the 4th small letter *r*, means that from the position in which both hands are presented *vhf*, they should move both towards the right and stop at the position *oblique* as noted by *q*, connected by a dash to the position mentioned.

No. II. The 4th small letter *n*, signifies noting. See Synoptical Table.

The little stars in each subsequent figure of the plate show the place of the position of the hands in each former figure; and the dotted lines connecting them with the hands, show the lines of transition from one gesture to another, with their different connexions and accompaniments. The gestures which require extraordinary preparation are also distinguished by these dotted lines, and are seen chiefly in fig. 2, 4, 15, 23, and 25. For the meaning of the terms preparation, transition, and accompaniment of gesture, see Chapter VIII.

No. XII. The position of the hands at first is, *both folded, horizontal, forwards*, as expressed in the notation *Bfl. hf.* At the *a* connected by the dash, which signifies *ascending*, the hands are raised up, and at the next notation *Bfl. br.* they are forcibly withdrawn back on the breast.

No. XXI. This position begins *horizontal*, as first noted *Bvhf*; that is, *both vertical, horizontal, forward*, and ends *elevated, horizontal, forward*, as in the figure. The *B* is omitted over the word *weak*, being understood by the connecting dash.

No. XXV. The *third small letter*, relating to the transverse direction of the arm is often placed alone, but connected by a dash with a preceding set of letters, as already observed in No. I. In such case it is to be understood that the position of the *hands* remains the same as before, and that the transverse direction of the *arm* only is changed. Here each arm passes through the whole semicircle from the position *across* to *extended*.

The *fourth and fifth small letters* also, which relate to *direction and manner of motion*, are also often separated, in this manner, from the position to which they belong, in

order that the precise *place* of the motion or action indicated by them may be the more distinctly marked. See observation XII. and also No. 9, 15, 20, in which *n* is thus separated to point out the particular syllable on which the action of *noting* falls.

The action of the hands and arms at No. 15 and 20, is the same, but the general effect is altered by the difference of the positions of the feet. In the preparation for these gestures the palms of both hands are so raised as almost to touch the forehead; then both arms descend gradually, and when a little below the *horizontal elevation*, the wrist make that particular motion called *noting* on the respective words *stores* and *cheat*.

No. XXVI. The position of the *Left 1st extended*. To make this position *extended*, the left foot is advanced and touches the ground only at the toes; the body is at the same time thrown back, and sinks a little, bending the right knee. It is to be observed that the lower the suspended knee is bended in the first position of either foot, the greater degree of extension is given to that position.

No. XXVIII. This gesture *Bvhf rj*, that is, *both vertical, horizontal, forwards, rejecting*, is thus made. Both hands are drawn backwards nearly to the mouth in the vertical position, the eyes at this time look forwards, the hands are then passed forwards, whilst *at the same time* the head is averted, and the feet retire in a greater or lesser degree, in proportion to the disgust or abhorrence to be expressed. See fig. 52, 53, in which this same gesture is represented in its commencement and termination, but in another position or point of view. The fig. 52, however, uses only one hand.

CHAPTER VI.

THE EMPHATIC STROKE AND TIME OF GESTURE.

THE arm, the forearm, the hand, and the fingers constitute a chain of flexible joints, admitting by means of these joints, of the utmost variety of motion, while by the voluntary action of the muscles the whole line can be rendered perfectly inflexible. So that the arm resembles in this respect a flail, having but a single joint. By means of its numerous joints, the different angles made by the arm (and hand inclusively) can be constantly varied; and its line of direction can be as easily changed by means of the shoulder joint. Frequent change in the angles and direction seem therefore to be the intention of nature in the structure, — a structure which provides specially against a tiresomeness in gesture. The hand being placed at the end of the arm, must of course, as being farthest from the centre of motion, describe the greatest space. Its movements are, on this account, the most conspicuous and striking. Moving at the same time on a joint of its own, the wrist, it can spring with suddenness and velocity from its own exclusive centre, to the particular point of direction, as the gesture approaches its intended *limit*.

This sudden movement is called the *stroke* of the gesture, and may be made in any direction in which the wrist can effect the kind of motion described. The *stroke* is to gesture what emphasis is to speech. It is employed to discriminate and specially mark those portions of discourse to the eye which the speaker desires especially to impress as compared with the rest — on which his own attention is particularly engaged, and on which from one interval

of time to another he desires to fix that of the hearer. The stroke of the gesture is effected with various degrees of force, according to the condition of the speaker's feelings and the relative importance of the ideas he wishes to impress upon the mind of others by its agency.

Where great energy is exerted it is sometimes marked by a high degree of percussion; in other cases where the general tenor of the sentiment is calm and unimpassioned, it is effected by a mere turn of the hand, or by an alteration in the direction or elevation of the arm, or by a sudden stop in the transition from one point of action to another. As the *stroke* is the visible method of illustrating, discriminating and enforcing particular words and portions of discourse, its judicious and successful application must depend on a correct analysis of what is spoken, if it be the language of another, and on right feeling and the power of expressing it by gesture, if the speaker deliver his own sentiments. But if the *stroke* be omitted, however graceful the gesture, it will soon cease to interest. Gesture is but a *sawing of the air*, unless the strokes render it discriminating in critical places. The instances of emphatic gestures in the ILLUSTRATIONS will be sufficient, with what has been said, to render our meaning on this subject clear, and to lead the student of oratory to an appropriate use of this capital function of his art.

There are other points of analogy between the gestures and the voice, which relate to the period for the application of gesture, and to its general character. In the unimpassioned or merely narrative parts of a discourse, the gesture should be temperate and simple — but as the subject changes and the speaker warms, it should become, as the voice does, more elevated and varied. The gesture in many instances may be said to follow the inflections of the voice — being

elevated where the voice rises, and in more level passages confining itself mainly to the horizontal positions.

In calm discourse the words and the gestures should generally accompany each other. In impassioned discourse, however, the feelings of a speaker are first manifested in the eyes, then by the countenance generally, next by the gesture, and lastly by the words. This may be stated for the sake of philosophical precision, but the interval between each kind of expression is necessarily extremely short.

CHAPTER VII.

OF THE CLASSIFICATION OF GESTURE.

GESTURE in this work does not refer to mere expression of countenance. That subject has been amply treated by many writers. It is here understood to relate only to the entire motions of the head, of the body, and the limbs.

The particular motions of each have been already described; the present object is their classification.

1. Gesture may be considered with reference to the instrument or manner of performing it.
2. With reference to its signification.
3. With regard to its quality.
4. With relation to the style or character of the matter delivered.

1. As respects the instrument. The gestures of the arms and hands may be performed by each separately, or by both together, or one hand may succeed the other *im-*

mediately. If both hands are employed, the advancement of one hand *before* the other is generally an assumption of precedence; as is also its higher elevation. The advanced hand therefore appropriates the **PRINCIPAL GESTURE**. The retired hand sometimes imitates the gesture of the advanced one; but its action is performed with less energy and authority, on which account it is considered as the *subordinate gesture*.

Thus on the advancement or retirement of the hand the first class of gesture is founded.

The next class of gestures is of the kind named *significant*, as those in which the index finger is employed to point out persons and things, or in which the hand is laid upon the breast or lips. These will be more fully treated of hereafter.

Another class may be termed, as differing from the last, *insignificant*. This class comprehends by far the greater number of gestures. These do not mark any particular sentiment, as considered in themselves, but derive their significancy from the time and manner of their application, from the place in which they are used, and from their various combinations. Some of these are used at the beginning of a sentence merely as an indication of a commencement in action as well as speech; some are used for description, some for explaining, extending, or limiting, and some for enforcing the predominant idea; some for suspending the attention previous to the more decided gestures; and some for marking the termination of the sense and the final result of the reasoning. The class of gestures denominated *insignificant*, may be subdivided into five genera; 1. Commencing gestures; 2. Discriminating; 3. Auxiliary; 4. Suspended; 5. Emphatical.

1. Commencing gestures begin the discourse by simply raising the hand from rest, and, in general, not higher than the downward or horizontal position of the arm.

2. Discriminating gestures comprehend all those which indicate persons or objects, or which are used for explaining, extending, limiting, or modifying the predominant idea; or in question and answer, when made without vehemence. They are performed in the moderate degrees of the range of the gesture with regard to extension, with moderate force, and at small intervals from each other.

3. *Auxiliary* or *alternate* gestures aid or enforce the gesture of the advanced hand. After the advanced hand has made its gesture on the emphatical word, instead of passing to another gesture on the next emphatical word, it remains in the attitude of the last stroke till the retired hand is brought up in aid, either by a similar gesture or by a more decided one; giving variety and extraordinary energy to passages admitting of such gestures. They are properly introduced in instances of high passion, and also, frequently, in description. In the latter, however, they are executed with greater moderation. Several examples will be found among the Illustrations. I subjoin the following examples from the "Chironomia." The first was the gesture adopted by Mrs. Siddons on the words "I obey" in "The Grecian Daughter," and is said by Mr. Austin to have been inimitably grand.

—*ph* *f* *veb*
 I obey
 rLi

The left hand and arm are extended to their utmost limit *prone, horizontal, forwards*, upon the word "I," the person retires from Left 2d to Left 1st on the word "obey," assuming the *vertical, elevated, backward* position with the right hand as he retires.

In the next example both hands assume the same position, following each other as the words do.

vh f sp— *vh f sp* *Bnef Bsd f st*
 Awake, arise, or be for ever fallen

The right hand on "Awake," as the notation shows, assumes the *vertical, horizontal, forward* position with a spring, and is succeeded by the same position and action of the left upon "arise." Both hands then become *natural, elevated, forwards* upon "ever," and descend with a smart stroke to *supine, downwards, and forwards*, upon "fallen."

4. *Suspended* or *preparatory* gestures elevate the arm preparatory to the stroke which is to fall on the emphatical word ; or contract or bend it for the purpose of a forcible projection, unbending, or stroke of the arm. *Suspended* gestures are so named, because they hold the attention in suspense by the elevation of the arm on some less important word or portion of a sentence, and also because they are expected to lead to some emphatical gesture or a more important word which is to follow. It is to be observed that not only those gestures which are elevated high in preparation for a descending stroke, are named *suspended*, but also all such as seem preparatory to others, and so hold the mind in suspense. Of this kind are such gestures as contract, withdraw, or bend the arm, that it may the more forcibly thrust, advance, or unbend itself on the stroke of a succeeding gesture.

5. *Emphatical* gestures mark with force words opposed to or compared with each other, and more particularly the word which expresses the predominant idea. Their stroke is generally arrested at the *horizontal* elevation, but sometimes they are directed to the highest point in the range of gesture, and sometimes also to the lowest ; numerous examples of which will be found in the work. *Emphatical*

gestures when made at a very high point in the range of gesture, serve often as suspended or previous gestures to the next emphatical gesture, and when made at the close of a sentence they serve as closing or terminating gestures. When the last important idea is marked, no other gesture should succeed to weaken the effect; the arm should then fall to rest.

In Gray's *Elegy*, and in Brutus's *Harangue*, as noted in this work from Austin's *Chironomia*, the different forms of gesture which have been described will be fully illustrated.

The *five* kinds of gesture last described do not appear to have been considered by the ancients, whose observations are limited to the *principal* and *subordinate*, and to the *significant* classes.

These *five* are especially important because they find their place in practical speaking; they may, as Mr. Austin has observed, be considered the elements and roots of gesture, being appropriate to every species of delivery, whilst the other classes are confined mainly or wholly to declamation and theatrical speaking. But these are essential to the orator, becoming significant from the time and place of their introduction, giving unity to action, communicating a just emphasis, a discriminating character, and expressive closes to discourse, together with an endless variety and beauty of motion and attitude. There is no species of speaking, however unimpassioned, in which they may not be employed, the degrees of force and freedom always varying with the character of the subject. On these accounts they will be found worthy of the labor of the student. They are all represented in the sphere, Fig. 12. A beautiful, comprehensive, and varied system of gesture is thus seen to emerge out of a few simple circles; and a few months of occasional application to the subject will be found

Left Hand.

With regard to the use of the Left Hand it has been already seen that it may be employed to *support* the right either by a similar action or a subordinate one. It may sometimes be employed alone, however, to perform the *only* or the *principal* gesture. The cases to which such a use of the left hand is limited are the following :

1. When the parties directly addressed are on the left hand, in which case it performs the principal gesture, to avoid the awkward effect of gesticulating across the body.
2. The discrimination of objects opposed to each other sometimes requires the exclusive use of the left hand, of which examples will be found in portions of Gray's *Elegy*, as noted in this work.
3. Sometimes the left hand may be employed for purposes of variety.
4. In high tragic action, force as well as variety is sometimes communicated to a word or a clause by bestowing upon the left hand the principal spirit and authority of the gesture.

On the whole, however, the left hand has but a subordinate part to perform in action, and, excepting where both hands are used, gesture should be mainly performed with the right. The ancients forbid the use of the left hand altogether, and we may lay it down as a general principle that the right hand ought to be employed in all cases of *ordinary* gesture where one alone is required ; the left is to be used *alone* only where some special reason (included within the foregoing exceptions) authorizes its exclusive or particular employment.

With regard to the relative positions of the hands and feet, it may be observed that, in the tranquil and unimpassioned parts of speaking, when the right hand is advanced, the left foot should assume the advanced position, and *vice*

versâ. By means of these relative contrary positions of the hand and foot, the speaker is presented more directly in front to the audience than when the same hand and foot are advanced. It is to be noticed, however, that in the more animated parts of a discourse, when the body is projected forwards or starts back, the same hand and foot must be advanced together or the body will appear distorted.

CHAPTER VIII.

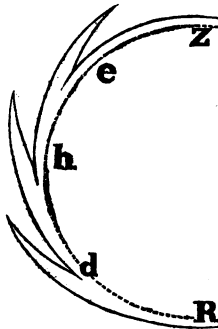
PREPARATION, TRANSITION, AND ACCOMPANIMENT OF GESTURE.

SHORT and sudden motions are not justifiable in public speaking, except, perhaps, in particular cases, where great and sudden vehemence of feeling urges to the most rapid expression. In the transition from one gesture to another, therefore, the hand and arm of the orator do not precipitate towards the intended position by the shortest possible line, but move in the calmer parts of discourse in a waving one, or one returning upon itself as exhibited in the subjoined diagram.

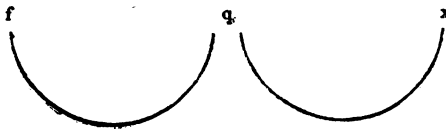


Let *f* represent the position of the arm and hand *forwards*, and let the place of the next gesture be *q oblique*, and of a third be *x extended*. The hand ought not to move in the dotted lines, directly from *f* to *q* and from *q* to *x*, but from *f* should go back almost as far as *c across*,

in order that it may traverse the greater space; and then proceeds towards *q* with an *accelerated motion* for the stroke of the gesture *when near that point*. In the same manner and for the same purpose it returns back almost to *f* before it proceeds to *x*. The ascending and descending gestures are performed in the same manner under similar circumstances. For instance, if an ascending gesture is to be made by the hand and arm from any given point, instead of passing directly upwards, it first descends and then *returns* towards the desired point of action. So, in descending, it ascends somewhat above the stationary point before it proceeds to a lower position. In the following figure, *z* is the zenith and *R* the point of rest. The hand, therefore, in ascending and descending is represented as making returning inflexions at the principal points *d* *h* and *e*.



The action, in the transverse movements, sometimes assumes a different line from that represented in the first figure, as in the following.



Sometimes curves, different from these, are assumed. But whatever the form of the *indirect* line may be, it is used as *preparatory* to the gesture to which it leads. The extent of the return or the depth of the curve is determined by the character of the sentiments delivered. The more magnificent they are the greater is this parade, and the nearer to ordinary discourse the less it is. The preparation made by curves does not suit every species; it is confined almost entirely to *discriminating* gestures. Another kind of preparation is made for *emphatical gestures*. They are generally preceded by a suspended gesture, which serves the double purpose of marking some less important word, and of preparing for the stroke of the most emphatical gesture. It is to be recollected that contracted and retracting gestures are reckoned among the suspended gestures, as being made previous to some forcible effort, and are therefore preparatory to the gestures which ensue.

In order to illustrate what is here advanced, let it be supposed that the emphatical gesture requires a strong percussion of the arm descending forwards, or in a downward and forward direction, as *shf st*; the preparation for this is the suspended or preparatory gesture *nef bn*.

Illustration :

<i>nef bn</i> —	<i>shf st</i> —
“ <i>Hear</i> me for my <i>cause</i> .”	
<i>susp</i>	<i>emph</i>

An example of a preparatory contracted gesture :

<i>shf rt</i> —	<i>shf rj</i> —
“I hate the drum’s discordant sound.”	
<i>Langhorne.</i>	

A gesture *across* may also be employed as a preparation for rejection.

ohc ————— *x rj*

“Who’s here so base that would be a bondman.”
Shakspeare.

Another example of a previous contracted gesture :

Bvhf rj ——— *p* ————— *x*

“To hear the roar she sends through all her gates.”
Cowper.

In the last passage, from Cowper, the suspended or previous gesture *Bvhf rj* is expressed by all the letters belonging to the following emphatic gesture, except the last, viz. *rj*, which is exchanged for the *p*. This *p* only is expressed in the notation, and is joined by a long dash mark of connexion to the preceding gesture ; another line of connexion joining this last letter to the *x*, signifies that, both hands continuing in the same position, viz. *vertical*, the arms are to be extended. The gestures marked at large on this line would be as follows.

Bvhf rj *Bvhf p* *Bvh x*

“To hear the roar she sends through all her gates.”

The former method of notation abridges trouble and is therefore to be preferred, as being equally intelligible.

The connexion of gesture is therefore the relation which one gesture bears to another, and it is shown by a notation of the circumstances in which they agree and in which they differ. Thus the gestures noted in the above line agree, first in being common to both hands (*B*), and then in the position of each hand, *v vertical*, and also in the elevation of both arms, *h horizontal*. So that it is unnecessary to repeat those circumstances in which they agree, as the connecting dash expresses them with greater clearness and brevity.

The connexion of gesture in the vertical direction, when the hand without altering its position merely ascends by short intervals, in order to mark a succession (as it sometimes does) of discriminating gestures, is noted by the usual connecting dash and an *a* over the word where the hand ascends.

phf ——— *a*
 “ I mourn the pride
 ——— *a* ——— *nef*—*R* *shf st*
 “ And avarice that make man a wolf to man.”

Transition of gesture relates to the manner of arriving at a gesture, and also to changes of gesture.

A gesture may have a very different character and effect according to the manner in which the hand arrives at its destined point. See figure 39, and several instances in the plate of “The Miser and Plutus.”

With reference to *change of gesture*, it may be observed that the hand is not to be changed while a strict connexion subsists among the sentiments of the discourse; the variety necessary in such cases is to be effected by the well regulated action of the advanced hand and the combined assistance and accompaniment of the other. As an instance, the Soliloquy of Hamlet may be cited. It requires that the gesture throughout should be performed with the right hand.

The principal circumstances in which the gesture may be changed from the right hand to the left have already been alluded to. This may be done where a picture is, as it were, to be represented by the speaker, as in many parts of Gray’s Elegy or Milton’s Pensive. In these portions, the right hand having first pointed out those persons or objects supposed to lie adjacent to itself, may yield to the left the arrangement and ordering of those other parts which may be imagined to be on its own side. This interchange

judiciously regulated produces a pleasing variety in the gesture; and if the speaker possess the imagination of a painter, his disposition and coloring will produce the most distinct and vivid picture.

Gestures, however, of the left hand, are, as we have formerly observed, to be sparingly introduced, and require great judgment and discretion in their use. Instances of the use of the left hand will be seen in the notation of Gray's Elegy.

The positions of the *feet* should not be often or capriciously changed from right to left, but they may be varied by advancing and returning from the first to the second position as occasion may require. The accompanying gesture either exactly imitates the principal; and the arms are held parallel and equally advanced, or the imitation is as near as the position of the body will allow, and both point in the same direction, though one may happen to be directed across the body while the other is oblique; the figures reconcile this seeming incongruity which is principally in the names. See Fig. 47, 48.

In calm speaking, where the gestures of the hands are different, the retired arm should be one interval less *raised* than the other, and in the transverse direction it should be distant from the advanced one not less than two intervals or a right angle. The intervals may be more in very impassioned speaking. An observation of the plates will render the foregoing remarks at once intelligible and obvious, as the principles contained in them are there exemplified to the eye.

But other important accompaniments are to be attended to, as those of the lower limbs, the body, and the head. To render action free from rigidity, every part of the body ought to consent or be in harmony with the principal ges-

tures. Nothing will so much contribute to this end as frequent practice. The gestures by practice become easy, and all the consenting accompanying movements are developed by it, falling in naturally with the principal ones, both becoming by degrees like *natural* signs, and making in time a part of the habitual processes of expression.

An example may be here given of some of the stronger changes of the head, body, and lower limbs, which accompany certain principal gestures. If the right hand be *vhfc*, or *vertical, horizontal, forward, contracted*, the left will be *vdqc*, or *vertical, downward, oblique, contracted*, the feet will naturally retire and be *rRix* or *retire to Right 1st extended*; the body at the same time will be thrown backwards, and the head averted, whilst the whole countenance should express aversion or horror. See Fig. 50, 33.

The gesture of the right hand, *phf ad* will be accompanied and noted thus, $F \frac{phf ad - pdq}{a R 2}$, which signifies that the right hand is extended *prone, horizontal, forwards*, the left *prone downwards, oblique*, that the feet *advance to position Right 2d*, that the head, and consequently the body, leans forwards, and that the eyes are turned earnestly in the same direction. If the hand at any time approach the head, the head bends towards the hand, and if the palm is presented pushing an object away as in disgust, the head accompanies the action not only by retiring back, but by averting the countenance. The motions expressing this aversion are, first, the approaching of the back of the hand towards the face, the eye directed and the head bending towards the hand and the object, and then the pushing forwards of the palm of the hand, and the throwing back and averting of the head at the same time; in notation the whole will stand thus, first, $F \frac{vhf c -}{a R 2}$ or in

words — Head *forwards*, right hand *vertical, horizontal, forwards, contracted* — foot *advanced to right 2d*; and then $A \frac{v h q p}{r R 1 x}$ or in words — Head *averted*, right hand *vertical, horizontal, oblique, projecting, or pushing*; feet *returning to Right 2d, extended*. See Fig. 51, for the first, and Fig. 52, for the second position. The motion of the left hand is not noted, because it is easily supplied, on principles and by directions previously explained and given.

The concluding gesture, whether of a sentence, a paragraph, or speech, should always be made with the right hand, immediately after which it should fall to rest — both hands being in that condition. The terminating gesture, or rather the emphatical gesture which terminates, is generally made about the horizontal elevation, but it may sometimes be made *downwards* or *elevated* according to the sentiment. Gesture cannot be said to be terminated until both hands are in a state of rest.

CHAPTER IX.

QUALITIES OF GESTURE.

It is a leading object of the present work to communicate not only particular precepts but general principles, because the aim of the student cannot be rendered comprehensive without these. With them and such particular precepts as his first efforts may require, nothing but frequent practice of the art of gesture, accompanied with declamation, will be necessary to give him a full command over all its varieties. These varieties may be reduced to the

following heads— 1. Magnificence. 2. Energy. 3. Boldness. 4. Variety. 5. Simplicity. 6. Propriety. 7. Precision.

1. To render gesture *magnificent*, the hand and arm must move through an ample space, the arm must be detached from the side and extended to its limit, the action must be flowing and unrestrained, the preparations made by a graceful curve, and the retired arm must, on proper occasions, accompany and sustain the advanced one. The motions of the head must be free, and the inflections of the body manly and dignified. The action of the lower limbs must be well marked, and a considerable space be traversed with firmness and with force. The opposite imperfections are short gestures, constrained motions, short steps, and doubtful, timid movements.

2. Energy of gesture expresses decision and firmness in the whole action. It is marked by one especial circumstance—by the precision with which the stroke of the gesture is made to support the voice upon emphatic words, and, wherever it is required, to exalt and *enforce* the ideas.

Its opposite is feebleness.

3. Boldness of gesture shows itself by striking but unexpected transitions, elevations, and positions, which illustrate and enforce. It requires the union of genius with great practice.

Its opposite is timidity.

4. Variety of gesture. It consists in using suitable action without recurring too frequently to the same gestures. Monotony of gesture, if the term may be permitted, is as disagreeable to the eye, as its counterpart in the voice is to the ear.

5. Simplicity of gesture. This implies such a use of action as seems to be the natural result of the situation and

sentiments of the speaker. It will be manifest that the character of gesture suitable to an animated, popular harangue, would be out of place in a philosophical lecture, or in a dry legal argument. Our observations on this subject must be general, but to the sagacious these hints will suffice.

Its opposite is affectation of some sort or other.

6. Propriety of gesture is marked by the display of some obvious connexion between the sentiment and the action. Significant gestures are, when rightly placed, always of the class we are now considering.

Its opposites are, unmeaning, false, or contradictory gestures.

7. Precision of gesture, or correctness, implies just preparation, due force, and correct timing of the action; the preparation is neither too much abridged and dry, nor too pompously displayed; the stroke of the gesture is made with such a degree of force as suits the character of the sentiment and speaker, and it is correctly marked on the precise syllable to be enforced. It is analogous to neatness of articulation in speech.

Its opposites are gestures which amuse the eye, and thus distract attention without illustrating or enforcing the sentiment. Among these are sawing the air, and swinging the arm without end or meaning.

All the kinds enumerated are required in tragedy — in declaiming epic poetry, lyric odes, and sublime description.

Public speaking seldom requires magnificence. — Energy, variety, simplicity, and precision are the main requisites of the orator.

CHAPTER X.

OF THE FREQUENCY, MODERATION, AND INTERMISSION
OF GESTURE.

As gesture is used for the illustration or enforcement of language, it should be limited in its application to such words and passages only as admit, or rather require, such illustration or enforcement. That is, gesture should not be used by a public speaker on every word, where it is possible to apply it without manifest impropriety; but it should rather be reserved for such passages as require to be rendered more prominent than the others, and to be more highly colored. A judicious speaker will therefore reserve his gesture, at least the force and ornament of it, for those parts of his discourse for which he also reserves the brilliancy of language and thought. As words of themselves, when composed and delivered with propriety, are fully intelligible for every purpose of argument, instruction, and information; in those divisions of a discourse, which treat of such topics, gesture may be well spared, and if any is used, it ought to be, of the most moderate and unostentatious kind. The simple and occasional inclination of the head, the direction of the eyes, the noting of the hand, and similar quiet discriminating gestures are altogether sufficient, and sometimes perhaps even more than is necessary. Hence it will be evident that if an entire discourse is composed in this character, the gesture, in no part, should transgress this moderation. In many parts absolute intermission of gesture is advantageous, in such compositions; as in the commencement, and at the beginning or opening of arguments; afterwards, when the argument is brought more

nearly to a conclusion, a little of gesture will give it more force, and relieve the monotony of a mere dry demonstration, should the spirit of the composition admit such addition.

In discourses, or particular parts of discourses, admitting freer gesture, the frequency of it will be determined, in general, by the number, the novelty, and the discrimination of ideas. In every well constructed sentence some new idea is advanced, which may be marked by a suitable gesture; and possibly the various limitations and modifications of it will also admit of a similar distinction. And the new gesture will be forcible according to the importance of the new idea or modification introduced, and will fall upon the accented syllable of the word which contains it. Thus each separate clause or member of a sentence may admit a distinct gesture on the principal word; and as each epithet or adjective is a new quality added to the principal name, and each adverb has the same effect on the principal action expressed by the verb, a new gesture may be made on each. But for this purpose, unless the word be important or emphatical, a turn of the hand, a small motion in the tranverse direction or in the elevation of the arm, or a small inclination of the head, is sufficient; or any of those intermediate gestures termed discriminating gestures.

In a sentence where each word is important, if gesture be used, each should be marked with a gesture. Sentences of this kind are generally moral observations, which condense in a short compass valuable information, and should therefore be strongly enforced and marked with precision. The indispensable requisite for the proper production of the desired effect, is that the sentence be delivered most distinctly and deliberately: if it be so, the gestures will have a good effect, but if hurried on rapidly, the

gestures confuse the sentiment, and may even cast a degree of ridicule upon it: as may be found, by pronouncing the following serious observation with different degrees of rapidity and gravity.

<i>shf—</i>	<i>nef←</i>	<i>shf st</i>
Man	is	born to trouble.
<i>com.</i>	<i>susp.</i>	<i>emp. and ter.</i>

This is a period of gesture (as already spoken of in Chap. VII.), and consists of a regular commencing, suspended, and emphatical and terminating gesture, as marked. But neither the emphatical gesture in a sentence, nor the force of the voice, is always found to fall on those words which are the principal in a grammatical sense; the nouns and verbs. The gesture falls rather on the word which modifies each; on the adjective which expresses the quality of the noun, or on the adverb which has a similar effect upon the action or assertion of the verb. The noun and the verb are, in such cases, considered only as the simple idea, the distinguishing character of which arises from the quality annexed, which, with the noun or verb together, form a new compound idea, and as it were a new compound word. This disposition to unite and coalesce produces the wonderful combinations in language, which render a few terms capable of expressing a boundless infinity of ideas. On these qualifying words the principal emphasis is laid, both of voice and gesture. Thus:

A wise son maketh a glad father.

In this sentence it is evident that the nouns, *son* and *father*, connected with the verb without the adjectives, would not only fail to make the same sense as the compound terms, but would make nonsense; therefore are these qualities of distinguished value in their place, and

both the stress of the voice and the stroke of the gesture should fall on them in delivery. The verb when standing by itself is an important word, and requires the emphasis and action ; but, if qualified by an adverb, transfers also its rights like the noun. Of both cases the following affords an example,

That thou *doest*, do *quickly*.

The art of managing gesture to the best advantage appears to be this ; to contrive that the discriminating gestures shall serve as preparations for the more emphatical gestures. The discriminating gestures, it will be recollected, are made by a slight turn of the hand, or a small variation in the transverse direction or in elevation.

It has been already said that the points noted in the elevation and transverse direction are not to be considered as mathematically strict. And there is also a latitude allowed according to the energy of the speaker. The same notation applied to a vehement passage is understood to require the arm to be raised higher than when it is applied to one of the contrary character.

From the observations made on this subject it appears that a judicious speaker will often intermit his gesture altogether, that he will restrain its frequency, and use it only when absolutely necessary to illustrate or to enforce his sentiments. Gesture will be recollected to hold the place of high seasoning and ornament ; and it must be managed with discretion, lest it should defeat its own purposes and create disgust or disapprobation. It will also be recollected by the judicious speaker that our prepossessions in general are not in favor of gesture ; and that nothing less than the most evident correctness, spirit, and chasteness of manner can obtain approbation, or in spite of prejudice afford delight.

It is not for want of judgment, or through any deficiency in taste that a British or American audience do not require of a public speaker the gesture which is the last refinement and polish of eloquence ; custom alone, and a certain habitual gravity of character, dispose them to listen with patience to long and tedious dissertation, delivered with good sense but without grace. Whole assemblies attend with complacency, and absorb with tranquillity, and weigh with judgment, the public reasonings of public speakers.

“ If the speaker prove truly eloquent, and truly elegant and judicious, he is sure of most liberal and solid approbation. But he must be discreet, and not hazard too much till he finds himself possessed of his audience and filled with his subject. He will be quiet and guarded in the commencement of his discourse (and particularly in the commencement of his practice of this art), he will restrain his gesture in the calm and reasoning passages, and reserve its force and brilliancy for the appropriate expression of his most earnest feelings and boldest thoughts. His transitions from the placid and tranquil narrative to the parts which are most highly wrought, and which require his utmost exertions, will be gradual and just, and free from sudden extravagance. As he warms, his gesture will commence ; and as he glows, it will be more vehement, and also more frequent. A public speaker sometimes delivers his sentiments from the impression of the moment ; when these are ardent and generous, nothing further is to be wished, than that he may have been well practised and instructed beforehand in all the powers of language, as well as in all the external arts of eloquence. Words of fire will then be supplied, and lightnings will flash as splendid as they are irresistible ; and voice, countenance, and gesture will be such as expression, force, and gracefulness demand. But this is a

felicity not to be expected always, even by the most consummate orators. The matter and the manner of the oration are both generally composed in the closet, it would be presumption and disrespect to a great assembly should it be otherwise ; and the example of the greatest orators proves that it can be attended with no imputation against our talents ; for we have still remaining for our instruction what Demosthenes and Cicero had thus composed. A prudent speaker, who has meditated his oration and his delivery, will perhaps not always find his feelings on the actual exertion to answer his premeditations. In such an event his care should be that his action shall not overpass the degree of feeling with which he is actually affected. If he cannot excite himself to the degree he proposed or expected during the composition of his discourse, he will not allow his purposed style of gesture to overpower the force and expression of his voice ; otherwise it will prove cold and artificial. The voice, which is the true test of the feelings, should regulate the whole external demeanor ; and if it be languid or uninterested, notwithstanding the speaker's efforts, he will accommodate it from his ready store with gesture and manner of such sort as shall be rather below than above the feelings which he can reach. By such management, gesture will not fail to please even those who are not used to this great addition to a popular discourse.

“ The knowledge of the extreme bounds also to which decorum should allow a speaker to proceed according to his situation, ought to be familiar to his imagination. So that even in the “ tempest and whirlwind of his passion ” he shall be still in possession of himself, and never abandon himself to undue extravagance. All that energy, brilliancy, or pathos can require, may, in the pulpit, in parliament, and at the bar, be kept within such bounds, as shall better pro-

duce the intended effect, than the most licentious indulgence. Even on the stage itself, where more is permitted, if our great poet may be considered as authority, temperance should be strictly observed. If it should be transgressed wantonly and audaciously, the outrage is sure to produce derision instead of applause." — *Austin*.

CHAPTER XI.

GENERAL REMARKS.

“THE gesture of the public speaker must vary considerably with the different circumstances of his situation, of his sentiments, and of his audience. If the mere information or instruction of his audience be his sole object, as when the evidences of religion, and the grounds of Christian duties are to be explained from the pulpit; or when the details of calculation and finance are to be laid before parliament; or when facts are weighed, and laws are argued in the courts of justice, he will limit himself to a very small degree of gesture, and that of the class which is named *discriminating* gestures; these he will exercise with simplicity and precision. He will strip them of all the parade of preparation, and of the graces of transition, and give them only that degree of variety which shall guard them against disgusting sameness. This is far removed from theatrical gesture, and seems rather to approach the colloquial style. And it is worthy of observation that by far the greater number of public speakers in the different situations mentioned, confine themselves totally to this

humble but most useful and most necessary species of oratory ; and nothing can be imagined more incongruous than an attempt (were any one to be found capable of such absurdity) to introduce into their discourses the parade and magnificence of theatrical gesture. The charge which is sometimes made against public speakers, of being theatrical in their gesture, probably arises more from some unsuitableness in the matter to their manner, than from any thing of uncommon majesty, boldness, or grace in their action.

“ If the public speaker aim at persuasion, as in discourses from the pulpit for public charities, on extraordinary occasions in parliament, or at the bar, when the advocate desires to influence the opinions of a jury ; he will naturally use more graceful, more flowing, and more various gesture. But although between such gesture and that of tragedy, the boundaries are not strictly defined, and although the blending shades intermix, he will not run far beyond the limits, nor fall into the action of the theatre. He may be graceful, but he will be simple ; he may be energetic, but he will not affect gestures too strongly significant, much less attempt surprise by attitudes. All his gestures will be regulated by manly decorum suitable to his own true situation, which the orator does not change as the actor must ; they will be suitable to the just expression of his sentiments, and to the character of his hearers ; of all which he is never to lose sight, nor allow himself to be betrayed unto any violent extremes unbecoming his own place and his objects, or failing in proper respect to those whom he is called upon only to instruct or persuade.” — *Austin*.

IV.

^{shf n —shf n}
 Beneath those rugged elms, that yew tree's shade,
^{Bbdf a ————— vhf}
 Where heaves the turf in many a mould'ring heap,
^{D a ————— B nef sp —————}
 Each in his narrow cell for ever laid,
^{F B phf ————— d ————— B.R}
 The rude fore-fathers of the hamlet sleep.

V.

^{shf—}
 The breezy call of incense breathing morn,
^{rR1}
^{ieq ————— a ————— n}
 The swallow twitt'ring from the straw-built shed,
^{idq—}
 The cock's shrill clarion, or the echoing horn,
^{a ————— B nef sp}
^{veq w—}
^{B sdf d}
 Nor more shall rouse them from their lowly bed.
^{aR2}

VI.

^{shf n—}
 For them no more the blazing hearth shall burn,
^{rR1}
^{vhf—}
 Or busy housewife ply her ev'ning care ;
^{B shf p}
 No children run to lisp their sire's return,
^{aR2}
^{B nef a D F B shf n}
 Or climb his knees, the envied kiss to share.
^{rR1}

VII.

^{phc ————— q}
 Oft did the harvest to their sickle yield,
^{sdf st}
 Their furrow oft the stubborn glebe has broke ;
^{sec sw ————— phq sp}
 How jocund did they drive their team a field !
^{ceb bn ————— chf st}
 How bow'd the woods beneath their sturdy stroke !

XV.

Some village Hampden, that with dauntless breast

The little tyrant of his fields withstood,

Some mute inglorious Milton here may rest ;

Some Cromwell guiltless of his country's blood.

XVI.

Th' applause of list'ning senates to command,

The threats of pain and ruin to despise,

To scatter plenty o'er a smiling land,

And read their history in a nation's eyes ;

XVII.

Their lot forbad : | nor circumscrib'd alone

Their growing virtues, but their crimes confined ;

Forbad to wade through slaughter to a throne,

And shut the gates of mercy on mankind.

* * * * *

*A Glossary explanatory of the Symbolical Letters in
Gray's Elegy.*

I.

1. *Ls* listening; $\begin{smallmatrix} \text{veq} - \text{vhx} \\ \text{aR2} \end{smallmatrix}$ right hand vertical, elevated, oblique; left hand, vertical, horizontal, extended; feet advance to Right 2; *a*—*B pef*—*d* Both hands ascending — prone, elevated, forwards, descending.

2. 3. *F* look forwards; *rR1* feet retire to Right 1. *phf*— *q* *x* . . . —*phf*—*q* alternate gesture, right hand prone, horizontal, forwards—oblique—extended, left hand prone, horizontal, forwards to oblique; *B veq* Both hands vertical, elevated, oblique.

4. *V* vacancy; *B nef*—*d*—*B.R* Both hands natural, elevated, forwards—descending to Rest.

II.

1. *R* look around; *B phc*—*q*—*x*. Both hands prone, horizontal, across — oblique—extended.

2. *B vef*—*q* Both hands vertical, elevated, forward to oblique.

3. *iec*—*q* index elevated across to oblique.

4. $\begin{smallmatrix} \text{phf} \text{ p} - \\ \text{aR2} \end{smallmatrix}$ right hand prone, horizontal, forwards, pushing; feet advance to Right 2. *R* Rest.

III.

1. $\begin{smallmatrix} -\text{ieq} \text{ n} \\ \text{R1} \end{smallmatrix}$ Left hand index, elevated, oblique, noting; feet Right 1.

2. —*veq* Left hand vertical, elevated, oblique. *U* look upwards; $\begin{smallmatrix} -\text{seb} \\ \text{rLI} \end{smallmatrix}$ left hand supine, elevated, backwards; feet retire to Left 1.

3. —*shq* Left hand supine, horizontal, oblique.
4. —*veq*——*p*, left hand vertical, elevated, oblique — pushing.

IV.

1. *shf n* — *shf n* alternate gesture, supine, horizontal, forward — noting.
2. *B bdf a*——*vhf* Both hands backwards, downwards, forwards, ascending to vertical, horizontal, forwards.
3. *D* look down ; *a*——*B nef sp*—— Both hands ascending, natural, elevated, forwards, springing.
4. *F* look forwards ; *B phf*——*d* ——*B.R* Both hands prone, horizontal, forwards — descending to rest.

V.

1. $\frac{shf}{2R1}$ right hand supine, horizontal, forwards ; feet retire to Right 1 ; —*veq w* vertical, elevated, oblique, waving.
2. *ieq*——*a*——*n* right hand index, elevated, oblique — ascending — noting.
3. *idq*— right hand index, downward, oblique ; *veq w*— right hand vertical, elevated, oblique, waving.
4. *a*——*B nef sp* Both hands ascending, natural, elevated, forwards, springing ; $\frac{B sdf d}{aR2}$ Both hands supine, downwards, forwards, descending ; feet advance to Right 2.

VI.

1. *rR1* feet retire to Right 1 ; *shf n* — right hand supine, horizontal, forwards, noting.
2. *vhf*— right hand vertical, horizontal, forwards.
3. $\frac{B shf p}{aR2}$ Both hands supine, horizontal, forwards, pushing ; feet advance to right 2.

4. *B nef a* Both hands natural, elevated, forwards, ascending ; *D* look downwards ; *F* look forwards.
B shf n
rR1 both hands supine, horizontal, forwards, noting ; feet retire to Right 1.

VII.

1. *phc*——*q* prone, horizontal, across to oblique.
2. *stf st* supine, downwards, forwards, striking.
3. *sec sw*——*phq sp* supine, elevated, across, swinging — prone, horizontal, oblique, springing.
4. *ceb bn*——*chf st* clinched, elevated, backwards, bent, clinched, horizontal, forwards, striking.

VIII.

1. *ief*——*ihf n*—— feet retire to Left 1 ; right hand index, elevated, forwards to index, horizontal, forwards, noting.
2. *pef*——*pdf d*—— right hand prone, elevated, forward — descending to prone, downwards, forwards.
3. *oec*——*q rj*
rR1 outwards, elevated, across to oblique, rejecting ; feet retire to Right 1.
4. *a*——*vef*——*d*——*R* ascending, vertical, elevated, forwards — descending to Rest.

IX.

1. *vef sp*—— right hand vertical, elevated, forward, springing ; *ief fl*
aR2 right hand index, elevated, forward, flourishing ; feet advance to Right 2.
2. *B shf p*——*q* Both hands supine, horizontal, forwards, pushing — to oblique.
3. *B vhf sh*
rkl Both hands vertical, horizontal, oblique, shaking ; feet retire to Right 1.

4. a — vef — a — d $\begin{matrix} sdq n R \\ aR2 \end{matrix}$ both hands ascending to vertical, elevated, forwards — ascend — descend to supine, downwards, oblique, noting, Rest; feet advance to Right 2.

X.

1. B $\begin{matrix} phc \\ rL1 \end{matrix}$ — q Both hands prone, horizontal, across to oblique; feet retire to Left 1; a — $shf n$ —right hand ascending, supine, horizontal, forwards, noting.

2. $\begin{matrix} veq w \\ L2 \end{matrix}$ vertical, elevated, oblique, waving; feet Left 2.

3. $vhf p$ —right hand vertical, horizontal, forward, pushing; sec — q supine, elevated, across to oblique.

4. a — B nef — a — d — $B.R$ Both hands ascend to natural, elevated, forwards — ascend — descend to Rest.

XI.

1. ihf — $\dots\dots\dots$ — $vhq n$ $\begin{matrix} rR1 \end{matrix}$ alternate gesture, right hand index, horizontal, forwards; feet retire to Right 1; left hand vertical, horizontal, oblique, noting.

2. i — BL tc — oq Both hands inwards — touching the lips — outwards to oblique.

3. a — $\begin{matrix} veq \\ aR2 \end{matrix}$ — d ascending — vertical, elevated, oblique — descend; feet advance to Right 2; sd — R supine, downwards, forwards — Rest.

4. B $shf sh$ Both hands supine, horizontal, forwards, shaking; a — vef — vd — p ascend, vertical, elevated, forward — vertical, downward, forward, pushing.

XII.

1. *rR1* feet retire to Right 1 ; *idf*—*n* index downward, forward — noting.
2. *br*—*R* right hand on the breast—left Rest ; *veq w*—right hand vertical, elevated, oblique, waving.
3. *B nef*—*B shf st* Both hands natural, elevated, forwards — both supine, horizontal, forwards, striking.
4. *pec sw*—*veq sw* prone, elevated, across, swinging — vertical, elevated, oblique, swinging.

XIII.

1. *shf d*—*q* supine, horizontal, forwards, descending — oblique.
2. *phc*—*x* prone, horizontal, across — to extended.
3. *B vhf rt*—*rp*—*q* Both hands vertical, horizontal, forwards, retracting — repressing — oblique.
4. *B vhc c* Both hands vertical, horizontal, oblique, contracted ; *B nhf p* Both hands natural, horizontal, forwards, pushing ; *B.br.* Both hands on the breast.

XIV.

1. *ihf*—right hand index, horizontal, forwards.
2. $a \xrightarrow{\substack{B \text{ pdf } d \\ aR2}} q$ ascend, Both hands prone, downward, forward, descend — oblique ; feet advance to Right 2.
3. *shq*—*p* right hand supine, horizontal, oblique — pushing.
4. *phc*—*q*—*x* prone, horizontal across — oblique — extended.

3. *B bdf ad—vhf—eb* Both hands backwards, downward, forward, advance—vertical, horizontal, forward—elevated, backward.

4. *B vhf p—a—d—BR* Both hands vertical, horizontal, forward, pushing—ascend—descend—Both hands Rest.

ANALYTICAL OBSERVATIONS ON THE NOTATION OF PART OF GRAY'S ELEGY.

STANZA I.

The unavoidable repetitions in these explanations will be excused.

Line 1. *Ls.* listening. In this action the eyes are turned first towards the direction from whence the sound proceeds, and the hand is presented vertical in the same direction; but the eye quickly discovers its own insufficiency, and then the ear, the proper organ, is turned towards the sound, whilst the eyes are bent on vacancy, the hand remaining as before. The body leans forwards more or less according to the earnestness of the attention. The attitude is expressed by the notation *veq—vhx*, which shows the position of both hands. *aR2* shows the action of the feet.

“Knēll,” the small *a* over this word is connected with the set of letters *B pef* over “parting,” and the small *d* is also connected with the same set. Each is considered a 4th small letter separated from its set; the first *a* is the preparation, and the last *d* the termination of the motion of the gesture.

In the second line, the set of letters relates to the right hand, which finishes its action at x and falls slowly to rest. In the third line, the left hand takes up the principal gesture for a short space. This is called *alternate* gesture, and is distinguished by forming the connecting line of dots. Both hands unite their action on "weary."

Line 4. V. The eyes bent on vacancy.

STANZA II.

"Now fades," l. 1. The several gestures which are connected together by long dashes are to be considered as the flowing variation of continued motion, till either one or both hands fall to rest. Gestures connected thus may be named *continuous*; they are generally of that kind which are called *discriminating*. See Chap. VI.

The position on "fades," *B phc* is the preparation for sweeping round the horizon. The head and eyes are to begin (as marked by *R* at the beginning of the line) to turn towards either extreme (towards the right or left); whilst the hands proceed to the position noted *B phc*. Whilst the arms move from this to the different positions q and x , the head and eyes rather precede their action. If the right hand perform the principal action, the head follows its motion and turns from left to right; if the left, the contrary. The long dashes, as usual, connect the positions with the preceding set of letters: and the words, on which q and x are respectively noted, show where those positions are to take place. That is, the gestures are not to take place considerably before, or considerably after those words are pronounced. A trial will prove, that such ill-timed gesture would be attended with a very bad effect.

Line 3. The left hand drops here, and the index of the right is prepared to point across. The eye is to follow the object, at which the finger seems to point, a little above the finger and at a small distance; as at a beetle which may be supposed to be seen to fly.

Line 4. The preparation for the *manner of motion* marked *p*, *pushing*, is always *retracting*, and that with energy in proportion to the sentiment. This preparation would be *vef rt*, and would fall on the word "lull." The hand is gradually withdrawn from the position in the third line, and then pushed forwards on the word "distant," as noted. But all this is omitted, as it is easily understood that in order to make the motion marked on "distant," it is necessary to withdraw the hand a convenient space. See Chapter VII., on the Preparation of Gesture.

STANZA III.

Line 1. In order to vary the gestures, and the better to distribute the objects in the picture, the "tower" is here supposed to be placed on the left side, and the left hand assumes the principal gesture: this is indicated in the notation by the short dash which precedes the set of letters.

Line 2. "moon." The eyes look upwards at the moon, as if high in the heavens, the hand which was *vertical* in the former gesture, by throwing back the arm becomes *supine*.

Line 4. "Ancient, solitary." Substantives may be considered as the outlines or images of things, adjectives as the coloring or circumstances added to those images, or limitations deducting something from them. In poetical language they are called epithets. Gray has indulged in the use of them perhaps to a fault. But however that may be, whenever they occur they almost constantly rob the

principal image or substantive of its emphatical distinction, and claim it to themselves; perhaps because the circumstances alone give individuality to the image which in itself is a general term. For these reasons the action or gesture also falls rather on the epithet; and if two epithets or more are added to the same image, each must be distinctly marked both by emphasis and by action: if so pronounced, they serve to illustrate the idea; but if they are hurried over, they cause only confusion. Therefore the words "ancient solitary reign" require two gestures, one on each epithet; but in order to avoid affectation, the transition should be the easiest possible; and this will be, when, as in this case, the gesture on the preceding word is made the preparation for that on the subsequent. When two epithets are applied to a name, the latter should be the stronger, and in this view also it is proper to reserve the emphatical gesture for it, as the principal.

STANZA IV.

Line 1. "Elms;" the right hand again resumes the principal gesture. It is here alternate or auxiliary, as appears from the dotted line of connexion.

Line 2. "Heaves;" the backs of the hands are presented forwards, the hands hanging down, and in the action they ascend gradually towards *vertical elevated* on the word "mouldering:"

Line 3. "Each in his narrow cell for ever laid;" the arms gradually ascend to the highest point on the word "ever," and then in the same manner descend to rest on the word "sleep," making in their progress a momentary arrestation on "fore-fathers." It seems to be an incongruity to raise the arms in speaking of the grave, which is below · but

this is removed by the downward inclination of the head, and look of the eyes, as noted; and is not an uncommon action in looking into any thing dreadful below. This is also the preparation for the following gesture, which requires the arms to fall to rest. From the 3d line to the end of the stanza the gestures are continuous.

STANZA V.

Line 1. "Breathing;" the *graceful wave* is here marked.

The *wave* may be considered of three kinds; the *graceful*, as here; the wave of triumph, and in a lesser degree, of joy; and the wave of scorn or contempt. The subject will always sufficiently determine the character to be adopted, though the notation is the same for all.

Line 2. "Swallow;" the index is raised to point at the object; at *a* over "twittering," it ascends to the highest, or is retracted so as almost to touch the head, and then on the word "straw-built" it makes the action of *noting*.

Line 3. "Echoing;" the joyful *wave* approaching to triumph; the voice should here mark the *crescendo*, which will be contrasted with the gravity of the following line.

Line 4. "Rouse;" *sp* the 4th and 5th small letters in this notation mean *springing*. In order to execute this action, the arms begin to ascend from "more," and having arrived near the word "rouse" the wrists make on it the *stroke* of the gesture by springing backwards and upwards. See this action described in its place.

STANZA VI.

Line 4. "Climb;" a suspended gesture preparatory to that on "kiss." The eyes look downwards on "climb," and forwards on the next gesture. The points of the fin-

gers approach the mouth a little on "kiss," and then the hands are advanced, *supine, noting*.

STANZA VII.

Line 2. "Stubborn;" the preparation for this gesture is *neq rt* which would fall on "oft," but is here omitted as taking place of course when the gesture marked on "stubborn" is executed. It will be observed that several emphatical gestures imply a proper suspended or preparatory gesture, and reciprocally the latter the former. Thus, when a *stroke* is required to be made, the arm must of course be raised, therefore *shf st*— must necessarily imply *nef bn*— *inwards, elevated, forwards, bended* as nearly expressed in Fig. 46; — *veq w*— implies *bhf a*— *backwards, horizontal, forwards, ascending*, as may be seen in the dotted lines of Fig. 42. And *vhx rj*— implies *vhx rt*— as expressed the first, in Fig. 52, and the second in Fig. 51. In the notation the preparatory gestures are often omitted when they are not required to mark the preceding less emphatical word: in which case they are prepared with less decision, and their *stroke* is softened. If the suspended or preparatory gesture be used as the principal, which it sometimes is, as in terror, where the arms are retracted violently, and in surprise, where they are elevated forcibly, the subsequent gesture is also softened, and the emphasis of its stroke is remitted.

Line 3. "Jocund;" this *sweep* is nearly the same as that described by Quintilian, and represented Fig. 36.

Line 4. "Woods;" this preparation might possibly be omitted, if the word "woods" should not be pronounced with strong emphasis.

STANZA VIII.

Line 1. "Ambition;" the first gestures in the first three lines of this stanza are the *preparatory* of the decided kind, and the last in each *emphatical*. As all the words, which are noted, are important, they all require the enforcement of gesture; and the connexion of suspended or preparatory and emphatical gestures renders the transitions easy and unaffected.

Line 2. "Destiny;" this substantive here placed before its adjective or epithet may obtain both the emphasis and action. They might also be reserved for the epithet "obscure."

Line 4. "Short and simple;" the first epithet is distinguished by a slight *discriminating* gesture produced by a small change in the elevation of the arm and hand as marked *a*. This is made the commencement of the gesture *vef*— which is completed by a suspended gesture on "simple," the second epithet, and which descends to *rest* on the word "poor," with an emphatical and terminating gesture.

STANZA IX.

Line 1. "Power;" the *flourish* is here marked. The flourish, as expressed Fig. 43, is performed principally by the wrist. In order to execute this action, the hand with the index is dropped down, a little above the head, nearly at right angles to the fore arm, and is then flung forcibly upwards and sweeps round as marked by the dotted line in the figure. To advance boldly indicates confidence, pride, &c.; to advance slowly, on the contrary, implies solemnity, grief, resignation. The notation is the same in either case, as the sentiments sufficiently show in what

manner the speaker should advance. Of the former, bold advance, an instance is observed on the word "power" in this line. Of the latter, slow advance, an instance is seen on the word "grave," in the last line.

Line 3. "Inevitable;" *sh* shaking. The shake is not to be made by frequent tremulous motions, lest it appear ridiculous: it is sufficient that the hand should move twice suddenly backwards and forwards.

Line 4. "Glory;" the gestures in this line are continuous. The first *a* is a discriminating gesture leading to the suspended gesture on "glory." The second *a* is the preparation for that which descends *d* to "grave," on which falls the emphatical and terminating gesture. The advance, noted in this line *aR2*, for the step, combines with the descending arms, and aids in looking resignedly down. But it might be also *rR1* or *rL1* which would express terror or alarm. I prefer the former as marked. The double perpendicular stroke is a long pause, or the end of a paragraph.

STANZA X.

The observation made on the former part of the last line of the foregoing stanza will apply to the last line of this.

STANZA XI.

Line 2. "Back;" *i*. inwards. Both hands, the palms inwards, and moving inwards, so that at "mansion" both nearly touch the lips, as noted; they then move outwards to the position *oblique* on the word "fleeting."

STANZA XII.

Line 3. "Hands;" a suspended gesture, and the preparation for the subsequent. It might have been omitted as necessarily implied; were it not thought proper to mark "hands" with some force; which word obtains thus the distinction of gesture, without extravagance or unnecessary waste of gesture. If this preparatory gesture was not marked, the hands would gradually and imperceptibly ascend to "rod," and then make the stroke on "empire," which would be feeble, and if noted at large, would be thus. (See observations on Stanza VII.)

—————*a*—————*B shf sh*
Hands that the rod of empire might have sway'd

Line 4. "Ecstasy;" the double *sweep* first inwards and then outwards.

STANZA XIII.

Line 3. "Penury;" the gesture here marked is *suspended*, its 4th and 5th letters, *rp*, which express the manner of motion, being separated in order to place them over heir proper syllable. The notation at large would be thus,

B vhf rt B vhf rp
Chill penury repress'd

the first *retracting*, the last *repressing*; but this is understood.

Line 4. "Froze;" the *fourth* small letter *c* contracted. The notation on "current" serves as a preparation for placing the hands on the breast. This notation *B nhf p* begins to advance on "genial," and stretches out both arms with some force, *p projecting* on—"current."

STANZA XIV.

Line 3. "Flow'r ;" on this word might be marked *shf rt* as the preparation for the gesture on "blush," but the word not requiring a strong emphasis it is omitted in the notation ; however, it is implied. See observations on Stanza VII.

STANZA XV.

Line 3. "Milton ;" continuous gestures.

Line 4. "Country's ;" when, from the transverse position *c*, the arms move directly to *x*, without noting the intermediate position *q*, as here, on "country's blood," the motion is understood to be rapid and decided, expressing vehemence or horror.

STANZA XVI.

Line 2. "Threats ;" *phf p* projecting. The gestures necessary to be marked on this line are four : of which the second on "pain" and the third on "ruin," are made by the momentary arrestation of the hand at the different points of its ascent, to *vef* on the first syllable of "despise" ; *ry*, *rejecting*, on the last syllable, finishes the whole with the emphatical stroke. Thus sufficient discrimination is made simply without falling into quaintness of gesture, or affectation. These small *discriminating* gestures produced, by slight arrestations of motion, and often by merely turning the position of the hand, are more frequent, and more important to the orator, than the more showy gestures, and should be particularly attended to.

STANZA XVII.

The last two lines have each a series of continuous gestures.

From this analysis and notation it will be observed that the *discriminating* gestures are principally requisite for the reciting of this poem. The *suspended* are frequent, and the *emphatical* also occur often; but these last seldom require to be strongly marked, as the general character of the sentiments is calm and tender. Of *significant* gestures there are very few. The first marked *Ls*, *listening*, over "curfew" is of this class, and perhaps a few others may also be reckoned to belong to it, as when the hand is laid on the breast; but there are not many more.

As these gestures may be varied, it may be said, infinitely, so there can be no fixed standard, as to the manner of delivering this or any other poem or oration, which should be considered exclusively appropriate. The sentiments require indeed to be delivered with suitable tones of voice, and expression of countenance; but great variety of gesture may consist with propriety, provided general rules are not violated: as, that decorum and simplicity be observed, that the transitions, connexions, the time of, and precision in the stroke of the gesture be attended to, and other obvious precautions of general import already sufficiently detailed. The notation will accommodate itself to every variety in the speaker's manner, and this must prove a recommendation to its use.

THE SPEECH OF BRUTUS ON THE DEATH OF CÆSAR.

Julius Cæsar, Act III. S. 2.

$\begin{array}{l} \text{B shf p} \text{-----} \text{q} \text{-----} \text{vex sp} \quad \text{B nef} \text{-----} \text{B shf st} \\ \text{Romans, countrymen, and lovers!} \quad \text{hear me for my cause;} \\ \text{aR2} \quad \text{rR1} \end{array}$

$\begin{array}{l} \text{and be silent that you may hear:} \quad \text{believe me for mine} \\ \text{pof-phx} \quad \text{phf st-R} \quad \text{B shf p-} \\ \text{aR2} \end{array}$

$\begin{array}{l} \text{br-R} \quad \text{br. pr.-veq sp} \quad \text{B shf n} \\ \text{honor; and have respect unto mine honor, that you may} \end{array}$

believe : ^{D B pef} censure me in ^{B nhx} your wisdom ; and ^{B vef sp} awake your

senses, that you may the better judge. || ^{B shf n} If there be any in ^{rR1} ^{B shc—x—} ^{aR2}

^{rR1} this assembly, any dear friend of ^{sdf d} Cæsar's, to him ^{vef sp—} I say, ^{br—R} that Brutus' love to Cæsar was no less than his. ^{shf st} If then

that friend demand, why Brutus rose against Cæsar, this is ^{ief—n—} ^{veq—} ^{B shf p} my answer,—Not that I loved Cæsar less, ^{nef—} ^{shf st—} but that I loved

Rome more. Had you rather Cæsar were ^{B vef w.} living, and die ^{shf p—} ^{peq sp—} ^{rL1}

all slaves ; than that Cæsar were dead, and live all freemen. || ^{phf st—} ^{B shf st} ^{B nhx}

As Cæsar loved me, I weep for him ; as he was fortunate, ^{sef—} ^{E—R} ^{veq w—} ^{rL1}

I rejoice at it : as he was valiant, I honor him : but as he ^{br—} ^{veq—vhq} ^{B sdf d} was ambitious, I slew him : There are tears for his love ; ^{cof—} ^{chf st—} ^D ^{B nef} ^{shf d U} ^{L2} ^{aR2} ^{rR1}

joy for his fortune ; honor for his valor ; and death for his ^{br—R} ^{veq w—} ^{D B pef} ^{B vef sp—} ^{ceb—} ^{rL1}

ambition. || ^{chf sh—B R} ^{shf—p} ^{ohc—x} ^{rj} Who 's here so base, that would be a bond- ^{aR2}

man ? If any, speak ; for him have I offended. Who 's ^{pef—} ^{pdf st—} ^{ihf} ^{rc} ^{R—} here so rude, that would not be a Roman ? If, any, ^{phc—x} ^{shf} ^{rR1}

speak ; for him have I offended. Who 's here so vile, that ⁿ ^{vef sp—} ^{B vhf p} ^{rL1}

will not love his country ? If any, speak ; for him have I ^{B vef w} ^{B shf n} ^A ^{Bvh f sh} ^{rL1} offended. I pause for a reply. || ^{B.R} ^{veq w—} ^{shc sw—} ^{aR2} None ! Then none have

I offended. I have done no more to Cæsar, than you shall ^{shf n—} ^{nef.}

do to Brutus. The question of his death is enrolled in the

Capitol: his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death.

Here comes his body, mourned by Mark Antony: who,

though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which

of you shall not? With this I depart; that, as I slew my

best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my

B. R. at death.

A Glossary explanatory of the Symbolical Letters in Brutus' Speech.

B shf p—*q*—*vex sp*
aR2 *rR1* Feet advance to Right 2d. Both hands supine, horizontal, forwards, pushing — oblique — vertical, elevated, extended, springing. Feet retire, to Right 1st. *B nef*—*B shf st* Both hands natural, elevated, forwards — both supine, horizontal, forwards striking. *pef*—*phx* Right hand prone, elevated, forward; left prone, horizontal, extended. *phf st*—*R* Right hand prone, horizontal, forward, striking; left hand at rest. *B shf p*—*aR2* Both hands supine, horizontal, forwards, right hand projecting; feet advance to Right 2d. *br*—*R* Right hand on the breast; left rest. *br. pr.*—*veq sp* Right

hand pressed on the breast ; left vertical, elevated, oblique, springing. *B shf n* Both hands supine, horizontal, forward, noting. *D Bpef* Look down, both hands prone, elevated, forwards. *B nhx* Both hands natural, horizontal, extended. *B vef sp* Both hands vertical, elevated, forward, springing; feet retire to Right 1st. *B shf n* both hands supine, horizontal, forward, noting. ||

B shc—*x*— Both hands supine, horizontal, across — to extended. *sdf d* Right hand supine, downwards, forward, descending. *vef sp*— Right hand vertical, elevated, forward, springing. *br^R*—*rR1* Right hand reposed on the breast, feet retire to Right 1st. *shf st* supine, horizontal, forwards, striking. *icf*—*n*— Right hand index, elevated, forward — noting. *veq*— right hand vertical, elevated, oblique. *B shf p*—*q* Both hands supine, horizontal, forward, projecting — oblique. *nef*— Right hand natural, elevated, forward. *shf st*— Right hand supine, horizontal, forward, striking. *B veq w* Both hands vertical elevated, oblique, waving. *shf p*— Right hand supine, horizontal, forward, projecting. *peq sp*— Right hand prone, elevated, oblique, springing. *rL1* Feet retire to Left 1st. *phf st*— Right hand prone, horizontal, forwards, striking. *B shf st*— Both hands supine, horizontal, forwards, striking. *B nhx*—*aR2* Both hands natural, horizontal extended ; feet advance to Right 2d. ||

sef— Right hand supine, elevated, forward. *E^R*—*rL1* Hand reposed on the eyes, feet retire to Left 1st. *veq w*— Right hand vertical, elevated, oblique, waving. *br*— Right hand on the breast. *veq*—*vhq* Right hand vertical, elevated, oblique ; left vertical, horizontal, oblique. *B sdf d* Both hands supine, downwards, forward, descending. *cef*—*L2* Right

hand clinched, elevated, forward, feet advance to Left 2d. $\begin{smallmatrix} chf\ st- \\ aR2 \end{smallmatrix}$ Right hand clinched, horizontal, forward, striking; feet advance to Right 2d. *D* Look downwards. $\begin{smallmatrix} B\ nef \\ rR1 \end{smallmatrix}$ Both hands natural, elevated, forward; feet retire to right 1st. *shf d* Supine, horizontal, forward, descending. *U* Look upwards. *br—R* Right hand reposed on the breast. *veq w—* Right hand vertical, elevated, oblique, waving. *D* Look downward. *B pef* Both hands prone, elevated, forwards. *B veq sp—* Both hands vertical, elevated, oblique, springing. $\begin{smallmatrix} ceb- \\ rL1 \end{smallmatrix}$ Right hand clinched, elevated backwards; feet retire to Left 1st. *chf sh—* Right hand clinched, horizontal, forwards, shaking. *B R* Both hands at rest. ||

$\begin{smallmatrix} shf- \\ aR2 \end{smallmatrix} p$ Right hand supine, horizontal, forwards—pushing—feet advance to Right 2d. *ohc—x rj* Right hand outwards, horizontal, across—to extended, rejecting. *pef—* Right hand prone, elevated, forward. *pdf st—* Right hand prone, downwards, forward, striking. *ihf rc* Right hand index, horizontal, forward, recoiling. *R—* Right hand rest. *rR1* Feet retire to Right 1st. *phc—x* Right hand prone, horizontal, across—to extended. *shf—n* Right hand supine, horizontal, forward—noting. *vef sp—* Right hand vertical, elevated, forward, springing. $\begin{smallmatrix} B\ vhf\ p \\ rL1 \end{smallmatrix}$ Both hands vertical, horizontal, forward, pushing; feet retire to Left 1st. *B veq w* Both hands vertical, elevated, oblique, waving. *B shf n* Both hands supine, horizontal, forwards, noting. *A* Look around. *B vhf sh* Both hands vertical, horizontal, forwards, shaking. *B R* Both hands at rest. ||

veq w— Right hand vertical, elevated, oblique, waving. $\begin{smallmatrix} shc\ sw- \\ aR2 \end{smallmatrix}$ Right hand supine, horizontal, across, swing; feet

advance to Right 2d. *shf n*— Right hand supine, horizontal, forwards, noting. *nef* Right hand natural, elevated, forward. $\begin{smallmatrix} br-R \\ rL1 \end{smallmatrix}$ Feet retire to Left 1st; right hand on the breast, left at Rest. *a*—*ihf n* Right hand ascending to index, horizontal, forwards, noting. *a*—*ieb n* Right hand ascending to index, elevated, backwards, noting. *phf d—q* Right hand prone, horizontal, forwards, descending to oblique. *shf*— Right hand index, horizontal, forwards. *vef sp*— Right hand vertical, elevated, forwards, springing. *a*—*phf st* Right hand ascending — prone, horizontal, forward, striking.

B Look behind. $\begin{smallmatrix} -ihb \\ rR1 \end{smallmatrix}$ *shc*— Feet retire to Left 1st; alternate gesture of hands; left hand index, horizontal, backwards; right hand supine, horizontal, across. *F* Look before. *shc—shb n* Right hand supine, horizontal, across; left hand supine, horizontal, backwards, noting. *shf—R* Right hand supine, horizontal, forwards; left hand Rest. *nef*— Right hand natural, elevated, forwards. *shf n*—Right hand supine, horizontal, forwards, noting. $\begin{smallmatrix} B shc—q—x \\ rR2 \end{smallmatrix}$
 Both hands supine, horizontal, across — to oblique — to extended; feet advance to Right 2d. $\begin{smallmatrix} B nef—B R \\ rR1 \end{smallmatrix}$ Both hands natural, elevated, forwards — both at Rest; feet retire to Right 1st. $\begin{smallmatrix} cef— \\ rL1 \end{smallmatrix}$ Right hand clinched, elevated, forwards; feet retire to Left 1st. *B shf n* Both hands supine, horizontal, forward, noting. *chf sh*— Right hand clinched, horizontal, forwards, shaking. *br st—R* Right hand on the breast, striking; left hand Rest. *a—B pef* Both hands ascending, prone, elevated, forwards. $\begin{smallmatrix} d—B. R. st \\ rR1 \end{smallmatrix}$
 Feet retire to Right 1st; Both hands descending to Rest, striking.

OBSERVATIONS.

Both Warburton and Steevens, in their observations on this speech, condemn it as artificial, and abounding in forced antitheses. I cannot subscribe to the united opinion of these learned commentators, but look upon it as characteristic, and manly; and distinguished by touching boldly and briefly on the circumstances, which must be conceived to have agitated the mind of Brutus on the occasion. It appears to me not less worthy of its great author, than the inimitable and subtle eloquence of Antony, with which it is evidently contrasted. At all events, it suits my present purpose better than any other passage, which I can recollect. I have introduced this speech, and noted it for the purpose of illustrating what I have advanced, pages 48 and 49. The gestures necessary for delivering it in the true spirit, are those principally, which I have named *suspended* and *emphatical*; an inspection of the notation will make this evident; for even although the reader may wish to alter many particular gestures, which are here noted, he must change them for others of the same nature, if he would preserve the character of the speech. The *suspended* and *emphatical* gestures must still abound, and he will find little opportunity for introducing the other descriptions, which are in general too tame for the abrupt and vehement style of this speech. Near the close indeed he becomes submissive, but the last sentence ends with the same vehemence as the beginning.

“Be silent that you may hear;” on these words I have marked the gesture for both left and right hand, as also on the words “have respect unto mine honor;” this last is an auxiliary gesture, but of the vehement kind. The exor-

dium of this singular oration ends at "better judge." After which the arms should fall to rest, and there should be a considerable pause, as marked by the double perpendicular lines. Another division, which may be called the proposition, takes place at "live all freemen;" another, the narration, at "death for his ambition." And that which may be called the pathetic, or appeal to the passions, finishes at, "I pause for a reply." The argument or reasoning ends at "suffered death." And the peroration follows.

"I weep for him;" this is noted *E — R*, the right hand on the eyes, the left at rest.

"Him have I offended," noted on "him" *ihfrc*, *recoiling*: in this action the finger is pointed suddenly and scornfully, and is then immediately withdrawn. See p. 20.

Frequent changes in the positions of the feet indicate anxiety, and are therefore noted in this speech.

"His body mourned," *auxiliary* gesture: when the right hand is brought up on "mourned," both hands become supine; and on the next words, "Mark Antony," they make the action of *noting*. At the beginning at *B*, the speaker looks back; at *F*, before "Mark Antony," he looks forwards to those whom he addresses. It would be tedious to point out all the *suspended* gestures, succeeded immediately by the *emphatical*, for they abound. In all the antitheses, which are numerous, the *suspended* will be found over the first member, and the *emphatical* over the last.

The method of notation, as may be clearly seen, requires for each gesture not more than five symbolic letters, sometimes fewer; and the use of these letters has a farther advantage, which is, that each suggests an appropriate term, of which it is either the commencing or a distinguished

letter ; so that the most complicated gestures, represented by five symbolic letters, can also be enounced in four words, or even fewer. A teacher may therefore equally use his pen or words for conveying his instructions : and whatsoever he delivers in this way will be both short and precise.

Mere symbols not capable of being enounced in words, however they might suffice to convey information to the eye, would not be attended with equal advantage, as the symbolic letters, and the language belonging to them. It is admitted that every gesture is capable of being accurately described in common language, but the description of any single gesture requires a multitude of ordinary words ; so, that such language is not convenient, and therefore seldom used, must be allowed on the evidence of fact. Language, as is well observed by the ingenious author of the "*Epea Pteroenta*," requires abridgment as well as expression. The language here explained is a methodical abridgment, by which those ideas, which would overflow numerous pages, are compressed within the bounds of the ordinary writing, which records the thoughts themselves.

PASSAGE FROM YOUNG'S NIGHT THOUGHTS.

1. The bell strikes one. We take no note of time
2. But from its loss. To give it then a tongue
3. Is wise in man. As if an angel spoke
4. I feel the solemn sound. If heard aright,

5. It is the knell of my departed hours.
ief idq R st
6. Where are they? with the years beyond the flood.
R B vhc q rt B vhf p
7. It is the signal that demands despatch:
V ieq phf st
8. How much is to be done? My hopes and fears
B phf x B vhf a
9. Start up alarm'd, and o'er life's narrow verge
sp a Z aR2
10. Look down.—On what? A fathomless abyss;
D B phf st B nef sp rR1
11. A dread eternity? how surely mine!
B vef p a B R st
12. And can eternity belong to me,
vef br . . .
13. Poor pensioner on the bounties of an hour?
. vef B nef B R
14. How poor, how rich; how abject, how august;
U nef c F shf st A ohc vhf c F B veq w
15. How complicate, how wonderful is man?
B vhc x
16. How passing wonder he who made him such?
U a B vef sp d B R
17. Who center'd in our make such strange extremes
B tc. br. B nhx sp
18. From differing natures marvellously mix'd,
B vhc q
19. Connexion exquisite of distant worlds!
B nef rt pef p q
20. Distinguish'd link in being's endless chain,
shf p a nef sp
21. Midway from nothing to the Deity!
idf u i Z
22. A beam ethereal sullied and absorb:
U shf vhf vef
23. Though sullied and dishonor'd, still divine!
d phf st a vef sp vhx
24. Dim miniature of greatness absolute!
vhf c U veq w

25. An heir of Glory ! a frail child of dust !
B nef ——— d ——— B sdf n
26. Helpless immortal ! insect infinite !
F B phf U B veq sp D idf— U veq w—
27. A worm, a God ! I tremble at myself,
idf n— U vef sp B shf sh ———
28. And in myself am lost. At home a stranger,
V B br vef—br
29. Thought wanders up and down surpriz'd, aghast ;
U F st—R ————V vef sp— —vhx sp
30. And wondering at her own. How reason reels !
V B vhf sh B vec ——— x
31. O what a miracle to man is man !
vef c— phf n— br—R
32. Triumphantly distress'd ; what joy, what dread !
B veq w ——— B R vef sp— vhf sh—
33. Alternately transported and alarm'd.
B shf p ——— B vhf rt
rR1
34. What can preserve my life, or what destroy ?
B br B vhc ——— x
35. An angel's arm can't snatch me from the grave ;
a ——— nef sp— d ——— pdf n
36. Legions of angels can't confine me there.
B veq w ——— B nef ——— B sdf st

*A Glossary explanatory of the Symbolical Letters in a
 "Passage from Young's Night Thoughts."*

1. *U* Look up. vef n—
aR2 Right hand vertical, elevated forwards, noting ; feet advance to Right 2d. *F* Look forward. B nef
rR1 Both hands natural, elevated forwards ; feet retire to Right 1st.

2. *B shf st* Both hands supine, horizontal, forwards, striking. *U* Look upwards. *ief*— Right hand index, elevated, forwards.

3. *shf n* Right hand supine, horizontal, forwards, noting. *V* With veneration. *B phq* Both hands prone, horizontal, oblique.

4. *U* Look upwards. *br—R* Right hand on the breast, left hand Rest. *ihf—* Right hand index, horizontal, forwards.

5. ———*ief—idq—R st* Index elevated, forwards, to index downwards, oblique, to Rest, striking.

6. *R B vhc—q* Look round. Both hands vertical, horizontal, across — to oblique. *rt—retract*. *B vhf p* Both hands vertical, horizontal, forwards, pushing.

7. *V* Vacancy. *ieq—* Right hand index, elevated, oblique. *phf st—* Right hand prone, horizontal, forwards, striking.

8. 9. *B phf x* Both hands prone, horizontal, forwards, extended. *B vhq—a—sp—* Both hands vertical, horizontal, oblique — ascending — springing. $\overset{a}{\text{---}}\underset{aR2}{Z}$ ascending to the zenith. Feet advance to Right 2d.

10. 11. *D* Look downwards. *B phf st* Both hands prone, horizontal, forwards, striking. $\overset{B\ nef\ sp}{\text{---}}\underset{rR1}{\text{---}}\text{---}B\ vef\ p\ \text{---}a\ \text{---}$

B R st Both hands natural, elevated, forwards, springing; feet retire to Right 1st. Both hands vertical, elevated, forwards, pushing — ascending. Both hands Rest, striking.

12. 13. *vef—* Right hand vertical, elevated, forward. *br —vef* Alternate action; right hand on breast, left hand vertical, elevated, forwards. *B nef —B R* Both hands natural, elevated, forwards — both hands at Rest.

14. *U* Look upwards. *nef c—* Right hand natural, elevated, forwards, contracted. *F* Look forwards. *shf st—* supine, horizontal, forwards, striking. *A* Look around.

ohc—*vhf c* Right hand outwards, horizontal, across ; left hand vertical, horizontal, forwards, contracted. *F* Look forwards. *B veq w* Both hands vertical, elevated, oblique, waving.

15. *B vhc*—*x* Both hands vertical, horizontal, across to extended.

16. *U* Look upward. *a*—*B vef sp*—*d* ascending, both hands vertical, elevated, forwards, springing—decending. *B R* both hands Rest.

17. *B tc. br.*—*B nhx sp* Both hands touching breast, both natural, horizontal, extended, springing.

18. *B. vhc*—*q* Both hands vertical, horizontal, across to oblique.

19. *B nef rt*—*pef p*—*q*. Both hands natural, elevated, forwards, retracting, prone, elevated, forwards, pushing, to oblique.

20. *shf p*—*a*—*nef sp*— Right hand supine, horizontal, forwards, projecting—ascending to natural elevated, forwards, springing.

21. *idf n*—*i Z*— Right hand index, downward, forwards, noting—index zenith.

22. *U* Look upwards. *shf*— Right hand supine, horizontal, forwards. *vhf*—*vef* right hand vertical, horizontal, forwards, to vertical, elevated, forwards.

23. *d*—*phf st*—*a*—*vef sp*—*vhx* Right hand descending—prone, horizontal, forwards, striking—ascending—vertical, elevated, forwards, springing; left hand vertical, horizontal, extended.

24. *vhf c*— Right hand vertical, horizontal, forwards, contracted. *U* Look upwards. *veq w*— Right hand vertical, elevated, oblique, waving.

25. *B nef*—*d*—*B sdf n* Both hands natural, elevated, forward—downwards—both supine, downwards, forwards, noting.

26. *F* Look forwards. *B phf* both hands prone, horizontal, forwards. *U* Look upwards. *B veq sp* Both hands vertical, elevated, oblique, springing. *D* Look downwards. *idf*—Right hand index, downwards, forward. *U* Look upwards. *veq w*—Right hand vertical, elevated, oblique, waving.

27. *idf n*—Right hand index, downward, forwards, noting. *U* Look upwards. *vef sp* Right hand vertical, elevated, forwards, springing. *B shf sh*—Both hands supine, horizontal, forwards, shaking.

28. *V* Vacancy. *B br* Both hands on the breast. *vef—br* Right hand vertical, elevated, forwards; left hand on the breast.

29. *U* Look upwards. *F st*—Right hand, forehead—striking. *R*——*V* Look round on vacancy. *vef sp*— —*vhx sp* Alternate gesture; right hand vertical, elevated, forward, springing; left hand vertical, horizontal, extended, springing.

30. *V* vacancy. *B vhf sh* Both hands vertical, horizontal, forwards, shaking. *B vec*——*x* Both hands vertical, elevated, across to extended.

31. *vef c*—Right hand vertical, elevated, forwards, contracted. *phf n*—Right hand prone, horizontal, forward, noting. *br—R* Right hand on the breast, left hand at Rest.

32. *B veq w*——*B R* Both hands vertical, elevated, oblique, waving—Both hands at Rest. *vef sp*—Right hand vertical, elevated, forward, springing. *vhf sh*—Right hand vertical, horizontal, forwards, shaking.

33. *B shf p*——Both hands supine, horizontal, forwards, projecting. *B vhf rt*
rRl Both vertical, horizontal, forwards, retracting. Feet retreat to Right 1st.

34. *B br* Both hands on the breast. *B vhc*—*x* Both hands vertical, horizontal, across to extended.

35. *a*—*nef sp*— Right hand ascending, natural, elevated, forwards, springing. *d*—*pdf n* Descending, prone, downward, forwards, noting.

36. *B veq w*— Both hands vertical, elevated, oblique, waving. *B nef*— Both hands natural, elevated, forwards. *B sdf st* Both hands supine, downward, forwards, striking.

The peculiarities of Young's style, especially in his *Night Thoughts*, render his poetry particularly difficult for recitation. His use of epithets is faulty to excess. He heaps them profusely, and in every manner, on the principal idea. Man is here his subject, which he colors with every variety of tint, exhibits in every light, and touches and retouches almost to disgust. And yet he has produced here many sublime images; and his very faults, his labor, his antitheses, and his catachreses are the source of his beauties. This passage is particularly celebrated as an exercise in recitation, and it is particularly difficult. The difficulty arises chiefly from the multiplicity of the images, and the brevity of the expression; consequently, if the speaker is not careful to pronounce every passage with due deliberation, his gesture makes only confusion, and gives an air of mummerly to his recitation. This condensation of images occurs in almost every line; but the 26th line, which consists of only four words, is remarkable. Each word contains an image contrasted with that which follows, and each consequently requires distinct and contrasted gestures:

Helpless immortal! insect infinite!

To give force and variety, and at the same time simplicity and gracefulness to gestures so heaped on each other, is attended with no inconsiderable difficulty. But even should the speaker's manner in the recitation of these lines prove unexceptionable in this respect, the difficulty is but half conquered. They do not indeed require any considerable variety of voice, but the eye and the countenance of the speaker must be full of expression and intelligence: he must appear to be rapt in meditation, which rises into sublimity as it proceeds, and inflames as it catches the rapid succession of thought. On these accounts this passage is seldom recited successfully.

After what has been already said in the analysis of the other pieces, a very few observations will suffice for this.

Line 4. "aright;" continuous gesture to the end of the 5th line, where the hand falls to rest with some degree of force, marked *R. st. Rest, striking*. The hand generally in falling to rest drops quietly and imperceptibly by its own gravity, and it is then noted with a simple *R*; but sometimes the hand is struck down forcibly, and then it is noted as above, *R. st.* Homer's heroes and even his gods, used this smiting of the thigh, when sudden and great calamity befell them. Thus, when Mars hears from Juno that his favourite Ascalaphus was slain,

Ὡς ἴφατ'. αὐτὰρ Ἄρης θυλιῶν πετλήγιστο μηρῶ
Χερσὶ πατασπηνίσσ', ὀλοφυρέμενος δὲ προσσηῦδα. Π. Ο. 113.

She spake; and with expanded palms his thighs
Smiting, thus, sorrowful, the God exclaim'd. Cowper.

Line 8. "How much;" the *x* in the fourth place means that the arms are to be extended forwards eagerly.

Lines 14, 15, 16, six epithets, antithesis, and climax: the voice and gesture must increase in energy, and on

"he," in the 16th line, complete the climax. The first in each pair of gestures is preparatory to the subsequent in the antithesis.

Line 25 to 33, Antithesis and catachreses heaped on each other, each requiring a separate gesture strongly contrasted with that to which it is opposed.

Line 29. *F. st.* the hand striking the forehead.

ADDITIONS.

The following gestures, having been found necessary in the descriptions, the figures by which they are explained are here referred to.

Fig. 33, *hxc.* See page 15.

Fig. 34. *Folded* or *encumbered.* See page 15.

Fig. 35^a *A kimbo.* See page 15.

Fig. 36^a *Reposed.* A female position. See page 15.

Fig. 37^a Shows a position of the hand graceful when occasionally employed in approving, narrating, and discriminating. It is described by Quintillian.

Fig. 38. Shows the use of the index finger. See page 16.

Fig. 38^a. Another exhibition of the same.

Fig. 36. (compound) exhibits a gesture suited to admiration. The hand is held nearly supine, and the fingers are collected. In the returning sweep the hand is turned from supine to vertical and the fingers are extended. This sweep is sometimes doubled by returning the arm back again through the same arch.

Kemble, according to the author of the "Chironomia," used this double sweep with fine effect on the words of Hamlet,

"The play 's the thing
Wherein I'll catch the conscience of the king."

Fig. 39^a and 40^a show the supine and prone states of the hand. See page 17.

Fig. 41^a and 42^a show the inward and outward states of the same. See page 17.

Fig. 49 shows the dress of a Roman orator, and accounts for the total disuse of the left arm by the ancients. See page 52.

SUPPLEMENTARY CHAPTER ON SIGNIFICANT GESTURES,
ADAPTED TO DRAMATIC REPRESENTATION.

We intimated in a former part of the work (page 46) our intention of saying something on the subject of *significant* gestures. They do not constitute a principal object of this treatise, but, as they frequently occur in dramatic recitation, we subjoin the following descriptions and illustrations of some of the most striking and important of the class.

The Head and Face.

The hanging down of the head denotes shame or grief.

The holding of it up, pride or courage.

To nod forwards implies assent.

To toss the head back, dissent.

The inclination of the head implies bashfulness or languor.

The head is averted in dislike or horror.

It leans forward in attention.

The Eyes.

- The eyes are raised in prayer.
- They weep in sorrow.
- The burn in anger.
- They are downcast or averted in anger.
- They are cast on vacancy in thought.
- They are thrown in different directions in doubt and anxiety.

The Arms.

- The arm is projected forwards in authority.
- Both arms are spread extended in admiration.
- They are both held forwards in imploring help.
- They both fall suddenly in disappointment.

The Hands.

- The hand on the head indicates pain or distress.
- On the eyes, shame.
- On the lips, injunction of silence.
- On the breast, it appeals to conscience, or intimates desire.
- The hand waves or flourishes in joy or contempt.
- Both hands are held supine, applied or clasped, in prayer.
- Both descend prone in blessing.
- They are clasped or wrung in affliction.
- They are held forward and received in friendship.

The Body.

- The body, held erect, indicates steadiness and courage.
- Thrown back, pride.
- Stooping forward, condescension or compassion.
- Bending, reverence or respect.
- Prostration, the utmost humility or abasement.

The Lower Limbs.

Their firm position signifies courage or obstinacy.

Bended knees, timidity or weakness.

Frequent change, disturbed thoughts.

They advance in desire or courage.

Retire in aversion or fear.

Start in terror.

Stamp in authority or anger.

Kneel in submission and prayer.

It will not be improper to enumerate here a few instances of complex significant gestures.

Fig. 51. Aversion, as already observed, is expressed by two gestures; first the hand held vertical is retracted towards the face, the eyes and head are for a moment directed eagerly towards the object, and the feet advance. Fig. 52. Then suddenly the eyes are withdrawn, the head is averted, the feet retire, and the arms are projected out extended against the object, the hands vertical.

Fig. 53. Horror, which is aversion or astonishment mingled with terror, is seldom capable of retreating, but remains petrified in one attitude, with the eyes rivetted on its object, and the arm held forward to guard the person, the hands vertical, and the whole frame trembling.

Fig. 54. Listening, in order to obtain the surest and most various information, first presents the quick and comprehensive glance of the eye towards the apparent direction of the sounds; if nothing is seen, the ear presents itself towards the point of expectation, and the eye is bent on vacancy: but all this passes in a moment. The hand and arm are held vertical extended. If the sound proceed from different quarters at the same time, both arms are

held up; and the head alternately changes from one side to the other, with a rapidity governed by the nature of the sound; if it be alarming, with trepidation; if pleasing, with gentle motion. The figure is *listening fear*.

Fig. 55. Admiration, if of surrounding natural objects of a pleasing kind, holds both hands vertical and across, and moves them outwards to the position, extended as in the figure. If admiration arise from some extraordinary or unexpected circumstances, the hands are thrown up supine elevated, together with the countenance and the eyes.

Fig. 56. Veneration crosses both hands on the breast, casts down the eyes slowly, and bows the head.

Fig. 57. Deprecation advances in an extended position of the feet, approaching to kneeling, clasps the hands forcibly together, throws back the head, sinking it between the shoulders, and looks earnestly up to the person implored.

Fig. 58. In appealing to heaven, the right hand is first laid on the breast, then the left is projected supine upwards; the eyes first directed forwards, and then upwards.

In the appeal to conscience, the right hand is laid on the breast, the left drops unmoved, the eyes are fixed upon the person addressed; sometimes both hands press the breast.

Fig. 59. Shame in the extreme sinks on the knee and covers the eyes with both hands: this is a feminine expression of it.

Fig. 60. Mild resignation falls on the knee, crosses the arms on the breast, and looks forwards and upwards towards heaven. This is also a feminine expression of this feeling.

Fig. 67. Resignation mixed with desperation stands erect and unmoved, the head thrown back, the eyes

turned upward and fixed, the arms crossed. A fine instance is seen in the figure from an attitude of Mrs. Siddons.

Grief arising from sudden and afflicting intelligence covers the eyes with one hand, advances forwards and throws back the other hand.

Attention demanding silence holds the finger on the lips, and leans forwards, sometimes repressing with the left hand.

Distress when extreme lays the palm of the hand upon the forehead, throws the head and body back, and retires with a long and sudden step.

Deliberation on ordinary subjects holds the chin, and sets the arm a kimbo.

Fig. 34. Self-sufficiency folds the arms, and sets himself on his centre.

Fig. 35^a. Pride throws back the body, holds the head high, and nearly presents forward his elbow a kimbo.

Fig. 61. Surprise causes the body and lower limbs to retire, and affection stimulates the person to advance; the figure represented is the character of Frederick de Reuss in a German play, who unexpectedly sees his dear friend. He withdraws in surprise his body and lower limbs, and in the ardor of friendship at the same time stretches forwards his head and his arms.

When the thoughts flow without difficulty or opposition, the movement of the limbs is free and direct. But when difficulties occur or obstacles are discovered, a man either arrests his action entirely, or changes it to something altogether different. The direction of his eyes, and the action of his head, are also under similar circumstances quite altered. The eyes, instead of moving freely from object to object, become fixed, and the head is thrown back, if before hanging down on the breast. As an example of

these effects, M. Engel refers to a scene in a play of Lessing, in which an old gentleman is very much puzzled how to manage, under a situation of great difficulty and delicacy. In the commencement of his deliberations he is represented as in Fig. 62, and in the next period of them, as in Fig. 63.

These examples are introduced by M. Engel to illustrate his analogous gestures, but they may also be very well applied to illustrate the complex significant gestures, which are the present subject of investigation. The description which he gives of melancholy contrasted with anxiety, to which the following figures refer, is throughout correct, and full of nice discrimination.

Fig. 64. Melancholy is a feeble and passive affection; it is attended by a total relaxation of the nerves, with a mute and tranquil resignation, unaccompanied by opposition either to the cause or the sensibility of the evil. The character externally is languor without motion; the head hanging at the "side next the heart"; the eyes turned upon its object, or, if that is absent, fixed on the ground; the hands hanging down by their own weight without effort, and joined loosely together.

Fig. 65. Anxiety is of a different character; it is restless and active, and manifest by the extension of the muscles; the eye is filled with fire, the breathing is quick, the motion is hurried, the head is thrown back, and the whole body is extended. The sufferer is like a sick man who tosses incessantly, and finds himself uneasy in every situation.

Fig. 66. One of the causes of Mr. Engel's gestures of analogy is, as he observes, the "disposition of the mind to refer intellectual ideas to external objects. When King Lear recollects the barbarous treatment of his daughters, who in the midst of a stormy night had exposed his hoary

hairs to the inclemency of the weather, and when he immediately exclaims,

‘O, that way madness lies; let me shun that;
No more of that,’——

there is not in reality any external object from which this unhappy prince should avert his eyes with horror, and yet he turns his head away to the side opposite that to which it was directed before; endeavouring, as it were, with his hand reversed, to banish that cruel and afflicting recollection.”

GESTURES EMPLOYED BY MRS. SIDDONS.

U. B cr br

Fig. 67. “See where she stands like Helen.”

Fair Penitent, Ac. 5, Sc. 1.

By which notation it is implied that the eyes are directed upwards, and both hands are crossed upon the breast.

U iz sp—xdx

Fig. 68. “This arm shall vindicate a father’s cause.”

aR2

Grecian Daughter, Ac. 1. Sc. last.

The notation in words is—Eyes upwards; right arm extended to the zenith, the index finger pointing upwards, the arm being carried there with a springing motion; the left arm extended downwards to the utmost limit; the foot advanced to Right 2d.

U B cl eb

Fig. 69. “A widow cries, Be husband to me, heav’n.”

R1

King John, Ac. 3. Sec. 2.

The head thrown back, the eyes directed upwards, hands clinched and in the elevated backward position, as in the figure; the feet Right 1st.

Fig. 70. "Scorned by the women, pity'd by the men,
^B ^{c F—cdx}
 "Oh! insupportable!"
^{L1z}

Fair Penitent, Ac. 2. Sc. 1.

The notation here directs both hands to be clinched — one is carried to the forehead — the other is held downward, extended; the position of the feet is Left 1st, extended. The muscular extension and contraction are both great.

Fig. 71. "Wert thou the son of Jupiter."
^S ^{iZ sp—pdz}
^{aR2}

Imogen, Ac. 2. Sc. 3.

S implies that the head is turned aside (to the Left); the right arm, with the index finger extended, is carried to the zenith with a spring; while the left is held in the position, prone, downward, extended. The foot advances to Right 2d.

Fig. 72. "Jehovah's arm snatch'd from the waves and
^{seb—shf}
^{L1}
 brings me to my son."
Douglas, Ac. 3. Sc. 2.

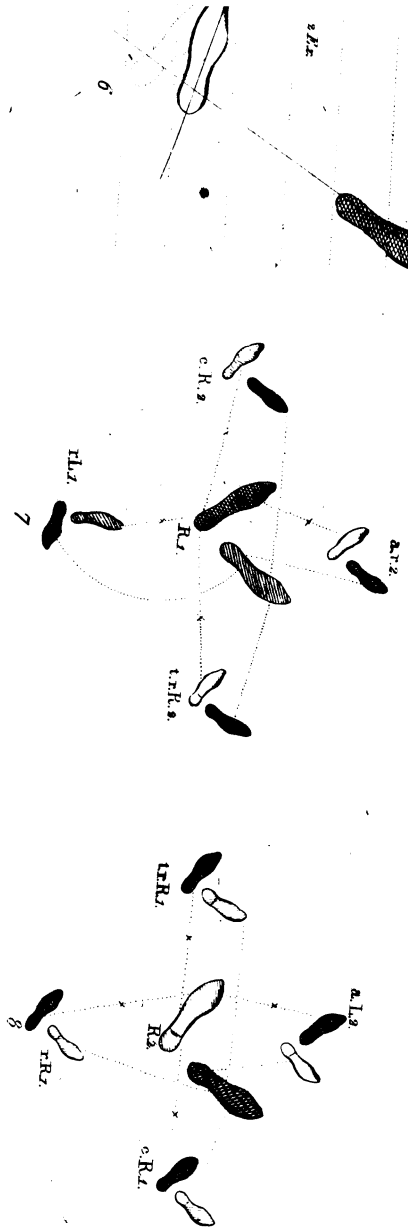
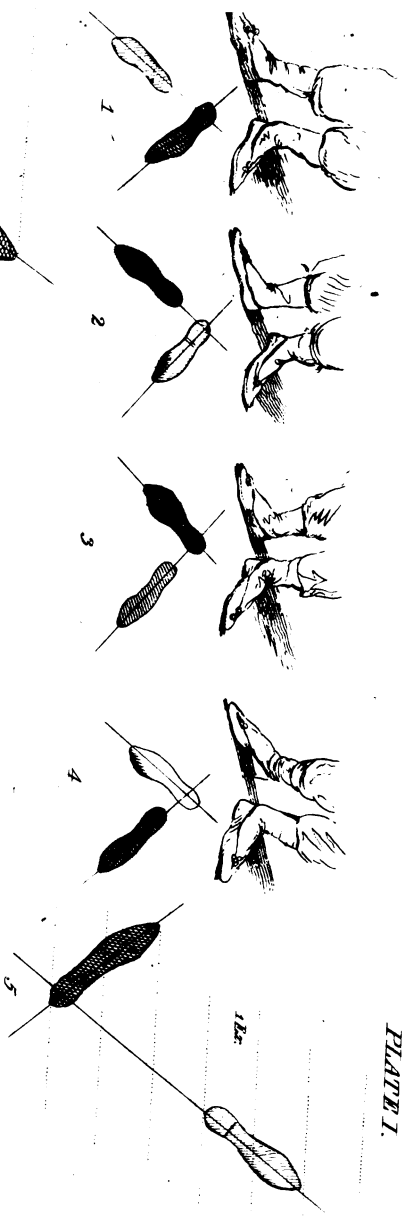
The position of the feet is here Left 1st. The head is thrown back, the eyes upward. The right arm supine, elevated, backward; the left supine, horizontal, forward.

Fig. 73. "Pity and forgiveness."
^{D Bcl of U heq bn—tdz}
^{aR1.K}

Venice Preserved, A. 5. Sc. 1.

Advance to Right 1st, kneeling. First, the eyes look downwards, both hands clasped, elevated, forwards; then, the eyes turn upwards, and the right arm takes first the horizontal, then the elevated, oblique position, bending towards the forehead; while the left becomes horizontal, and then downwards, extended.

THE END.



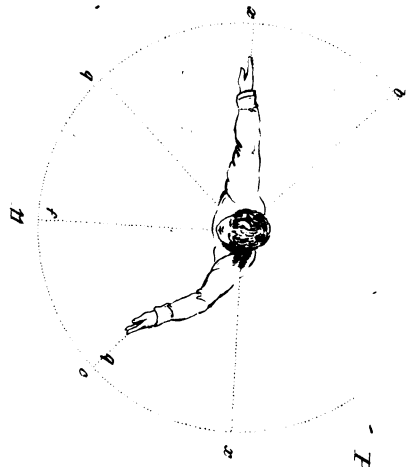
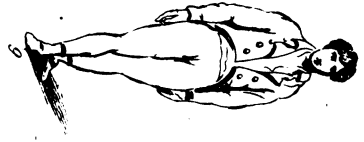
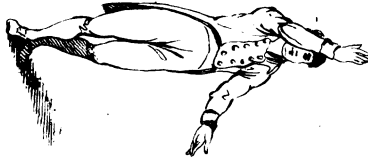
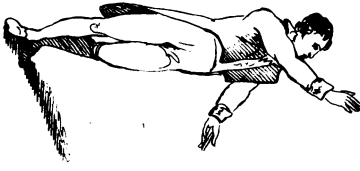
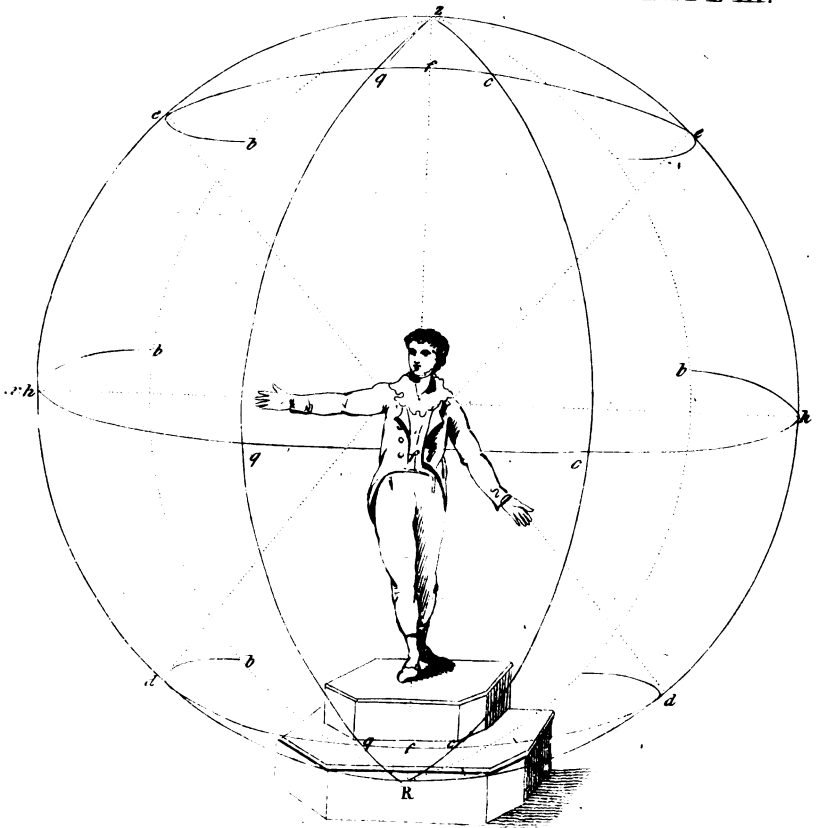


PLATE II.



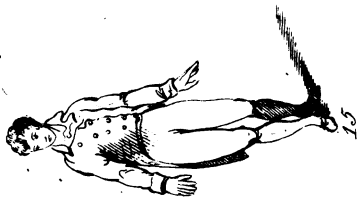
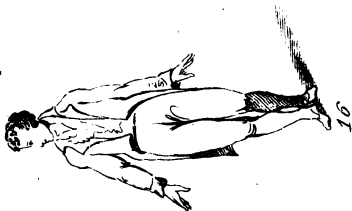
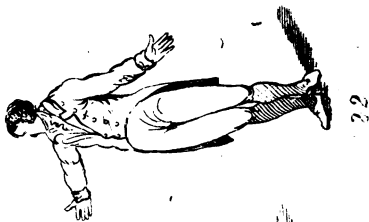
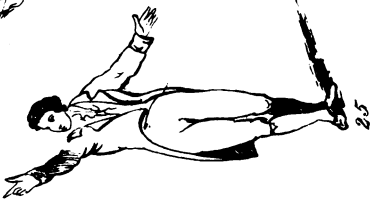
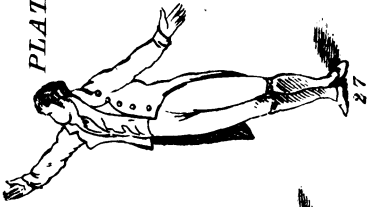
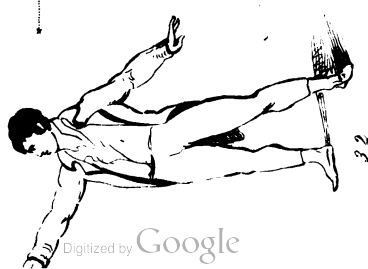
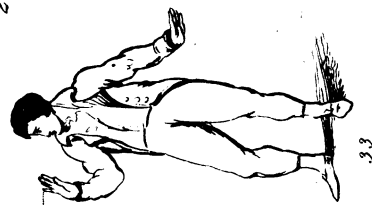
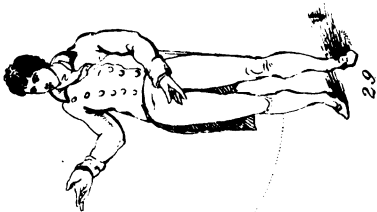
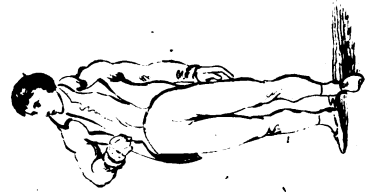
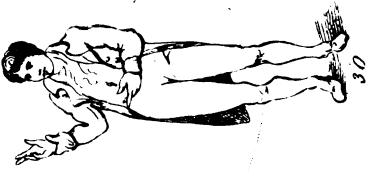
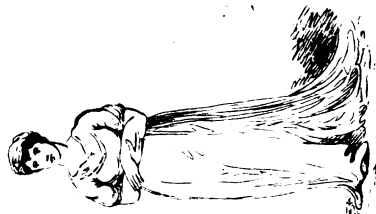


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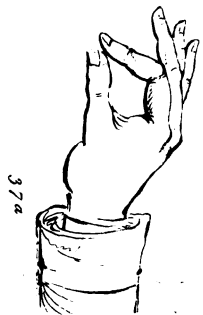


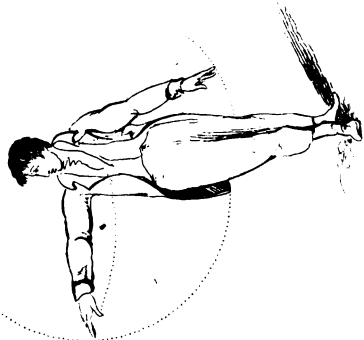
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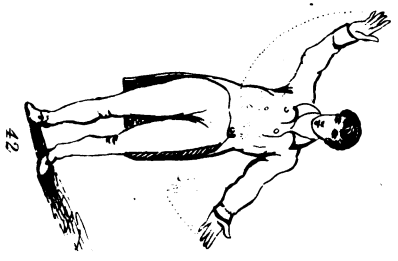
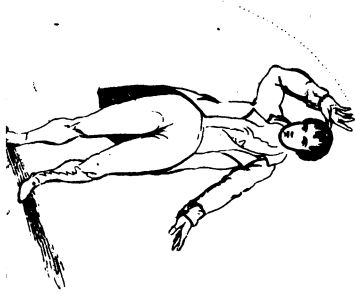


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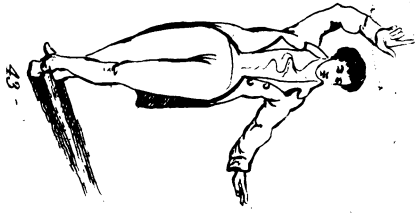
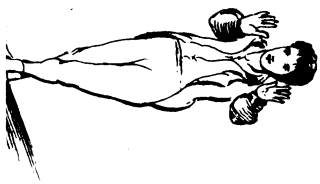


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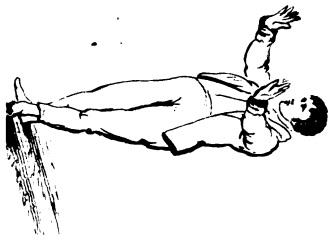




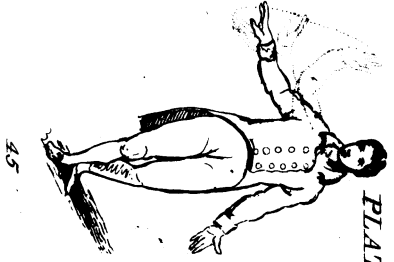
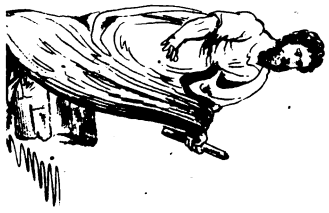
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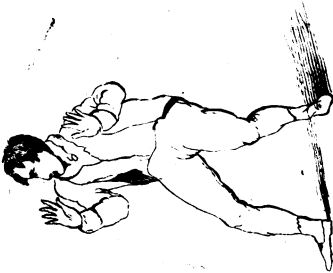
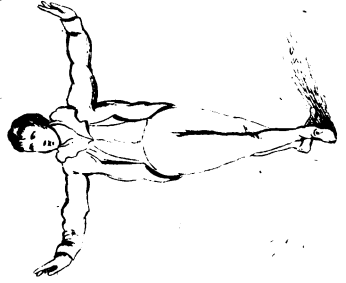
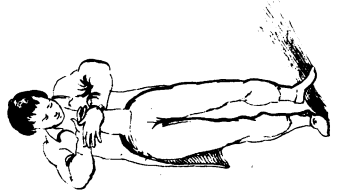
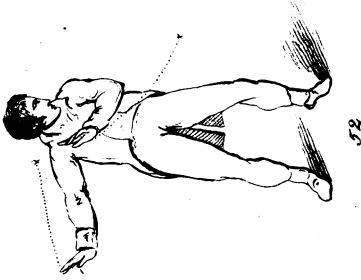
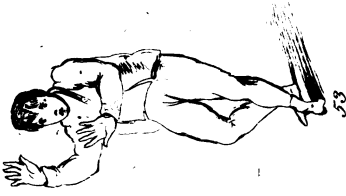


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PLATE IX.

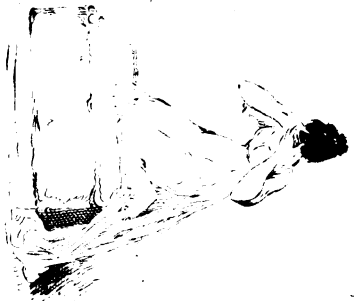




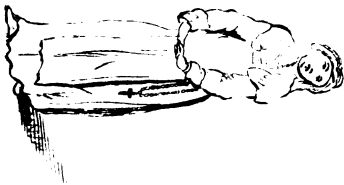
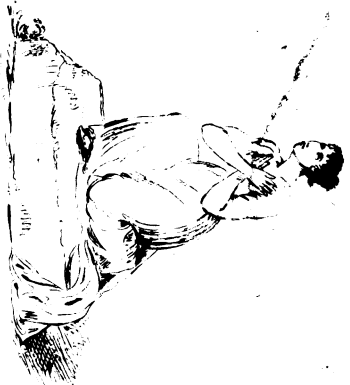
57



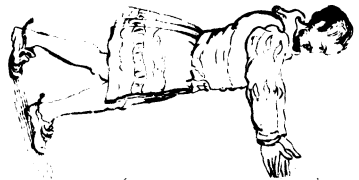
59

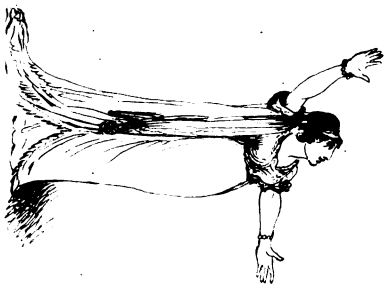
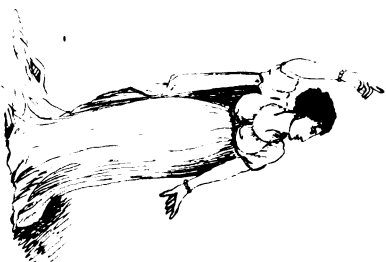
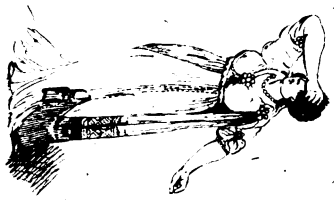
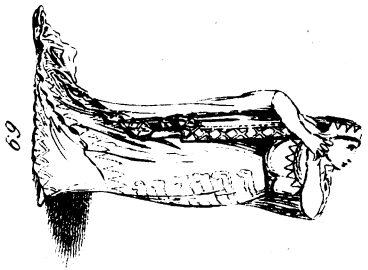
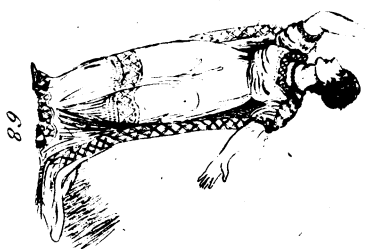
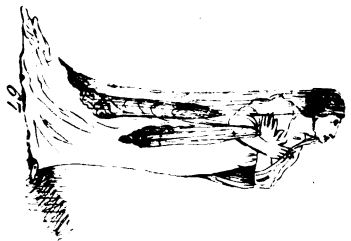
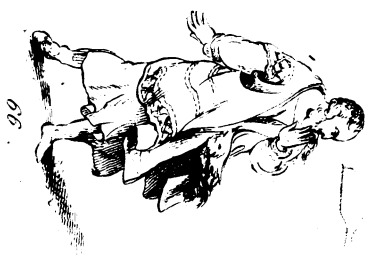


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MISE

PLATE XIII.



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B23

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808.5 B23
Barber, Jonathan, 1784-1864.
A practical treatise on gesture, chiefly



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**WILSON
ANNEX**