

LESSONS IN THE ART
OF
ACTING.

A Practical and Thorough work for all persons who aim to
become

PROFESSIONAL ACTORS;

And for all Readers and Orators who desire to make use of
the power of

DRAMATIC EXPRESSION,

which is the True Element of Success in the Pulpit, at the
Bar, and on the Platform.

This Book Contains :

1. All the Oratorical and Elocutionary Gestures.
2. The entire code of Dramatic Action.
3. 106 Dramatic Attitudes.
4. The *Meanings* of every movement of the Body, and of every form of Vocal Expression.
5. Stage Rules ; Stage Setting ; Stage Business ; Line Acting ; Counterpart Acting ; and "Starring."

COMPLETE IN ONE VOLUME,

BY

EDMUND SHAFTESBURY,

Author of "*Voice Culture*," "*Emphasis*," "*Facial Expression*,"
"*Deep Breathing*," "*Personal Magnetism*," "*Grace and*
Deportment," "*Extemporaneous Speaking*."

1889.

THE MARTYN COLLEGE PRESS,
WASHINGTON, D. C.

30107
.319

Copyright, 1889.

By WEBSTER EDGERLY.

All rights reserved.

PREFACE.

An undertaking that presumes to teach the Art of Dramatic Expression must necessarily be a great one.

To deal justly with his pupil the teacher, (or author,) should be thoroughly acquainted with the *practical* side of the study. He should not build theories for the mere sake of establishing a method ; but should be familiar with the workings of the system which he teaches.

Since the completion of the manuscript of this volume, and its sale to others, there have been changes made by the publishers, which, although slight as far as the typographical alterations are concerned, are yet designed to name the method after the author. While the writer notes with a feeling of pride all appreciation of his efforts to instruct others, he would never voluntarily attach his name to a method. It is not modest. It looks too much like self exaltation.

The reader must understand that the author did not consent to the use of his name in this way, and were it now in his power to withdraw it, he would do so.

Apart from this, the entire body of this book is recommended as worthy of the most careful study. It will carry the pupil to the highest limit of Scholastic Art.

The lessons commence at the foundation and proceed regularly upward to the most difficult forms of action, leaving nothing untouched which will aid to develop the PERFECT ACTOR.



CHAPTER I.

INTRODUCTORY REMARKS.

A CHAT WITH THE PUPIL UPON THE SUBJECT OF ACTING.

Many of the works heretofore published on the subject of acting, are devoted simply to the review of the characters of the great names of this profession, or else contain advice which is probably well understood by persons who are Masters of the Art, but which is a dead letter to novices. Such books may well form a part of the library of every well trained actor, and often afford much pleasant reading. Advice is always welcome, but should be an accompaniment only to methods of training, of the most solid nature.

Advice never trains, never drills, never educates. It is one of the most common things in the world. It is occasionally heeded, and when observed, if it is the right kind of advice, is always capable of producing good results. Owing to its prevalency, and the fact that it is but little observed, it can never be an educator.

There are hundreds of people in the world, if not thousands, who are looking forward to the time when they may achieve greatness before the footlights. A vast proportion of these aspirants, probably ninety out of every one hundred, will rely too much upon their

own native talent ; and upon that vague and uncertain feeling which is supposed to come from the presence of an enthusiastic audience, called inspiration : to carry them through a great crisis of this very exacting profession. Such persons always fail, and their failure is lamentable. More than ninety out of every one hundred, of those who aspire to this life, fail utterly ; the one-tenth who succeed, achieve only partial success. They are found in the lesser roles of dramatic companies of all grades. The nine-tenths bewailing their misfortune, charge it either to ill-luck, the decrees of fate, the injustice of management, or the heartlessness of the public, if they ever get as far as to meet the public. The cause of the failure rests upon an entirely different foundation.

No person ever achieves greatness as an actor or actress who did not acquire the Art of Acting by patient study, and laborious practice.

It has been supposed, by persons of an indolent disposition, that all an actor has to do is to feel what he says, and recite the lines in their proper place. Some persons have urged the claim that many of the great actors, and especially those who were born with a talent, as the elder Booth and others, were not students. Nothing could be farther from the truth. The elder Booth, who comes as near answering the description of a born actor as any person of modern times, was probably one of the hardest students of his day. He was familiar with many languages, speaking them with fluency ; he was a great reader, and a very persevering and exact student. He made himself familiar with every law of expression which was known at that time ; he observed, and put into practice every movement of grace, harmony and action, that belonged to the actor's art ; he studied the text of the play, the characters,

the times in which they were supposed to live, the habits of dress, and the peculiarities of human nature, which belonged to the personages he assumed. He trained himself especially for every performance, although he had mastered the play many times before. Thus, if he was to play the part of Shylock, on the day when the role was to be assumed he would spend a great part of the time in the company of Jews, converse with them in their vernacular, and in the ancient Hebrew language, and would study minutely the action and conduct of the typical Jew whom he was to represent. This was true of all the parts he played. He often delighted to assume inferior roles, sometimes the least in the play, and he always showed the lesser members of the company how much could be made out of little ; for it was generally little as played by some of the members of a troupe. But when he took the part it seemed to give life and brilliancy to the entire play. When he played the character of the Grave Digger in Hamlet the audience went away forgetting the ghost, the King, the Queen, Laertes, Polonius, Horatio, Ophelia, and even Hamlet himself. They remembered only the grave digger ; and it was wonderful to see how many details of action, and how much carefully studied modulation this prince of students would carry into so small a part.

The mistake that so many aspirants for stage life make, rests simply in the assumption that an actor is born and not made. It is undoubtedly true that an actor cannot be made out of nothing ; it is equally true that actors with an inborn talent, and a high order of genius, awaiting only the warm influence of the sweet sunlight of education to draw out and develop that talent, have often lived and died carrying the germ of greatness to the grave untouched by the finger of Art. Inspiration

and the impulse of natural ability do not draw out the genius of a born actor, and many of them never know that they possess this power. If inspiration and the impulses of natural ability are relied upon and Art is ignored, failure almost always results. David Garrick, the greatest actor of all modern times, said that inspiration and native ability never once helped him in the crises of his professional life ; and, had he relied upon them, by his own acknowledgment, he would have failed, and been driven from the stage. He always had words of the highest praise for the never-failing hand of Art. He studied and acquired it ; and he afterward taught it.

Art can do no more than to *develop* the tendencies that are born within the person ; but cannot plant or create these tendencies. It can, however, bring them into the light of life, even when persons are entirely unaware of the existence within themselves of this genius.

The study of acting, rightly pursued, and following natural methods, is an education of the highest importance to every person. It will tell the truth to those who aspire to this profession ; for if they do not possess the requisite talent, this study will keep them from the stage, and save them from the disgrace of failure. Yet the time spent in the study will not be lost. The student will have become familiar with every phase of human nature ; with the laws that govern all expression of words and the feelings ; with management of the body under all circumstances, and will have acquired information of an intellectual character, the value of which cannot be over-estimated. Time spent in the study of such an Art cannot be said to be lost. Every man and woman can take no better course of training than that which is found in the pursuance of such an Art.

We come now to the consideration of the best way of learning to act.

The next chapter attempts to answer the question, what acting is, and we will not consider the answer of that in this introduction. The author does not intend to present his method as better than all others. He will only say, that to him it has been of the highest possible assistance. He believes sincerely that it will shorten and lessen the arduous labors that beset so many persons. He will say that he has endeavored to examine and familiarize himself with every good method that is taught, either in America or Europe, and has put the various methods to the fullest test, for the purpose of being able to speak of them intelligibly. He has come to the conclusion that pupils succeed best for the practical purpose of the profession, when they are thoroughly drilled and reviewed over and over again in the simpler and more solid movements of the voice and body than when they are taught a vast amount of multitudinous details that result only in making them mere machines. The author has no reason to dislike the Delsarte System other than that which is founded upon a comparative examination with other methods. Because this so-called method of expression was accompanied by an irrational craze some years ago, and is still advocated by persons who spent large amounts of money to acquire it, for the purpose of afterward teaching it, and who now wish to get their money back again, it is no reason why the method should be accorded any more praise, or receive any greater favor than it actually deserves. The author cannot be charged with criticising a method of which he is ignorant, for he has spent many dollars and hundreds of weeks of hard labor in mastering the Delsarte System, and has been pronounced a good pupil. His only desire is to advise others who have neither time nor money to waste upon an idle venture; he wishes to do by these as he would like to be done by himself.

Therefore, he says, that the Delsarte Method has many excellencies, and some serious defects. Persons who have relied upon the Delsarte Method for any other purpose than to teach it have always been failures. This is notably the case in the dramatic profession.

The author has said that there are many excellencies in the Delsarte Method, and all of these he has adopted in his present work and in his book on Grace. But these same excellencies were known and practiced before Delsarte was born.

The excellencies of other methods have likewise been adopted in this work, the aim being to make use of all that is of *practical* good, and to omit everything that is apt to tie the hands of freedom or rob action of its naturalness.

Set rules are not intended for use in the profession, and should only be used in guiding the pupil into a proper method of practice. The perfect actor is he who has no use for rules or principles. To arrive at this perfection rules and principles must be used as guide-boards on the way, but, when we have reached the metropolis and are there to stay we may disregard the guide-boards which directed us to our destination. Rules are necessary while we are growing, and by their adaptation we are often led into the correct ways of practice. Practice should be so frequent, and the thing to be said or done should be repeated so often that the habit of doing a thing right becomes firmly established. At this time the pupil has become an actor, but as long as rules are necessary he is still on the highway.

In preparing the present method, the author has sought to develop Art out of nature. In doing this, he has not lost sight of the fact that, if nature were presented on the stage exactly as we find it around us in the world, it would be too tame to attract audiences.

Still, nature is not to be lost sight of. Dramatic action calls for its presentation on a large scale. If we are saying, or doing anything, in the presence of our friends, at home, on the street, or while visiting, we are before a very small number of people, instead of a thousand, of two thousand. When we try to enact the same thing in the same way in the large theatre, upon a large stage, and with hundreds of people, all anxious to hear every word that is said, to catch every line of facial expression, and so see a transaction portrayed with a degree of meaning suited to the time and place, we will find that an everyday style, would result in a flat, tame, and unprofitable performance. It, therefore, requires great skill on the part of the pupil to learn to portray life and human nature, in a degree suited to the theatrical stage, and at the same time not to overdo nature ; and the instructor has an important duty to perform to train his pupils to combine these two desirable elements. Much greater force is necessary on the stage, than in private life, and there is a way of acquiring the necessary energy of action and voice, without ranting or over-acting. This is one of the chief objects in the lessons of the present work.

By perusal of the early chapters of the book, the pupil will learn that dramatic action includes every possible mode of expression, and the terms Objective, and Subjective, are used to include the entire range of action. These are fully explained, and the nature of each carefully shown. The distinction has been necessary, in order to show the actor wherein his Art mainly lies ; and the study of Subjective movements will present a natural field of labor to persons who believe that acting should exactly reproduce the commonplaces of everyday life. It must be remembered that most people pride themselves on their ability to conceal their real

feelings in the presence of others, and in ordinary life every person is able, and, does in fact, to a great extent, conceal the inward feeling and emotions. The face is often uncontrollable, but, with this exception, very few people give way to the impressions made upon them by the ordinary events of life. Most persons are ashamed to allow their true feelings to be seen by others. Whenever we are unable to control ourselves, the work is Subjective in its nature. The actor makes use of this kind of action, easily and readily, and a large preparation of his work, is to properly delineate the modes and feelings of human nature, and show them to the audience ; while in ordinary life, most people seek to conceal them. It will thus be seen that dramatic action differs from the common phases of private life ; but the actor includes both kinds of action in his work, the Objective and Subjective, and the acquirement of these two classes of gesture and action will embrace every possible movement employed in the dramatic Art. The methods of the past have taught too much Objective action, and too little of the Subjective ; and the result has been ranting and over-acting.

The author has seen many noted members of the dramatic profession acquire distinction and reach high places in the Art through the adoption of the exercises which are given in this volume, and it is safe to say that the method must find a permanent position in the studies of future aspirants for the stage.

The present volume (like all others that belong to this series of books) is devoted to a *single* study—its sole purpose being to aid the pupil to learn the Art of ACTING.

The work should be treated, not as a book, but as an instructor ; it is designed to take the place of a teacher, and while it will be impossible for this book to entirely

do away with the services of the living teacher, it will accomplish much in that direction. The book will aid to shorten the work of the living instructor, and will enable the pupil to better understand the meaning of the instruction, besides helping the teacher to advance his pupil with the utmost rapidity.

We trust that whoever seeks to master the Art of acting, will consider himself, or herself, in the presence of an actual instructor, and will receive the words of this book as though they were being spoken, instead of printed. Persons may learn any Art, without the aid of a book or teacher, but will never learn it *well*, and will do as many others have done—spend a lifetime in acquiring the knowledge which could have been obtained in a few months. It is the duty of a teacher, to open the mind of a pupil, shorten the years of study, and give the result of the years of toil by others, in a brief period of time, to his pupil.

In the study of Acting, the teacher may open the mind of the pupil to a recognition of *Nature*; and may show him how to use the faculties with which he is endowed. This Art is founded upon principles that must be recognized before the study is mastered. A person may learn to recognize them by being guided by the experience of others, or he may spend a lifetime in finding them out for himself. Such long and laborious methods as are involved in self study, are contrary to the design of Providence, and in conflict with the spirit of the nineteenth century. A wanton waste of time is never excusable.

That the road to Art is a long one, as the poet has said, is made so by the mistakes of students, who persist in finding out for themselves the things that, in the majority of cases, they never learn. If we allow ourselves to drift or to follow out the impulses of our natures, as

they are dictated to us by instinct, we degenerate and fall into a life of absolute worthlessness. Thus, it is seen, that the kindly aid which comes from the hand of Art, refines, educates, and improves both mind and body. No person would allow a garden to grow as nature alone would have it grow ; for the result would be weeds, tangle-bush and inferior fruit. It has always proven the case, where races of educated men and women settled in new countries, or in the backwoods, that they degenerate into coarse, brutal, half savage people. The mountaineers and backwoodsmen of many parts of the United states, can trace their lineage back to educated and refined ancestry ; but, at the present day they eat clay, and have degenerated one-half back to the original savage natures of the primitive world.

Acting is an Art, and if learned aright, it simply develops and trains the impulses of nature according to her best dictates, and thus proves that true Art uses the best side of nature, and discredits and refuses to recognize the worst. It will be seen that nature has two sets of impulses, those that improve, and those that cause degeneracy. The actor must learn both, so as to acquire the one and discard the other. The gardener may train the grape vine in such a manner that it will grow only to wood and foliage, bearing no fruit whatever, and ruining itself ; or he may follow out the better impulse of nature in the vine, and train it so that it will bear the best fruit in the greatest abundance. Yet, the gardener does nothing to the vine except direct its growth, and its growth is given it by nature. We cannot make nature grow, nor can we make nature do anything ; if the impulse is not present, there can be no result, no fruit. For the encouragement of persons who may be totally unfamiliar with this, and who desires such light as may be shown by the experience of others, it may be stated that all of

us possess the impulses, which, if trained aright, may bring us both advancement and emolument.

The lessons of this book are the result of many years of experience, not only on the part of the author, but of generations of actors and instructors.

The term Art implies, the putting into execution of some science. It would be quite difficult to find an Art that is not to some extent, at least, founded upon a science. This is true in the present case, although the Science of acting has been much neglected, and by inferior actors, is recognized but little.

It is true, however, that acting has more to do with Art than with Science. The principles which are given us are only intended to make the Art as nearly perfect as possible.

Much has been said about the kind of method that should be pursued in the study of acting. Many teachers endeavor to attract pupils by advertising a natural method. Strictly speaking, nature's method is a method of degeneracy. If the teachers who endeavor to instruct pupils in the Art of acting through natural methods should change the title so as to read, a method founded upon the best in Art, they would approach what is most desirable in the study.

The general plan of the present work is to present a series of lessons, free from complications, with as few principles as possible, and with as much Art as can be taught in this manner. To burden a pupil with an avalanche of principles, rules, set phrases, and intricate language, that have no meaning, is to destroy altogether the natural impulses that flow in the veins of every human being. There are traditional ways of acting by which one person is taught to imitate his ancestors, and there are many unmeaning rules which have been laid down from time immemorial for the purpose of con-

vincing an ignorant pupil of the vast profundity of the pedantic teacher, and these rules have been so much insisted upon that to break one of them would throw a teacher or a critic into an attitude of holy horror. Such things do not make an actor.

The Shaftsbury method of acting carefully avoids a destruction of the impulses of nature which lie dormant in every person. These latent instruments of power are killed and lost forever. The Shaftsbury method has for its chief object two things :—

FIRST, *The preservation and strengthening of the natural impulses possessed by every person.*

SECOND, *The training of these impulses in the best direction.*

It will be seen that this method differs very much from any that has heretofore been taught ; and at the same time its results coincide with those achieved by the best actors of every age.

These two purposes must be clearly borne in mind through the entire course of lessons upon which the pupil is about to enter.

CHAPTER II.

THE SHAFTSBURY METHOD OF EXPRESSION.

The term "Expression" applies with equal force to the use of the Voice, Face or Body as a means of conveying thoughts or feelings from one person to another. At one time it was employed only with reference to the Voice; but later on we heard of Facial Expression; and now the word is as often connected with the movements of the entire body as with the other two divisions. We have, therefore, the three following classifications :

- 1—Vocal Expression.
- 2—Facial Expression.
- 3—Body Expression.

The latter includes the movements and attitudes of the entire body as a whole, and the separate or united use of the following

MEMBERS OF THE BODY.

- 1—The Head.
- 2—The Shoulders.
- 3—The Elbows.
- 4—The Wrists.
- 5—The Thumbs.
- 6—The Fingers.
- 7—The Fist.
- 8—The Hand.
- 9—The Chest.
- 10—The Torso.
- 11—The Legs.
- 12—The Feet.

There is a true meaning expressed in the natural use of these parts, which it is the design of this work to teach. All this is included in the term, "Body Expression." While the facial muscles belong to the head, they are not included in that division of the body. The reason is clear. The vast and intricate power of the face, and its unlimited means of portraying all thoughts and feelings with such wonderful exactness, render it necessary to devote an entire book to that study.*

The meaning of every use of the voice or an interpretation of Vocal Expression is properly included in the present volume on acting.

We are to deal then with every agent of expression, excepting the muscles of the face.

The voice employs six elements which are incapable of separate use. One cannot be used unless the other five are used at the same time. These are as follows :

- 1—Form.
- 2—Quality.
- 3—Time.
- 4—Pitch.
- 5—Force.
- 6—Stress.

Each of the foregoing six elements has sub-divisions, with exact natural meanings. To understand these and combine them with appropriate action, is the chief study before us.

The design of the pupil should be to avoid three things :

- 1—Artificiality
- 2—Inappropriateness.
- 3—Crudeness.

*Lessons in the Art of FACIAL EXPRESSION. Profusely illustrated by original designs Price \$10. Address
Webster Edgerly, P. O. Box 291, Washington, D. C.

In the use of the body every person is either active or in some attitude. There is not a minute in the twenty-four hours of the day when the body is not either in an attitude or in some form of action. We are therefore compelled to recognize the expressions of the body. The true artist will seek to apply them appropriately in the highest forms of delivery. He must adopt them without exhibiting to others his use of them; and he should become so familiar with the natural meanings of every kind of action and attitudes that they are a part of his own existence. This will defeat all appearance of artificiality.

Action is divided into two classes.

1—Objective; or Oratorical Gestures.

2—Subjective; or Dramatic Expression.

Attitudes are classified under the second division,—Subjective,—although occasionally a few of them seem to be Objective.

The plan of the present work is to teach in the form of lessons, (in the same manner as personal instruction is given,) the entire method in the following order :

PART 1—ORATORICAL GESTURES.

PART 2—VOCAL EXPRESSION.

PART 3—DRAMATIC ACTION.

PART 4—ATTITUDES.

PART 5—ACTING.

The entire course is necessary for the Actor; and will prove highly beneficial to the Orator.

CHAPTER III.

FIRST LESSON.

THE TWO CLASSES OF ACTION.

This chapter should be carefully read, and everything in italics must be committed to memory.

The human body is capable of expressing thoughts and feelings with great minuteness of detail, and these may be expressed in one of two ways.

FIRST, *by objective gesture or action.*

SECOND, *by subjective gesture or action.*

The orator and elocutionary reader makes use only of the first division, and the action is generally described as objective gesture, or sometimes merely by the term gesture.

It is well for the pupil to be thoroughly familiar with the meanings of the two terms. We will first give the definitions which are found in the larger dictionaries. The first meaning of *Objective* is "pertaining or relating to an object ;" "pertaining to, or in the nature or position of the object ; outward ; external ; an epithet applied to whatever is exterior to the mind, and opposed to subjective."

It will be seen from the foregoing definitions that the word *objective* has reference to something outward, and we append the following definitions based upon those derived from the dictionary ; but made specially applicable to the present work.

DEFINITION.

OBJECTIVE GESTURES *are movements of the body, or some of its members, intended to convey meaning to another person or to an audience, and directed to, or made for the benefit of such person or audience.*

The action of objective gesture is generally outward and away from the speaker. It is intended to convey meaning from one to another. It must not be implied that because the meaning is conveyed from the speaker to the hearer, that the gestures should be necessarily made in the direction of the hearer ; they may be made in any direction in which it is possible to make good gesture, but the meaning is always intended for the hearer. Thus a person may beckon to another by raising the forefinger and moving the hand in toward himself ; this action does not move towards the hearer, but in this case away from him and toward the speaker ; yet, the meaning of it is "Come here," and the meaning is directed to the hearer.

SUBJECTIVE GESTURES. The dictionary gives as the first meaning of this word, "Of, or pertaining to, a subject. That which is brought under or subjected to, any operation or process." Following out the meaning of the word Subjective, the dictionary continues : "Especially pertaining to, or derived from, one's own consciousness, in distinction from external observation ; relating to the mind, or inward feelings, in distinction from the outward ; excessively occupied with, or brooding over, one's internal condition."

It will be seen that a person who is making use of subjective action is himself being submitted to, or placed under the influence of the action. For the purpose of the present work we define the term as follows:—

DEFINITION.

SUBJECTIVE GESTURES *are movements, attitudes, or conditions of a person, which portray his inward feelings or the manner in which he is affected by anything said, done, or thought.*

The pupil will readily see that the term subjective is exactly opposite to the term objective. The word gesture is often used whenever the meaning is objective in its character, that is sought to be conveyed to another. Objective Gesture employs arm action, and in fact, more activity on the part of the person using it, than does Subjective gesture. The latter applies more to attitude and movements held in abeyance, than to the general activity of the arm.

The ordinary orator who seeks only to convey cold, intellectual ideas, would employ no subjective gestures ; no matter how earnestly he may be speaking.

An ordinary elocutionist would employ no subjective gestures. An orator of a high order, who seeks popularity and who wishes to be capable of moving large audiences by the emotional and dramatic powers, would use subjective gestures on an average about one-third of the time.

A dramatic reader would use Subjective gestures about one-third of the time, and like the dramatic orator, would use objective gesture the other two-thirds. This refers to the proportion of the two kinds of gesture, with reference to the entire amount used. It does not mean that one-third of the speech or reading would employ dramatic gesture, for, during more than half of the speech, in ordinary cases there should be very little action at all. The actor should use objective and subjective gestures in the proportion of half and half, for one balances the other ; although in some plays the objective gestures prevail altogether, and in some parts of other plays the subjective gestures are in the pro-

portion of more than one-half. Excepting in a few soliloquies it rarely happens that the entire action of an actor is subjective even for a short scene.

It will be seen, therefore, that the study and acquirement of objective gesture is essential to the reader, the speaker, and the actor; while the acquirements of Subjective gestures is necessary only for use in great moments by the dramatic orator, the dramatic reader and the actor. Both classes of gesture should be thoroughly understood and mastered.

The present study will be devoted, First, to a full explanation of objective gestures, the meaning of each and every movement employed therein, and abundant illustrations of the voice accompanied by objective movements. When these have been fully given, the Subjective gestures will follow in the same way. The work will then become more intricate, as well as more beautiful.

The pupil is strongly urged to make himself thoroughly familiar with the meaning of these two classes of gesture, as given in this chapter. Whenever the term dramatic action is used it is intended to include both classes of gesture.

CHAPTER IV.

SECOND LESSON.

STANDING POSITIONS.

EVERYTHING IN THIS LESSON MUST BE COMMITTED TO
MEMORY AND THOROUGHLY PRACTICED.

The advice in this lesson will apply equally (unless otherwise mentioned) to the lawyer, the clergyman, the lecturer, the reader, the actor, and to any person of either sex in society, or at home in the presence of visitors.

- 1.—Never stand with the feet parallel.
- 2.—Never stand with the toes pointed straight ahead, or pointing in toward the central line. The central line is an imaginary line running from between the legs, straight ahead.
- 3.—Never stand with the heels on the same lateral line. A lateral line is an imaginary line running right and left under the body.
- 4.—The feet should open at an angle of sixty degrees, or about a third less than a square. The feet should not form as much as a right angle or square in their relation to each other, nor be spread more widely open than 60 degrees.

First Position.—Weight of the whole body on the left foot retired. The left foot turns out from the central line 30 degrees. The central line will strike the right-hand inside corner of the left heel, just at the hollow of the foot. It will be well to mark a central line of chalk on the floor. The right foot will be advanced so that the right heel is in front of the hollow or instep of the left foot, and turns out from the central line 30 degrees.

The inside rounding edge of the right heel just touches the central line.

Second Position.—The weight of the body which was on the left foot retired is now transferred to the right foot advanced. The entire weight rests on the ball of this advanced foot, but the heel touches the floor. The left foot remains in the rear, and only the toe rests on the floor. A slight step is taken forward when the weight is transferred to the right foot advanced.

Third Position.—This is the same as the first position, excepting the feet are reversed. In the first position the weight is on the left foot retired. In the third position the weight is on the right foot retired. Each foot points out from the central line 30 degrees, making the angle of the feet 60 degrees.

The left foot is in the advance. The left-hand inside corner of the heel of the right foot just touches the central line; and the inside rounding edge of the left foot touches the same line. In both the first and third positions the heel is about three or four inches in front of the hollow or instep of the retired foot.

Fourth Position.—This is like the second position, excepting the feet are reversed. In the fourth position the movement is forward on the left foot. The toe of the right foot merely touches the floor.

RULE.—Never put the weight of the body on both feet at once. It can never be easy or graceful.

PRACTICE IN FOOT MOVEMENTS.

- 1.—Step from the 1st to the 2d position.
- 2.—Step back to the 1st position.
- 3.—Step back to 2d position and resume the 1st not by stepping back, but by bringing the left foot up to the right. This is artistic.
- 4.—Step from the 1st to the 3d position by carrying the right foot back behind the left, and changing the weight at the same time.
- 5.—Step from the 3d to the 1st by carrying the left foot behind the right and changing the weight at the same time.

RULE.—In changing from 1st to 3d, or 3d to 1st, always retire the advanced foot; never advance the retired foot.

NOTE.—In the 1st and 3d positions the weight is behind. In the 2nd and 4th positions the weight is in front.

CHAPTER V.

THIRD LESSON.

MOVEMENTS OF THE ARMS IN ORATORICAL GESTURE.

RULE.

The pupil should take a No. 1 Standing Position, while using the right arm; and a No. 3 Standing Position while using the left arm.

The foregoing rule applies to all practice in which the weight is retired. Whenever the pupil has occasion to advance the weight he can easily do so from the positions first named, and the use of the proper arm will follow instinctively.

The arm in objective or oratorical gesture has three heights or altitudes in which it may be used. The word altitude signifies something above us in the common acceptance of the term; but in the language from which it is derived it meant either height or depth. Our use of the word altitude refers to the height of a gesture from the floor.

When it is low in height it is called DESCENDING. When it is on a level with the shoulder it is called HORIZONTAL.

When it is partially upward it is called ASCENDING.

The arm may not only be raised and lowered, but it may be placed in front of the body, or partially towards the side, or at the side, or partially behind. These four movements are called LONGITUDES.

29

When the arm is extended directly in front of the body it is called **FRONT**.

When it is extended in an oblique position half way between the front and the side, it is called **OBLIQUE**.

When it is extended directly from the side it is called **LATERAL**.

When it is extended partially backward, or half way between a lateral and a backward position, it is called **OBLIQUE BACKWARD**.

A **DESCENDING GESTURE** must not be directly downward, but half way between a descending position and the floor.

An **ASCENDING GESTURE** must not be directly overhead, but about half way between that and a horizontal position.

The pupil must endeavor to execute the following gestures before looking at the explanations which follow them. As the proper shape of the hand is perhaps unknown to the pupil, it is better to simply hold the palm up in the first performance of these movements; and after the **Hand Positions** of the next chapter have been mastered, the present series may be reviewed. Keep the arm as nearly straight as possible without being stiff.

EXERCISES IN ARM POSITIONS.

Take a No. 1 Standing Position, with the arms at the side, and use the right arm only, raising it to the proper Altitude and Longitude, each time dropping it to the side before raising it again.

- 1—Horizontal Altitude and Front Longitude.
- 2—Horizontal Altitude and Oblique Longitude.
- 3—Horizontal Altitude and Lateral Longitude.
- 4—Horizontal Altitude and Oblique-backward Longitude.
- 5—Descending Altitude and Front Longitude.
- 6—Descending Altitude and Oblique Longitude.

7—Descending Altitude and Lateral Longitude.

8—Descending Altitude and Oblique-backward Longitude.

9—Ascending Altitude and Front Longitude.

10—Ascending Altitude and Oblique Longitude.

11—Ascending Altitude and Lateral Longitude.

12—Ascending Altitude and Oblique-backward Longitude.

The pupil must now take a No. 3 Standing Position, repeat the foregoing arm movements with the left arm.

EXPLANATIONS OF THE FOREGOING MOVEMENTS.

1—The Horizontal Altitude and Front Longitude.

This movement requires the elevation of the arm on a level with the shoulder, extended directly in front of the body.

2—The Horizontal Altitude and Oblique Longitude.

This movement requires the elevation of the arm on a level with the shoulder, extended obliquely, half way between the front and lateral positions.

3—The Horizontal Altitude and Lateral Longitude.

This movement requires the elevation of the arm on a level with the shoulder, extended laterally.

4—The Horizontal Altitude and Oblique-backward Longitude. This movement requires the elevation

of the arm on a level with the shoulder, extended oblique-backward half way between a lateral and a backward position.

5—The Descending Altitude and Front Longitude.

This movement requires the lowering of the arm half way between the horizontal position and the floor, extended in front.

6—The Descending Altitude and Oblique Longitude.

This movement requires the lowering of the arm half way between the horizontal position and the floor, extended obliquely.

- 7—The Descending Altitude and Lateral Longitude. This movement requires the lowering of the arm half way between the horizontal position and the floor, extended laterally.
- 8—The Descending Altitude and Oblique-backward Longitude. This movement requires the lowering of the arm half way between the horizontal position and the floor, extended oblique-backward.
- 9—The Ascending Altitude and Front Longitude. This movement requires the raising of the arm half way up from the horizontal position, extended in front.
- 10—The Ascending Altitude and Oblique Longitude. This movement requires the raising of the arm half way up from the horizontal position, extended obliquely.
- 11—The Ascending Altitude and Lateral Longitude. This movement requires the raising of the arm half way up from the horizontal position, extended laterally.
- 12—The Ascending Altitude and Oblique-backward Longitude. This movement requires the raising of the arm half way up from the horizontal altitude, extended oblique-backward.

CHAPTER VI.

FOURTH LESSON.

MEANINGS OF ORATORICAL GESTURE.

ARMS.

- 1—PARALLEL GESTURES INTENSIFY.
- 2—SPREADING GESTURES ENLARGE.
- 3—WAVES WITH VERBS PORTRAY THE PROGRESS OF AN ACTION.
- 4—WAVES WITH NOUNS DESCRIBE EXTENT.

HANDS.

- 5—THE SUPINE HAND SIGNIFIES OPENNESS, SUPPORT, AND BRIGHT MOODS.
- 6—THE PRONE HAND SIGNIFIES CLOSING, SUPPRESSING, LOSING, HIDING AND DARK MOODS.
- 7—THE VERTICAL HAND SIGNIFIES REPELLING AND DISLIKE.
- 8—THE INDEX HAND SIGNIFIES SCRUTINY, SCORN, OR COMMAND.
- 9—THE CLENCHED HAND SIGNIFIES DETERMINATION AND ENERGY.
- 10—THE INDEX-PRONE HAND, OR BROKEN HAND, SIGNIFIES BEAUTY.

FINGERS.

- 11—SHAKING THE INDEX FINGER SIGNIFIES WARNING.
- 12—A SLIGHT IMPULSE OF THE INDEX FINGER SIGNIFIES ANALYSIS.

13—TAPPING THE PALM OF ONE HAND WITH THE INDEX FINGER OF THE OTHER SIGNIFIES ARGUMENT.

14—RUBBING THE THUMB ALONG THE TIPS OF THE FINGERS OF THE SAME HAND SIGNIFIES CALCULATION.

FEET.

15—PLACING THE WEIGHT ON THE ADVANCED FOOT SIGNIFIES EARNESTNESS AND EXCITEMENT.

16—PLACING THE WEIGHT ON THE RETIRED FOOT SIGNIFIES WITHDRAWAL.

17—STAMPING THE FOOT SIGNIFIES ENERGY AND IMPATIENCE.

ALTITUDES.

18—THE DESCENDING ALTITUDE SIGNIFIES THAT WHICH IS BENEATH US; THAT WHICH WE CONTROL.

It is the Realm of the Physical.

19—THE HORIZONTAL ALTITUDE SIGNIFIES THAT WHICH WE ASSOCIATE WITH; ALSO GEOGRAPHICAL, HISTORICAL, AND SCIENTIFIC ALLUSIONS.

It is the Realm of the Intellectual.

20—THE ASCENDING ALTITUDE SIGNIFIES THAT WHICH CONTROLS US; OR IS ABOVE US.

It is the realm of the fancy, or emotional.

LONGITUDES.

21—THE FRONT LONGITUDE SIGNIFIES DIRECT ADDRESS TO A PERSON OR OBJECT; ALSO REFERENCES OF THE GREATEST IMPORTANCE.

22—THE OBLIQUE LONGITUDE SIGNIFIES IMPORTANT REFERENCE.

23—THE LATERAL LONGITUDE SIGNIFIES UNIMPORTANT REFERENCE.

24—THE OBLIQUE BACKWARD LONGITUDE SIGNIFIES REMOTENESS OF TIME OR PLACE.

These are all explained in their application in the subsequent chapters.

RULE.

ORATORICAL GESTURES MAY BE USED FOR ONE OF THREE PURPOSES.

1—TO EMPHASIZE.

2—TO DESIGNATE.

3—TO ILLUSTRATE.

The *first* are mechanical, and lead to bad and unnatural habits, and should be avoided, except when the utterance is very strong or intense.

The *second* are used only to point out the location of a person or place, either visible, or in the "minds eye."

The *third*, if made well, will add beauty, force and clearness to a thought. They should comprise over nine-tenths of all gestures.

RULE—*Every gesture should consist of a Preparation, Ictus and Return.*

The book on Grace describes minutely the laws governing the execution of these parts; and everything necessary to be known concerning the hands, arms and body.

CHAPTER VII.

FIFTH LESSON.

NOTATION OF ORATORICAL GESTURES.

The entire notation of this chapter must be committed to memory. Without its ready use no progress can be made in the difficult work that follows.

It will be seen that the same characters are not twice used.

1.—No. 1. Standing Position. Weight on Left foot retired.

2.—No. 2. Standing Position. Weight on Right foot advanced.

3.—No. 3. Standing Position. Weight on Right foot retired.

4.—No. 4. Standing Position. Weight on Left foot advanced.

D.—Descending Altitude.

H.—Horizontal “

A.—Ascending “

F.—Front Longitude.

O.—Oblique “

L.—Lateral “

Ob.—Oblique-backward Longitude.

W.—Wave of Arm.

Par.—Parallel arms.

B.—Both Hands.

S.—Supine shape of hand.

P.—Prone “ “ “

V.—Vertical “ “ “

C.—Clenched hand.

I.—Index finger.

Ip.—Index prone hand.

Im.—Impulse, or slight repetition.

Sh.—Shake of hand.

Z.—Zenith ; directly over the head.

The pupil is now ready to proceed with the Art of
Gesture.

CHAPTER VIII.

SIXTH LESSON.

TYPICAL AND EMPHATIC GESTURES.

1ST DIVISION. TYPICAL GESTURES.

In this chapter we give a series of gestures which represent each altitude and longitude. We will explain them as we go along.

This method of explaining the application of gesture is far better than too much theory without illustration.

The perfect way of learning gesture is to work oneself into the *habit* of making the movements. Therefore everyone of the following gestures should be executed twenty-five times carefully.

RULE. *The ictus of an Oratorical Gesture should occur on an emphatic word, though it is not necessary that it should be on the most emphatic.*

TYPICAL GESTURES.

RULE. THE SUPINE HAND MUST BE USED UNLESS OTHERWISE NOTED.

1. "I am speaking to *you*, sir."

H. F.

The emphasis is upon the word *you*, and the ictus of the gesture should accompany it. It is the Altitude of Association, which is Horizontal, and is denoted by the letter H. It is Front (F.) because Direct Address.

2. "I refer to *him*."

H. O.

This is in the oblique (O) Longitude as it is not speaking *to* a person, but *of* him, and is therefore called a reference.

3. "I refer to *anybody* you please."

H. L.

This is a reference, and being unimportant is placed in the Lateral (L.) Longitude. The face is still in front.

4. "I refer to the *past*."

H. O. B.

The initials at once tell that remoteness of time is indicated. The Horizontal Altitude is always used when there is no reason to use any other.

5. "I appeal to *thee*, O God!"

A. F.

God, Heaven and Angels are always gestured in the Ascending Front, whether direct address, or reference merely.

6. "The greatest of these is *Charity*."

A. O.

Good qualities are referred to as being above us. Charity is one of these. It is oblique as important reference.

7. He had no hopes, and all his schemes were *visionary*.

A. L.

Here the Altitude of Fancy is united with the unimportant Longitude, Ascending Lateral, or A. L.

8. "The *old fancies* came back to him."

A. O. B.

This is remoteness of time.

9. "Thou crawling, creeping *monster*."

D. F.

This is Direct Address, and is therefore in Front (F); and is Descending (D) because the monster is beneath us.

10. "The mighty man lay where he had *fallen*."

D. O.

This is not Direct Address, but an important reference.

11. "He was a *worthless* fellow."

D. L.

No gesture is more expressive of worthlessness than the Descending Lateral (D. L.) The Lateral is unimportant reference, and the Descending is beneath us. The two joined mean worthlessness.

12. "Get thee *behind* me, Satan."

D. O. B

Satan is placed beneath us by the use of the Descending Altitude; and back of us by the B. O.

This ends the typical gestures. They are the key to all that follow. The careful student will master them.

2ND DIVISION. A FEW EMPHATIC GESTURES.

13. "I will have my *bond*."

D. F.

Most of the Emphatic Gestures should be Descending Front (D. F.) Front has for one of its meanings Excessive Importance, and Descending means sometimes the realm of the will.

14. "It *must* be so, Plato; thou reasonest *well*."

D. F.

Im

The D. F. will be understood. The "Im." means an impulse; that is the D. F. gesture is held and a slight jar is given to the hand on the word well.

15. "This proposition must not be entertained for a single *moment*."

D. F.

Preparations for the D. F. gesture are made by raising the hand to the neck before bringing it down.

16. "The war is *inevitable*."

D. F.

An emphatic gesture may be made by the Supine hand, or the clenched fist.

17. "This can *never* be."

D. F.

18. "It is *impossible*, I *cannot*."

D. F.

Im.

19. "I demand an immediate *surrender*."

D. F.

20. "Why should Rome fall a *moment* ere her time?"

D. F.

CHAPTER IX.

SEVENTH LESSON.

Illustrative Gestures in Direct Address, and Excessive Importance.

F means direct address. D means beneath us.

Thus I submit, yield, grant, concede.

21. "I *grant* this principle."

D. F.

This is beautifully illustrative. It requires Direct Address, as we yield *to* somebody; and yielding, granting, etc., require symbolically getting beneath ourselves.

22. "I *submit* to your terms."

D. F.

23. "I humbly *confess* my fault."

D. F.

Confess follows the same idea.

24. "I kiss the very ground under your *feet*."

D. F.

25. "'Sir,' said I, or Madam, truly your *forgiveness* I implore.'" D. F.

Forgiveness is illustrated in the same way as submission, etc.

26. "Thou art *fallen*."

D. F.

H. F.=Direct Personal Address, Appeal, Challenge Question, &c.

27. "I appeal to *you*, Sir, for the decision."

H. F.

28. "I challenge *investigation*."

H. F. or H. O.

This may be addressed *to* a person, or it may be treated as Important Reference.

39. "Is there, *is* there balm in Gilead, *tell* me,
H. F. Imp. Imp.
tell me, I *implore*."
Imp. Imp.
40. "Know *thyself*."
H. F.
41. "This above all, to thine own *self* be true."
H. F.
42. "Why beholdest thou the *note* that is in thy
H. L.
brother's eye, but considereth not the *beam* that is in
Imp. H. F.
thyne *own* eye."
Imp.

In passing from one gesture to another do not return the hand to the side.

43. " Did *this* in Cæsar seem ambition?
H. F.
44. " *Lead* me if thou wilt."
H. F.
45. " The world's *before* me."
H. F.
46. " The wise at *home*."
H. F.
47. " Thou only *God*."
A. F.
48. " Thou *Sun* of this great world both eye and
A. F.
soul."
- 1m

The future is before us and requires a front gesture. It is beyond our control and requires an Ascending Altitude.

50. "O, holy Star of *Hope*."
A. F.

Not only do direct addresses require A. F. gestures, but, also, any being, place or condition that we hope to attain to, as God, Heaven, Sublimity, and all of the best superlatives are A. F. This is on the principle that we move forward ; and it comes under the meaning of Excessive Importance. See the chapter on MEANINGS.

51. "Aspire to the *highest* and *noblest* ambition."

A. F. 1m.

52. "'Twas *God* who fixed the rolling spheres."

A. F.

53. "On *Jordan's* stormy bank I stand, and cast a

D. O.

wistful eye to *Canaan's* fair and happy land, where my

look up

A. F.

possessions lie.

B. A. O.

Here B. stands for Both Hands. The D. O. gesture should be maintained on the word "*stand*" and should come gracefully to the chest on the word "*eye*." The left hand is raised to join the right in B. A. O.

CHAPTER X.

EIGHTH LESSON.

GESTURES OF IMPORTANT REFERENCE.

Realm of the *Will* in *important reference*.

54. "These things are *certainly* true."
D. O.

This is Important Reference in the Altitude of the Will.

55. "These statements are entirely without *foundation*."
D. O.

All foundations are low down or beneath us.

56. "I hurled him to the *ground*."
D. O.

57. "I could have no pity for *such* a being."
D. O.

Here the meaning is something beneath us, for it is used in scorn.

58. "I could have crushed him where he *lay*."
D. O.

D. O. is often used in contrast in two cases of important reference occurring in the same thought.

59. "What cannot be *prevented* must be *endured*."
H. O. D. O.

60. "What is *done* cannot be *undone*."
H. O. D. O.

61. "We are *strong*, but they are *weak*."
H. O. D. O.

62. "The Turk was dreaming of the hour when *Greece*, her knee in *suppliance* bent, should *tremble* at his power."
H. O. D. O. Im.

Important Reference.

• This is the most used locality of gesture.

I. Where there is no reason to use any other Altitude, use the Horizontal.

II. Where there is no reason to use any other Longitude, use the Oblique.

III. The Horizontal, being the intellectual includes all reference to *facts*, and all allusions to things existing. Thus it includes History and Geography, and many other things.

IV. The speaker must be the judge of the importance of the reference so as to select the Oblique in preference to the Lateral.

63. "I appeal to these *witnesses*."

H. O.

64. "I refer to the character of *Napoleon*."

H. O.

65. "Then must the Jew be *merciful*."

H. O.

66. "Man is *mortal*."

H. O.

67. "All that tread the *globe*."

H. O.

The ground at our feet would require D. O., but the globe as all around us.

68. "Who knows the joys of *Friendship*."

H. O.

69. "All men are born *equal*."

H. O.

70. "What was the *object* of his ambition."

H. O. or H. F.

If for information from a person, H. F.

71. "The steed at *hand*, why *longer* stay?"

H. O.

H. F.

The first group is an Important Reference, and the second is Direct Address.

72. "The brave man will *conquer*, or *perish* in the attempt."

H. O.

D. O.

The voice must pause after the word “or” in order to allow the hand to come easily down and make the ictus on perish.

73. "He that cannot *bear* a jest, should not *make* one."

The idea of making and building is to commence at the foundation. This accounts for the use of the Descending Altitude.

74. "All who have been good and great *without* Christianity would have been much better *with* it."

75. "The love of money is the root of all evil."
H. O. D. O.

Evil is a bad quality. All bad qualities are in the Descending Altitude.

76. " *Tyrants*, when reason and *argument* are against
H O. Imp.
 them, have recourse to *violence*."
D. O.

77. "Nations as well as men, fail in nothing which
H. O.
they *boldly* undertake."
D. O.

78. "That was a beautiful *city*."
H. O.

79. "The rolling waters indicated the presence of that mighty *river*."
H. O.

A river *near* the speaker would require the D. O. gesture. But a mere reference to a distant river is H. O.

80. "Near by stood a *church*."
H. O.

81. "Over there is the *mountain*."
H. O.

A mountain *near* by would require A. O., but a mere reference to a distant one is H. O.

82. "True as the steel of their tried *blades*."
Hand on left

83. "God made the *country*, man made the *town*."
H. O. H. L.

Here town is made less important than country.

Or

84. "God made the country, *man* made the town."
A. F. H. O.

The change of emphasis changes the meaning, and consequently the gesture.

85. "The whole scene presented a beautiful *picture*."
H. O.

86. "The reign of *Elizabeth*."
H. O.

87. "I refer now to the Gulf *Stream*."
H. O.

Distribution of events or places requires a change of location.

88. "From New *York* to *Chicago*."
H. O. H. L.

89. "*Vimeira*, *Badajos*, *Albuera*, *Salamanca*, *Toulouse*,
H. O. H. O. H. O. H. O. H. O.
 and last of all the *greatest*."
H. L.

In distributing these gestures the hand passes through several degrees of the oblique. Thus on the word "*Vimeira*" the oblique is near the front and on each word passes a few inches toward the lateral, which is reached on the word "*greatest*."

90. "The *battles*, *sieges*, *fortunes*, he has passed."
H. O. H. O. H. O.

Here three degrees of the oblique may be made.

91. "And what *is* death?"
H. F.

92. "Day gilds the mountain *tops*."
A. O.

93. "The throne of *eternity* is a throne of *love*."
A. O. Im.

94. "The office of *mercy* is forgiveness."
A. O.

95. "Near me rises the lofty *tower* of the citadel."
A. O.

96. "I see men upon the *roof*."
A. O.

97. "That star which you see is called *Venus*."
A. O. I.

I stands for Index. This is the first occasion we have had to use it.

98. "He was a man of great *fancy*."

A. O.

99. "Beware of *beauty*."

A. O.

The vertical hand could be used just as well.

The pupil must remember the rule that the Supine Hand is used unless otherwise stated.

100. "*Hope* guided his steps."

A. O.

101. "*Truth* sheds a lustre o'er all the pathways of the world."

A. O.

The pupil must remember the directions to practice each one of these gestures twenty-five times. Natural gestures come not from knowing *how* to make them, but from the *habit* of making them very often.

CHAPTER XI.

NINTH LESSON.

GESTURES OF UNIMPORTANT REFERENCE.

The lateral means unimportant reference, and the descending the Will; and as the exercise of the Will over a matter of unimportance would result in its discarding it, so the D. L. is the chief locality for things worthless.

102. "I *refuse* the offer."

D. L.

103. "Away with an idea so absurd."

D. L.

104. "He *disclaims* the authority of the king."

D. L.

105. "I *decline* the offer."

D. L.

106. "I beg a thousand *pardons*."

D. L., or D. O.

107. "Your very humble *servant*, sir."

D. L.

108. "Must I stand and *crouch* beneath your testy

D. L.

humor?"

Im.

All gestures should be held until the thought changes.

109. "They were a very *feeble* band."

D. L.

110. "Merit like *his*, the fortunes of the mind, *beggars*

H. O.

D. L.

all wealth.

111. "They tell us, Sir, that we are *weak*."

D. L.

112. "The army was reduced to utter *destitution*."

D. L.

113. "Love can *hope* where reason would *despair*."
A. O. D. L.

There must be a long pause in the voice somewhere between hope and despair, to enable the hand to pass without haste.

114. "Who steals my *purse*, steals *trash*."
H. O. D. L.

The pause of the voice is before "*trash*."

115. "But *yesterday*, the word of Cæsar might have
H. O. B. H. L. D. O. I.
stood against the *world*; now lies he *there* and none so
poor to do him reverence.
D. L.

Both hands are used with the word "world," and the Index Finger with the word "there." There must be no return of the hand.

116. "Thy joys are placed in *trifles*, *fashions*, *follies*,
D. L.
toys."
Im.

117. "All that tread the *globe* are but a *handful* to
H. O. D. L.
those that slumber in its *bosom*.
B. D. O. P.

At the word "bosom" both hands are employed. They are Prone. This is the first use we have made of a Prone gesture.

118. "The inebriate descends to a level with the
brute."
D. L.

119. "*Glory* springs from the silent conquest of *our-*
A. O. B. H. O.
selves, and without that, the conqueror is naught but the
first *slave*."
D. L.

Both hands are employed in "*ourselves*."

120. "The Lord bringeth the counsel of the heathen
to *naught*."
D. L.

121. "O when I am safe in my sylvan *home*, I *mock* at
H. O. D. L.
the pride of Greece and Rome.

122. "There is no *hope* of success."

D. L.

123. "It is now too *late* to retire from the contest."

D. L.

124. "Delay is *bad*, doubt *worse*, desponding *worst*."

D. O.

D. O.

D. L.

The gesture on "*worse*" should be half way between O. and L.

Unimportant reference as a mere gesture.

As a wave it means Extension.

125. "This world is all a fleeting *show*."

H. L.

126. "The brave *abroad* fight for the wise at *home*."

H. L.

H. F.

Home is always *here*, in the *present* place, that is in *front* of us, when illustrated.

127. "Our *absent* friends are remembered to-day."

H. L.

128. "The objection to this measure is now *removed*."

H. L.

129. "Through floods and through forests he bounded *away*."

H. L.

130. "His cares flew *away*, and visions of *happiness*

H. L.

A. O.

danced over his mind."

The hand passes slowly from H. L. to A. O. The voice should stop before "*happiness*," to allow the hand to arrive in time.

131. "He *withdrew* from the anxieties of business."

H. L.

132. "Call imperfection what thou fanciest such, say, *here* he gives too little, *there* too much."

H. F.

H. L.

Here is always before us.

133. The wicked *flee* when no man pursueth, but the

H. L.

righteous are as *bold* as a *lion*.

D. O.

Im.

The hand passes from H. L. to D. O. by coming almost down and rising slightly for a partial prepara-

tion, then executing the ictus at the word "bold" at D. O.

134. "Not that I loved Caesar *less*, but that I loved Rome *more*."
H. O.

135. "I have very little *regard* for such things."
H. L.

136. "The gay will *laugh* when thou art gone."
H. L.

137. "Let the *fools* who follow fortune live upon his *smile*."
H. O.

138. "Dreams are the children of an *idle* brain."
H. L.

139. "And what is friendship but a *name*, a charm that lulls to *sleep*."
H. L. P.

In the last example we have the prone hand, which is indicated by the letter P. This is used to illustrate the meaning of sleep.

140. Fools are only *laughed* at—wits are *hated*.
H. L. D. L.

141. "What is *ambition*? 'Tis a glorious *cheat*."
A. O. H. L.

142. "Full well they laughed with *counterfeited* glee."
H. L.

143. "From *infancy to old age*."
W. H. O. H. L.

The Wave is here employed. It commences at infancy and passes to the last word. There are other ways of gesturing this idea, but this is a good one.

144. "*Days, months, years* and *ages* shall circle away."
H. O. H. O. H. O. H. L.

These are distributive gestures, being different degrees of the oblique. After H. L. has been reached the hand slowly returns to the side.

145. "From the *centre all around to the sea*. I am lord of the fowl and the brute."
H. O. H. L.

The H. O. should commence near the front and wave very smoothly to the H. L.

146. "From *star* to *star* thy glory shines."

A. O. A. L.

147. "From *mountain* top to *mountain* top."

A. O. A. L.

148. "His few surviving comrades saw his smile when rang their proud *hurrah*."

A. L.

A Zenith gesture on "hurrah," is fully as good as A. L. For a minute description of all these gestures the pupil must seek the preceding chapters.

149. "In dreams his song of *triumph* heard."

A. L.

150. "From *glory* to *glory*."

A. O. A. L.

CHAPTER XII.

TENTH LESSON.

GESTURES OF REMOTE REFERENCE.

151. "I left him lying on the *ground*."

D. O. B.

This is Oblique Backward, as it indicates remoteness of place.

152. "He fell to earth long years *ago*."

D. O. B.

This is remoteness of time.

The pupil should study the chapter on meanings.

153. "Memory *fails* us."

D. O. B.

H. O. B. Supine.

154. "He wandered far *away* to foreign lands."

H. O. B.

155. "My Ancestors came from old *Sparta*."

H. O. B.

156. "*Traditional* pages tell not such facts."

H. O. B.

157. "The ashes of my *ancestors*, if mingled in the

H. O. B.

tomb with *kings* could *hardly* be distinguished."

B. D. O.

Drop Slowly.

B. means Both Hands; D. means Descending Altitude, and O. means that each hand is Oblique. The right hand would be oblique on its own side, and the left hand Oblique on the left.

158. "In the midst of the fight they *turned* and *fled*."

H. L.

H. O. B.

159. "In the *early* history of the world."

H. O. B.

This is remoteness of time.

160. "In his *youth*.

H. O. B.

161. "From *youth* to *old age*."

H. O. B.

H. O.

This is one way of gesturing the thought. There are other ways just as good.

In the present case the H. O. B. gesture refers to remoteness of time, and the H. O. indicates that old age is near at hand.

162. "From time *immemorial* to the *present day*."

H. O. B.

H. F.

A. O. B.

This is used chiefly as designating gesture or as a variation from a zenith gesture.

See Zenith Gestures.

CHAPTER XIII.

ELEVENTH LESSON.

PRONE GESTURES.

163. "It opened its fan like leaves to the *light*, and
closed them beneath the kisses of night."
H. O. P.

Where nothing is indicated as to the position of the hand, the Supine is meant. Thus "light" requires Horizontal Oblique Supine. P. means Prone.

164. "Keep *silence*."
H. F. P.

This is direct address. P. means Prone, and is used for suppression.

165. "'Twas *musical* but *sadly* sweet."
A. O. A. O. P.

The change is made from Ascending Oblique Supine to the same Prone. In changing from Supine to Prone, the wrist rises, and turns and falls.

166. "A tale-bearer *revealeth* secrets, but he that is
of a faithful spirit *concealeth* the matter."
H. O. P.

The Supine Hand indicates Openness, Frankness, etc. The Prone Hand shows concealment and similar thoughts.

167. "Now green in *youth*, now withering on the
ground."
D. O. P.

168. "*Hush!* breathe it not *aloud!* The wild winds
must not hear it! Yet again I tell thee—we are free."
Palm raised H. F. P.
H. L. P. H. F. S. B. H. L. S.

This is quite a study. The hand must move smoothly. The voice must stop just before the gestured words.

169. Put *down* the unworthy feeling."

D. F. P.

170. "Even Genius itself feels *subdued*."

D. O. P.

171. "May curses *blast* thy arm."

D. F. P.

This is a powerful illustrative gesture.

172. *Dust* thou art, and unto dust thou *return*."

D. F. P.

Im.

173. "Down with the tyrant."

D. O. P.

174. "Yet on the *rose's* humble bed the sweet dew's

D. O.

of night are *shed*."

D. O. P.

175. "The storm of grief bears *hard* upon his youth."

D. O. P.

176. "Death lies upon her like an untimely frost."

D. O. P.

177. "Like sheep they are laid in the *grave*."

D. O. P.

178. "Those lofty *trees* wave not less proudly that

A. O.

their ancestors *moulder* beneath them."

D. O. P.

These changes from Supine to Prone are effective and beautiful.

Remember that the Supine hand is used unless otherwise marked.

179. "Truth crushed to *earth* shall *rise* again."

D. O. P.

Z. I.

Z. I. indicates the Zenith gesture with the Index finger point upward.

180. "Religion raises men *above* themselves; irre-

A. O.

ligion sinks them beneath the *brutes*."

D. O. P.

181. "The *tyrant* lies prostrate on the *dust*."

D. O. I.

D. O. P.

This is a beautiful change from the Index to the Prone Hand.

182. "Let every true patriot *repress* such a feeling."
D. O. P.
183. "He fell under the weight of *adversity*."
D. O. P.
184. "The enemy was completely *subdued*."
D. L. P.
185. "Man on his brother's *heart* hath trod."
D. O. P.
186. "Be ready, *gods*, with all your thunderbolts,
dash him to *pieces*!"
B. A. F.
D. F. C.
- This means Descending Front Clenched. That is the fist is used as an emphatic gesture.
187. "They shall be punished with everlasting *destruction*."
D. O. P.
188. "Blessed is the man whose transgression is *forgiven*, whose sin is *covered*."
A. O. H. O. P.
189. "The tumult *ceased*."
D. O. P. or H. L. P.
190. "The breeze sinks into a perfect *calm*."
H. L. P.
191. "*Fled* is the blasted verdure of the fields."
H. O. B. P.
192. "As in a gentle slumber pass *away*."
D. L. P.
193. "I *despise* an action so mean."
D. L. P.
194. "*Restrain* the unhallowed thought."
H. F. P.
195. "*Refrain* from such a course."
H. F. P.
196. "*Hush* boding voice."
A. F. P.
197. "*Peace!* be *still*."
H. F. P. Im.
198. "Step *softly*, that the blind mole hear not a foot-fall."
D. F. P.
199. "Tread *lightly*, speak *low*, the old man is *dying*."
H. F. P. Im. D. O. P.

This is an excellent illustration of the use of the Prone Hand for two purposes.

200. "O, *Hamlet*, speak no *more*."

H. F. H. F. P.

Here the Supine changes to the Prone. The Supine is used in appeal, which can be made in no other way; and the Prone is used in Suppression.

201. "Take off thy *shoes*; the place whereon thou standest is *holy* ground."

D. F. P.

Imp

202. "Oh, *blindness* to the future kindly given, that each may fill the *circle* marked by Heaven."

H. F. P.

A. F. S.

203. "Proud city, thou art *doomed*;' the curse of *Jove*, a living lasting curse is *on* thee."

H. F. P.

eyes up.

Im.

The Hand must be held throughout the entire quotation, in H. F. P. position.

204. "Friendship has a power to *soothe* affliction in her darkest hour."

H. O. P.

205. "How *solemn* those scenes."

H. O. P.

206. "His terrors kept the world in *awe*."

H. O. P.

207. "Speechless he stood, and *pale*."

H. O. P.

Im.

208. "As a cloud *darkens the sky*, so sorrow casts a gloom over the *soul*."

A. O. P.

H. O. P.

209. "The golden light of evening lay over the *whole valley*."

H. L. P. W.

This should be made in the form of a Wave commencing H. O. P.

210. "He could see nothing but *desolation*."

H. L. P.

211. "Now *fades* the glimmering landscape on the sight."

H. L. P.

212. "The silent heart, which *grief* assails, treads soft and *lonesome* over the vales."

H. O. P.

H. L. P.

213. "Something of *sadness* wrapped the spot."

H. L. P.

214. "Mercy *wept* over the melancholy scene."

H. L. P.

215. "There hope ne'er *dawns*, and pleasure never

H. L. P.

smiles."

A. L. P.

This requires the elevation of the hand from one gesture to another.

216. "The wickedness of the *ancient* world provoked the *judgments of Heaven.*"

H. O. B.

A. F. P.

217. "Justice cries *forbear.*"

A. F. P.

218. "The rising moon hath *hid* the stars."

A. O. P.

219. "And *Thou*, pale moon, turn *paler* at the sight."

A. F.

A. F. P.

220. "The mountain top was wrapped in *mists.*"

A. L. P.

221. "So darkly glooms yon *thunder* cloud, that

A. L. I.

swathes as with a purple shroud, Benledi's distant *hill.*"

A. L. P. W.

H. L. I.

222. "Wrapped in the mists of the remotest *antiquity.*"

A. O. B. P.

223. "The law was given amidst the thunderings of *Sinai.*"

A. O. B. P.

224. "O'er the low couch the setting sun has thrown its latest *ray.*"

D. O. P.

225. "Think of her *mournfully.*"

H. O. P.

226. "O! it was pitiful. Near a whole *City full*, home she had *none.*"

H. L. P.

H. O.

227. "Even *God's* providence seeming *estranged.*"

A. F.

A. F. V.

Here is the Vertical Hand (V.) used to denote repulsion.

228. "The bleak wind of March made her *tremble and shiver*; but not the dark *arch* or the *black flowing river.*"

H. O. P.

H. L. S.

Wave D. F. to D. O. S.

CHAPTER XIV.

TWELFTH LESSON.

VERTICAL GESTURES.

229. "Back to thy punishment, false fugitive!"
H. F. V.
230. "I will put thee *from* me."
H. F. V.
231. "Drive *back* the bold invaders."
H. F. V.
232. "Murder most foul as in the best it is, but this most *foul, strange* and *unnatural*."
H. O. V. Wave to. D. O. P.
233. "I *repel* the base insinuation."
H. L. V.
234. "Thou tempting fiend, *avault*."
H. F. V.
235. "I hate and abhor *lying*, but Thy law do I
H. L. V.
love."
A. F. S.
236. "Hence, jealousy; thou false seducer of our
H. F. V.
hearts, *begone*."
Im
237. "O, that way *maducts* lies; let me *shun* that."
H. L. V. Im.
238. "When driven by *oppression's* rod, our fathers fled
H. L. V.
beyond the sea."
H. O. B. S.
239. "When mine enemies are turned *back*, they
H. O. B. V.
shall fall and *perish* at thy presence."
D. O. B. P.
240. "Avert thy sore displeasure, O God!"
A. F. V.

241. " *Forbid* it, Heaven."
A. F. V.
242. " *Away*, delusive phantom."
A. F. V. or A. O. V.
243. "Fly *hence* ye idle brood of folly."
A. F. V. or A. O. V.

RULE.

In address in vertical gestures, the eyes may look F. and the hand O. or L., or we can make any position F. by turning the body. This makes a new Front position.

In strong Dislike or Repulsion the head may turn away from the gesture, as in fear.

244. "The strong arm of the mighty conqueror
repelled the prince of power of the air."
A. O. V.

245. "He drove him *hence*."
H. L. V.

246. " *Away* with that idea."
H. L. V.

CHAPTER XV.

THIRTEENTH LESSON.

GESTURES WITH BOTH HANDS.

- I. Both hands do not add force.
- II. Both hands add size, or greatness.
- III. Both hands add growth.
- IV. Both hands expand the thought as they open the arms.

V. Both hands complete growth in lateral position.

VI. Both hand gestures should be used sparingly.

247. "O, the transporting *rapturous* scene."

B. A. O.

B. stands for Both hands. The right hand is right oblique; and the left hand is left oblique.

248. "Sweet fields arrayed in living *green*."

B. H. L.

249. "Give me *liberty* or give me *death*."

B. A. O. or Ind. Z.

Emphatic B. D. F. or B. D. O.

There are two ways of rendering each of the emphatic words.

250. "Errors, like straws, upon the *surface flow*. He who would search for pearls must dive *below*."

H. O. P.

B. D. O.

251. "Deep calleth unto *deep*."

B. D. O.

252. "O *death*! where is thy sting!"

B. D. F.

253. "Into the mouth of *Hell*, rode the six hundred."

B. D. F.

254. "They spend their days in *wealth*, and in a moment go down into the *grave*."

B. H. O.

B. D. O.

255. "The mind can bear *all* things."
B. D. O.
256. "Yet *millions* never think a noble thought."
B. H. O.
257. "I include *thee*, I include this whole *nation*, I
H. F. B. H. O.
include all the *world*."
B. H. L.
258. "The dread volcano's flames might under-
mine the *world*."
B. D. L.
259. "*Wide* is the gate and *broad* is the way that
B. H. O. B. H. L.
leadeth to *destruction*."
B. D. L.
260. "Here pardon, life, and *joy divine* in rich
A. O.
profusion flow."
B. H. L.
261. "I concede every *point* claimed in the argu-
B. H. L.
ment."
262. "O, you mighty *gods*! this world do I
B. A. F.
renounce."
B. H. L. V.
263. "If thou dost *slander* her and *torture* me,
I. H. F. Im.
abandon *all remorse*."
B. D. L.
264. "Look how we grovel here *below*, fond of these
B. D. F.
trifling toys."
B. D. L.
265. "The vast and solid *earth*, that blazing *sun*, those
B. H. H. L. A. O. Ind.
skies, through which it rolls, must all have *end*."
B. H. A. O. B. H. D. L.
266. "Still, monarchs dream of universal *empire*
B. H. A. L.
growing up from universal *ruin*."
B. H. D. O.
267. "I challenge you to your *proofs*."
B. H. H. F.
268. "If there be *one* among you who can say that
H. F.
ever in public fight, or private brawl, my actions did
belie my tongue, let him stand *forth* and say it.
H. F.

If there be *three* in all your company dare face me on
B. H. O.
 the bloody sands, let them *come on*."

269. "I defy *you*! I defy the *Government*! I defy the
B. H. F. B. H. O.
 whole *phalanx*."

B. H. L.
 Meeting or contiguity is expressed by H. F.

270. "The rich and the poor *meet* together."
B. H. F.

271. "When Greek *meets* Greek then comes the tug
B. H. F.
 of war."

272. "Wisdom and fortune *Combatting* together."
B. H. F.

273. "There are ties from which we never part."
B. H. F.

274. "Come *on* then; be *men*."
B. H. O. Im.

275. "Come *forth*, O ye children of gladness, *Come*."
B. H. O. Im.

276. "Welcome, once more to your early home."
B. H. O.

277. "In the last great day the books shall be
opened."
B. A. O.

278. "This is my own *native* land."
B. H. O.

279. "Our great Advocate is allied to *both* parties in
B. H. O.
 this controversy."

280. "The eternal serge of time and tide *rolls on*."
B. H. O.

281. "Advance, then, ye *future* generations."
B. H. F.

282. "Is not the king's name, forty *thousand* names?"
B. H. L.

283. "How many pleasant faces shed their light on
every side."
B. H. L.

284. "Knowledge or wealth to *few* are given; true
H. L.
 joy to *all* is free."
B. H. L.

285. "These glorious truths shall be diffused throughout the *whole earth*."

B. H. L.

286. "I appeal to the impartial judgment of all *mankind*."

B. H. L.

287. "Come one, *come all!* This *rock* shall fly from its firm base as soon as I."

B. H. L.

D. O.

288. "*Unfolding* every hour."

B. H. L. W.

289. "Look on this beautiful *world*, and read the *truth* in her fair pages."

B. H. L.

B. H. O.

290. "We appeal to *Thee*, thou righteous judge."

B. A. F.

291. "Into *Thine* hand I commit my spirit."

B. A. F.

292. "O, *Heaven!*" he cried, "my bleeding *Country*."

B. A. F.

Im

293. "In contemplation of *created* things, by steps we may ascend to *God*."

B. D. O.

B. A. F.

294. "Auspicious *Hope!* in thy sweet garden grow Wreaths for each toil, a charm for every *woe*."

B. A. F.

B. D. O.

295. "O, sacred *Truth*, thy triumphs *ceased* awhile."

B. A. F.

B. A. F. P.

296. "And hence, in middle heaven, remote, is seen the mount of *God*, in awful *glory* bright."

B. A. F.

B. A. O.

297. "Behold the everlasting *hills*."

B. A. O.

298. "Mutual *love* the crown of all our bliss."

B. H. O.

299. "The windows of *Heaven* were opened."

B. A. O. W.

300. "*Hail* to the joyous day! with purple clouds the whole *Horizon* glows."

B. A. O.

B. H. L.

301. "*One* Sun by day, by night ten *thousand* shine."

A. O.

B. A. L.

Both hands Prone.

302. "Lie *lightly* on her, Earth,—her step was light
on thee."
B. D. F. P.
303. "Buried be all such thoughts."
B. D. O. P.
304. "Sons of *dust* in reverence *bow*."
B. H. F. B. D. F. P.
305. "We are *overwhelmed* by the contemplation of a
scheme so vast."
B. D. L. P.
306. "The golden *sun*, the *planets*, all the infinite
host of *heaven*, are shining on the sad abode of *death*."
A. O. A. L. B. D. L. P.
307. "Here let the tumults of passion forever *cease*."
B. D. L. F.
308. "This great fabric shall be *dissolved*."
B. D. L. P.
309. "Death levels *all things* in his march."
B. D. L. P.
310. "I utterly renounce all *hope*."
B. D. L. P.
311. "On horror's head horrors *accumulate*."
B. H. F. P.
312. "A father's choicest *blessings* rest on thee."
B. H. F. P.
313. "*Pause!* I implore you, *pause!*"
B. H. F. P. Im.
314. "The veil of night came slowly *down*."
B. H. O. P.
315. "Heaven's choicest *blessings* rest on you all."
B. H. O. P.
316. "O'er all the peaceful *world*, the smile of
Heaven shall lie."
B. H. L. P.
317. "Spread wide *around* the incense breathing
calm."
B. H. L. P.
318. "Horror wide *extends* his desolate domain."
B. H. L. P.
319. "Hung be the heavens with *black*."
B. A. O. P.
320. "And let the triple rainbow rest on all the
mountain tops."
B. A. L. P.

321. "The floor of Heaven *bestrewn* with golden stars."
B. A. L. P.

THE VERTICAL HAND.

322. "Fly *hence*, ye idle brood of folly."
B. H. F. V.
323. "Whence and what art thou, *execrable* shape!"
B. H. F. V.
324. "I scattered my enemies *before* me."
B. H. O. V.

Here the preparations of the two hands cross each other in front of the body ; ictus of each hand is oblique.

325. "I drove them in all *directions*."
B. H. L. R. V.

In this case both hands are Right Vertical. It is the first instance we have given of the two hands being on the same side of the body.

326. "I broke open the *gates*."
B. H. O. V.
327. "I *burst* my chain with one strong bound."
B. A. L. V.
328. "Loud *bursts* the wild cry of terror and dismay."
B. A. O. V.
329. "*Avert*, O God, the frown of Thine indignation."
B. A. F. V.
330. "*Hence* I know ye not!"
B. H. F. V.

CHAPTER XVI.

FOURTEENTH LESSON.

SPECIAL GESTURES.

1ST DIVISION OF SPECIAL GESTURES.

THE HAND UPLIFTED VERTICAL means "SOLEMN DECLARATION."

331. "I *adjure* thee, by the living God."

R. Upl. A. F. V.

Upl. is a contraction for the word Uplifted. R. stands for Right hand.

332. "I *swear* I will not see it *lost*."

R. Upl. A. F. V.

D. L.

333. "I have sworn an *oath*, that I will have my

Upl. F. V.

bond."

D. F. Ch.

The hand is uplifted Front Vertical and descends to Descending Front Clinched.

334. "By all my *hopes*, most falsely doth he *lie*."

Upl. F. V.

H. O. I

335. "Rouse, ye *Romans*! rouse, ye *slaves*! Once

B. H. O.

B. D. O.

again I *swear* the Eternal City *shall* be free."

Upl. F. V.

D. F. C.

336. "*Blessed* is the man whose transgression is *forgiven*."

Upl. F. V.

D. L.

337. "*Ho!* sound the *tocsin* from the tower."

Upl. F. V.

A. O. I.

338. "*Quick!* man the life *boat*."

Upl. F. V.

D. O. I.

339. "What black *despair*, what *horror* filled his breast."
Upl. H. O. V. Upl. A. O. V.
340. "O that this lovely *vale* were mine."
B. H. O. V. Upl.
341. "How *beautiful* is all the world."
B Upl. H. O. V.
342. "Great God, how *infinite* Thou art."
B Upl. A. F. V.
343. "O, *horrible!* *horrible!* most *horrible!*"
B. Upl. O. V. Im. Im.
344. "*Heaven and earth will witness*, if Rome *must fall*,
B. Upl. A. F. V. B. H. O. P
we are *innocent*."
B. H. O. S.
345. "*Rise!* or Greece forever *falls*."
B. Upl. A. F. B. H. O. P.
346. "*Land! land!* cry the sailors."
B. Upl. V.
347. "With the lever of prayer resting on the fulcrum of faith, we can move the world and *lift it up to God*."
B. Upl. O. S.
- In this case the hands are uplifted Supine.
348. "*Farewell!* a long *farewell* to all my greatness."
Raise B. Upl. O. Prone. drop.

2ND DIVISION OF SPECIAL GESTURES.

PARALLEL ARMS.

Both arms are in the same direction.

349. "Take her *up tenderly*."
B. D. O. S. Par.

Par. stands for Parallel.

350. "Lift her *with care*."
H. O. S. Par.

The direction may be either right or left unless indicated.

351. "*There he lies!* go and look!"
D. L. S. Par.
352. "*Death's claim* is on your champion."
D. L. S. Par.
353. "*These are the home* of peaceful industry."
H. L. S. Par.

354. "Higher, *higher* let us climb up the steep of knowledge."

A. O. S. Par.

355. "I dare him to his *proofs*."

H. O. S. Par.

356. "The Lord hath laid *on him* the iniquity of us all."

H. O. P. Par.

357. "*Hence*, horrible shadow! unreal mockery,

H. O. V. Par.

hence!"

Im.

The gesture is maintained as Vertical throughout the line.

3D DIVISION OF SPECIAL GESTURES.

INDEX HAND.

Specific Reference, Precision, Scorn, Scrutiny, etc.

358. "Let us closely observe *this* point."

H. F. Ind.

Ind. or I. will stand for Index.

359. "The full-orbed moon has reached no higher than yon old *church's* mossy spire."

H. O. Ind.

360. "Mark yonder pomp of costly *fashion*."

H. L. Ind.

361. "In yonder *grave* a Druid lies."

D. L. Ind.

362. "Her fancy followed him through foaming *waves* to distant *shores*."

H. L. S.

H. L. Ind.

363. "*Hush!* *Hark!* to that sound stealing faint through the wood."

H. F. P. H. L. Ind.

364. "But *look*, the morn in russet mantle clad."

A. O. Ind.

365. "See yon rising *sun*."

H. F. Ind.

366. "See yon setting *sun*."

H. O. B. Ind.

367. "See on yon darkening *heights* bold Franklin tread."

A. L. Ind.

368. "The puissant Michael vanquished *Apollyon* upon
the summit of the everlasting *hills*."
A O. B. Ind.
Imp.
369. "He led the Tyrant *Death* in chains."
D. O. Ind.
370. "He *pierces* through the realms of light."
A. O. Ind.
371. "Flashes of *lightning* played around the distant
horizon."
H L. Ind.
372. "The keen eye of the statesman penetrates the
future."
H. F. Ind.
373. "For proof of my assertion I point you back to the
past."
H O. B. Ind.
374. "I have touched the *highest* point of my great-
ness."
A. F. Ind.
375. "A spirit of evil flashing *down* with the lurid
light of a fiery *crown*."
D. L. Ind.
Sus
376. "Beyond is all *abyss*, *Eternity*, whose end no eye
can reach."
A. F. P. A. F. Ind.
377. "And Nathan said to David, *Thou* art the man."
H. F. Ind.
378. "*Clarence* has come! *false!* *fleeing!* *perjured*
Clarence!"
H. O. Ind. Imp. Imp. Imp.
379. "Guards, *seize* this traitor and convey him to
the *tower*."
H. L. Ind.
H. F. P.
380. "Read thy *doom*, in the *flowers* which fade and
and *die*."
D. O. P. D. O. Ind. D. O. S.
381. "O, cursed lust of *gold!* when for thy sake the
wretch throws up his interest in *both* worlds, first *hanged*
in this, then *dammèd* in that to come."
B. D. O. B. H. L. S. A. O. Ind.
D. O. Ind.

382. "There's the *marble*, there's the *chisel*; take them."
H. O. Ind. D. O. Ind. H F S.
383. "Thou *alone* must shape thy future. *Heaven*
H. F. Ind. R. H. Upl. F. V.
give thee strength and skill."
384. "He dares not touch a *hair* of *Cataline*."
H O. Ind.
385. "Mark the *perfect* man."
H. O. Ind.
386. "Thou *slave*."
H. F. Ind.
387. "Yon trembling *coward*, who forsook his mas-
H. O. B. Ind.
ter."
388. "*Vipers* that creep where man *disdains* to climb."
D. L. Ind. H. L. P.
389. "Behold the *traitor*."
H. O. Ind.
390. "Thou crawling *worm*."
D. F. Ind.
391. "*One* murder makes a villain, *millions* a *hero*."
H. O. Ind. B. H. L. S. A. O. S.
or Ind. Z.
392. "Some skyward flight of *superstition*."
A. L. Ind.
Used in warning and threatening, if shaken lightly.
393. "Let every man take heed *how* he acts."
H. F. Ind. Sh.
394. "Lay not that *flattering* unction to your soul."
H. F. Ind. Sh.
395. "*Bitterly* shall you rue your folly."
H. F. Ind.
396. "If thou speakest *false* upon the next *tree* shalt
H. F. Ind. Sh. H. O. Ind.
thou hang *alive* till *famine* cling thee!"
Rep. Rep.
397. "Lay *not* your hands upon the *constitution*."
H. F. Ind. Sh. D. O. Ind.
398. "*Lochiel! Lochiel!* Beware of the *day* when the
H. F. Ind. Sh. Rep. Rep.
lowlands shall meet thee in battle array."
399. "I repeat it, sir, I will *never* submit." (Em-
D. F. Ind.
phatic.)

4TH DIVISION OF SPECIAL GESTURES.

Clinched Hand.

400. "Let us do or *die*."

D. F. Cl.

401. "And when we have resisted to the *last* we will

D. L. S.

starve in the glaciers."

D. F. Cl.

402. "I will have my *bond*, I will *not hear thee speak*."

D. F. Cl.

Wave to D. L. P.

403. "As a Roman, here in your very *capital* I *defy*

H. F. Ind. H. F. Cl.

you!"

We now close this portion of the present course of lessons.

The pupil should make himself perfectly familiar with all that has thus far been stated, for the actor depends fully as much upon the Oratorical Gestures and Action as he does upon the Subjective, or purely dramatic.

It is the greatest mistake of Actors to-day that they depend too much upon Subjective work; and it is the greatest mistake of Orators that they depend too much upon Objective work.

The Study of Objective Gesture is now brought to a close.

It will have to be used, however, in connection with the dramatic studies of the succeeding chapters.

CHAPTER XVII.

FIFTEENTH LESSON.

MEANINGS OF THE VOICE AND ITS USES.

This chapter presumes the pupil to have developed, through the aid of the book on Voice Culture, all the varieties of Vocal Use which nature has given to mankind.

There are six elements in the voice. Everybody has these; but very few persons possess all of the divisions of the elements. The acquisition of them is purely the result of habit. We find them all about us; but one person has, by habit, acquired only one or two well; another person possesses others, and so on until the entire list of natural endowments is found.

Every utterance of the human voice must contain all of the six elements. No sound can be uttered that does not possess all of them. But to use the various divisions of each element with appropriateness is quite difficult; yet it is the highest form of Art because it is simply Nature used naturally.

This chapter can do nothing more than give the meanings of all the divisions of the six elements.

THE SIX ELEMENTS OF VOICE ARE

- 1—Form. 2—Quality. 3—Time. 4—Pitch. 5—Force.
6—Stress. 76

FORM.

This Vocal Element has Nine Divisions.

9—Extremely Dark, means Extremely Gloomy.

8—Very Dark, means Very Gloomy.

7—Normal Dark, means Solemn.

6—Faintly Dark, means Calmly Solemn.

5—Normal Form, means Indifferent.

4—Faintly Bright, means Calmly Cheerful.

3—Normal Bright, means Cheerful.

2—Very Bright, means Joyous.

1—Extremely Bright, means Excessively Happy.

QUALITY.

This Vocal Element is here used in the Sense of a Timbre. The latter is the prevailing character of a quality, and the two are often used as meaning one and the same thing. A careful distinction is made in the book on Voice Culture where all these things are fully explained.

There are eleven elementary Qualities (Timbres.)

1—Pure, means Beauty.

2—Orotund, means Grandeur.

3—Guttural, means Hatred.

4—Nasal, means Scorn.

5—Oral, means Weakness.

6—Aspirate, means Startling Information.

7—Whisper, means Extreme Secrecy.

8—Laryngeal, means Suffering.

9—Bell, means Resonance.

10—Falsetto, means Imitation.

11—Pectoral, means Awe and Malice.

TIME.

This Vocal Element has Seven Divisions.

7—Very Fast, means Excitement.

- 6—Fast, means Enthusiasm.
- 5—Rather Fast, means Earnestness.
- 4—Normal, means Calmness.
- 3—Rather Slow, means Seriousness.
- 2—Slow, means Great Seriousness.
- 1—Very Slow, means Profundity.

PITCH.

This Vocal Element has Nine Divisions.

- 9—Extremely High, means Excitement.
- 8—Very High, means Great Enthusiasm.
- 7—High, means Enthusiasm.
- 6—Rather High, means Earnestness.
- 5—Middle, means Calmness.
- 4—Rather Low, means Deliberation.
- 3—Low, means Seriousness.
- 2—Very Low, means Great Seriousness.
- 1—Extremely Low, means Profundity.

FORCE.

This Vocal Element has Seven Divisions.

- 7—Very Strong, means Great Energy.
- 6—Strong, means Energy.
- 5—Rather Strong, means Determination.
- 4—Normal, means Calmness.
- 3—Rather Weak, means Mildness.
- 2—Weak, means Feebleness.
- 1—Very Weak, means great Feebleness.

STRESS.

This Vocal Element has Six Divisions and two Attachments.

DIVISIONS.

- 1—Radical Stress, means Precision.
- 2—Median Stress, means Beauty.

- 3—Thorough Stress, means Grandeur.
- 4—Terminal Stress, means Surprise.
- 5—Compound Stress, means Mockery.
- 6—Intermittent Stress, means Sorrow.

THE TWO ATTACHMENTS ARE

- 7—Staccato, means Great Precision.
- 8—Monotone, means Quiet Beauty and Grandeur.

Elocutionists are in the habit of using all of these for mere effect. While this is not natural it is often allowable on the same principle that poetry is used for effect, instead of prose.

CHAPTER XVIII.

SIXTEENTH LESSON.

THE SHAFTESBURY DOCTRINE OF TENDENCIES.

TENDENCIES OF ACTION.

GENERAL PROPOSITION. *Whatever may be divided into degrees is capable of possessing tendencies.*

The true artist depends upon smoothness of action and ease of transition from one movement or attitude to another, or from one Vocal element to another to conceal his Art. In this very principle rests the ability of "Art to conceal Art."

Movement means change. There can be degrees in every change. Amateurs pass from the extreme of one attitude to another, making the changes abrupt and complete. Professionals blend their movements by smoothness of action and ease of transition. Amateurs do not perceive the difference between the extremes and the degrees through which one may pass in reaching the extremes. Professionals not only perceive this and acquire it as the natural result of training, but they also use the degrees when the change in meaning is not strong enough to require the use of the extreme. That

is, they make a partial, but not a complete change. This softens and tones down the general character of the work, and is very pleasing in its effect on an audience.

In stating the Doctrine of Tendencies we presume that the pupil is familiar with the movements, both of Voice and Action, which are referred to. If not, he can easily refresh his memory by reviewing the companion works, Voice Culture, and Grace.

TENDENCIES OF ACTION.

1—PARALLEL ARMS INTENSIFY BY EXTENSION.

2—SPREADING ARMS ENLARGE THE MEANING BY OPENING.

3—ADVANCING THE WEIGHT TENDS TOWARD ENTHUSIASM AND EXCITEMENT.

4—RETIRING THE WEIGHT SIGNIFIES WITHDRAWAL AND TENDS TOWARD DEPRESSION.

The pupil should commit these to memory and keep the exact wording in mind.

We will consider them in detail so that they may be understood.

EXPLANATION OF THE TENDENCIES OF ACTION.

1—PARALLEL ARMS INTENSIFY BY EXTENSION.

A parallelism is the concurrence of two movements or attitudes, or parts thereof, causing a resemblance. Parallel arms require a concurrence of direction only. They are used naturally to intensify a thought or feeling. We extend one arm in ordinary appeal, and two arms in strong appeal. In the following line we have an illustration of the difference in intensity.

“ Tell me truly I implore! ”

H. F. S.

“ Tell me truly I *implore*! ”

B. H. F. S.

In the first line the energy was ordinary. In the second line it was intensified by the use of the two

hands, which doubled the power of the appeal, and naturally expended its force upon the stronger word "*implore*."

This serves as an illustration of the difference in intensity between the use of one and two arms. The Doctrine of Tendencies does not affect this change, but applies to the manner of using the two arms. Thus in appeal we may raise the two supine hands a few inches in front of the body, or may extend them a half foot to add to the force of the appeal; and so on increasing the intensity as they are projected. The utmost power is portrayed when the arms are extended to their utmost.

2—SPREADING ARMS ENLARGE THE MEANING BY OPENING.

When size is to be portrayed the arms are never parallel. They open a little for the smallest increase of size, and as the size is to be enlarged, the arms open. This applies either to numbers or to bulk or quantity. Thus, if we make use of the following expression,

a. "I refer to *you*, sir," a single hand could be employed.
H. F. S.

If we include a small number of persons we could use both arms slightly spread, so as not to be parallel.

b. "I refer to *you*, gentlemen."
B. H. H. F. S.

c. "I refer to my numerous *friends*, everywhere."
B. H. O. S.

d. "I refer to all *mankind*."
B. H. H. L. S.

There may be degrees even of these.

It will be seen that a larger number, or a larger size, or space, is indicated by spreading the arms; and the more open the greater the increase.

3—ADVANCING THE WEIGHT TENDS TOWARD ENTHUSIASM AND EXCITEMENT.

In this the amateur proves himself, for he always advances just so far, no matter whether the earnestness should be slight or powerful. The mildest degree of earnestness is expressed by simply advancing the weight without any movement of the feet. A somewhat stronger degree is indicated by a 'short step forward accompanied by the weight; and so on, through several degrees until the most powerful excitement is reached by a long stride forward with the weight upon the advanced knee, which is bent. The following serve as examples:—

a. "The morning is calm and beautiful." [No. 1—Position.]

b. "I extend to you a most cordial welcome." [Weight advanced without a step.]

c. "My voice is still for war!" [Weight advanced with a slight step.]

d. "Charge! Chester! Charge!" [Weight advanced with ordinary step.]

e. "If there be three, in your company, dare meet me on the bloody sands, let them come on!" [Weight advanced with long step.]

4—RETIRING THE WEIGHT SIGNIFIES WITHDRAWAL AND TENDS TOWARD DEPRESSION.

The action of retiring the weight is a movement backward from a No. 1 position, or from whatever position the person may be standing in. It has degrees. If not carried backward very far it signifies simply withdrawal, such as occurs in meditation, etc.; but if carried backward far enough to bend the retired knee, it signifies depression. The degrees of this movement are very effective, but an exact length of step backward is crude. It should depend upon the mood. The following examples will assist the pupil to understand the doctrine:

a. "I will not entertain so bad a thought." [A very slight movement backward.]

b. "To be or not to be ; that is the question." [A slight movement backward.]

c. "I pray you to excuse me." [An ordinary movement backward.]

d. "What ! my old friend's ghost !" [Retired knee bent, with strong movement backward.]

e. "Hence ! horrible shadow ! Unreal mockery, hence !" [Knee depressed, excessively strong movement backward.]

CHAPTER XIX.

SEVENTEENTH LESSON.

THE SHAFTESBURY DOCTRINE OF VOCAL TENDENCIES.

The present chapter is intended only for pupils who are far advanced, and will fall unmeaningly on the ordinary student.

The only advice which can be given is to delve deeply into the Art of Voice Control, and acquire the fine degrees of vocal tinge until everything described in this chapter may be instinctively performed.

When the meaning or feeling undergoes a complete change the Vocal Element also passes to an extreme; but such changes are not common. Degrees of Vocal Color occur with as much fineness as shades or tints upon the canvas. The great painter who said that he mixed his colors with "brains," in order to produce the wonderful artistic effects, should be followed by the orator and actor. These five degrees of Vocal Coloring are always a true indication of greatness.

There are six Vocal Elements.

- 1—Form.
- 2—Quality.
- 3—Time.
- 4—Pitch.
- 5—Force.
- 6—Stress.

The meanings of these have been given in a previous chapter of this book.

THE VOCAL TENDENCIES ARE AS FOLLOWS :

FORM.

1—BRIGHTENING *the Form tends toward* VITALITY and JOY.

2. DARKENING *the Form tends toward* GLOOM and SOLEMNITY.

QUALITY.

Only the following have tendencies. A complete change is a result and not a tendency. A partial change is called a tinge. The tinging of the Qualities is the most beautiful and the most artistic work known.

3—*A tinge of* OROTUND *tends toward* GRANDEUR.

4—*A tinge of* GUTTURAL *tends toward* HATE.

5—*A tinge of* ORAL *tends toward* WEAKNESS.

6—*A tinge of* ASPIRATE *tends toward* STARTLING.

7—*A tinge of* LARYNGEAL *tends toward* SUFFERING.

8—*A tinge of* NASAL *tends toward* SCORN.

9—*A tinge of* PECTORAL *tends toward* AWE.

TIME.

10—INCREASING *the Time tends toward* ENTHUSIASM and EXCITEMENT.

11—DECREASING *the Time tends toward* SERIOUSNESS to PROFUNDITY.

PITCH.

12—RAISING *the Pitch tends toward* ENTHUSIASM and EXCITEMENT.

13—LOWERING *the Pitch tends toward* SERIOUSNESS and PROFUNDITY.

14—*Extending the Range of an* INFLECTION *intensifies the* MEANING *of a Thought.*

FORCE.

15—INCREASING *the Force tends toward* PHYSICAL ENERGY.

16—*DECREASING the Force tends toward Physical Quiet.*

17—*INTENSIFYING the Nervous Strength of the Voice tends toward Soul Energy.*

Here is found the chief secret of Professional Success.

18—*WEAKENING the Nervous Strength of the Voice tends toward INSIPIDITY.*

STRESS.

19—*The RADICAL Stress tends toward the BRIGHT FORM.*

20—*The STACCATO tends toward the BRIGHT FORM.*

21—*The MEDIAN Stress tends toward the DARK FORM.*

22—*The INTERMITTENT Stress tends toward the DARK FORM.*

23—*The MONOTONE tends toward the DARK FORM.*

24—*The TERMINAL Stress tends toward the RISING PITCH.*

25—*The COMPOUND Stress tends toward the RISING PITCH and the COMPOUND RISING INFLECTION.*

26—*The THOROUGH STRESS, (in Physical Grandeur,) tends toward the BRIGHT FORM.*

27—*The THOROUGH STRESS, (in Soul Grandeur) tends toward the DARK FORM.*

EMOTIONAL.

FEELINGS are depicted by the use of the DARK FORM, the QUALITIES, TIME, INTENSITY of Force, and the MEDIAN, INTERMITTENT and THOROUGH (dark) Stress, and by the MONOTONE.

MENTAL.

MEANINGS are depicted by the use of PITCH, INFLEXION, and the TERMINAL and COMPOUND Stress.

PHYSICAL.

Mere FORCE, or Vital Energy, is depicted by the use of the BRIGHT FORM, FORCE, the RADICAL and THOROUGH (Bright) Stress, and the Staccato.

These latter divisions into Emotional, Mental and Physical are of no use except to contemplate.

CHAPTER XX.

EIGHTEENTH LESSON.

DRAMATIC ACTION; WITH FIVE DRAMATIC EXPERIENCES.

A careful review of Chapter One is necessary, before proceeding farther. Then a full understanding of Chapter Two should follow.

In entering upon the more interesting and intricate study of Subjective Gestures we are approaching a task that calls for the most careful attention to its minutest details. A pupil cannot read and become an actor. All persons possess the dramatic instinct. All persons are capable of being frightened, of expressing joy, of deliberating, of suffering ; all show these moods from time to time in life. Yet to *assume* them when the fountain of feeling is not flowing is quite impossible to many, without considerable training.

What shall be done with a person who tries to act and cannot?

The answer is to follow the Rules laid down in the chapter preceding the Verbal Illustrations of Acting, called SPECIAL STUDIES IN ACTING.

Any person who will follow those Rules will learn the Art of Dramatic Expression; will in fact become an actor.

The author has seen many of the worst sticks that ever drew the inspiration of a wish to act, slowly pass

from an absurd and ridiculous series of attempts at mere recitation, step by step onward and upward in the toilsome journey until they began to show what is called talent; and finally they reached the success for which they strove, and became excellent professional actors.

All persons possess the dramatic instinct. Some wear it near the surface, others carry it buried deeply. The latter class would make the better actors if they took the pains to unearth it by thorough and hard work. The people of ready dramatic talent have the shortest histrionic careers, for the reason that *untrained genius is superficial!*

The annals of the stage prove this.

The actor should use Oratorical Gestures at all times when his feelings do not override his words.

Subjective gestures are called dramatic; but objective gestures are fully as dramatic. To use the former at all times would ruin the naturalness of bodily expression. The proposition recently made should serve as a

RULE FOR THE USE OF SUBJECTIVE ACTION.

The Actor must use Oratorical Gestures at all times when his feelings do not override his words.

RANTING is caused from the following :

- 1—A misapplication of the Rule just given.
- 2—The use of Force when the sentiment does not call for it.
- 3—The use of Physical Force at all times, instead of the Nerve Force.
- 4—The use of a strong high pitch.

Practice alone will enable the pupil to get the correct idea of the Rule for the use of Subjective Action. Again he is cautioned not to proceed without a careful re-reading of the chapter on the Two Classes of Action.

Without the aid of the Companion Work on Facial Expression (which all who possess this book are pre-

sumed to have), very little progress can be expected in coloring the action so as to produce the finest dramatic effects.

The pupil must now come with the author into some simple dramatic experiences which are to awaken the dormant instinct that all possess.

RULE—In giving way to these experiences the pupil should throw his whole soul into the work, and should always be alone and unobserved.

1ST DRAMATIC EXPERIENCE.

Sit. Look carelessly at the floor. Keep the eyes turned to the left. Hear something on the right. Sit as still as death. Do not turn. Let the imagination picture to you some individual, say the best friend you have in the world, standing at your right. This must be repeated until actual feelings of joy are experienced within, unaccompanied by any outward expression. Do not look to the right at all.

2ND DRAMATIC EXPERIENCE.

On the first dark night, roll up the shades and open the blinds at some window where there is no outside light. All must be pitchy black without. Go as far away from that window as possible. Sit down, turn the head away from the window, and think as keenly as possible that some face, pale and wan, is looking through the glass at *you*, with horrid eyes, and open mouth, the jaw being sunk upon the chest. Do not look at it. Be alone in the house if possible. Repeat this until a steady feeling of growing fear comes over you. You should experience FEAR and control it; feel it keenly and do not let it control you beyond a certain limit. This will strengthen you.

3D DRAMATIC EXPERIENCE.

Go to some building at a late hour of night. Be sure that no one is in the building. It should be very dark.

Kneel in the gloom of some upper room, where no light can shine, or in the cellar. Bow the head and place both hands upon the heart. Do not turn around, but imagine that directly behind you is an individual with bloody eyes and ferocious face, who stands with uplifted arms holding an axe over your head ready to strike. If you can do this and feel the flesh crawling, and the roots of your hair trying to stand on end, you may rest assured that you have dramatic talent. People who are predisposed to insanity should not undertake this.

4TH DRAMATIC EXPERIENCE.

Go to a graveyard at twelve o'clock at night, when it is very dark. Sit down for one hour in the presence of the dead and listen. Sound does not in fact exist. Its supposed presence is indicated to us by air-waves beating against the ears and upon the nerves. Hence anything that affects these nerves will seem to be heard. Through this process voices are thought to come to us from those who have gone before.

Sit in the midst of the dead and listen. Sounds will surely come to you. Their value will be enhanced by your vivid imagination. Shut the eyes. Endeavor to hear steps coming toward you across the graveyard. They approach as quietly as the summer winds play among the rustling leaves. Think of a dozen bony skeletons, each topped with a skull containing cavernous eyes, all looking at you. Remain seventy minutes and return. No one must accompany you.

5TH DRAMATIC EXPERIENCE.

Sit at a table at a late hour at night with the head resting on the hand. The light must be dim and no one near by. Think of the one person whom you have loved, who is now far away or dead. Keep the mind intently upon the thought for an hour, and do not allow

it to wander to other topics. The experience is perfect when feelings of love dominate the soul so as to bring tears to the eyes.

The foregoing must be practiced several times. They may seem peculiar, and they are. The author is personally acquainted with the private lives of many successful actors and actresses, and knows the extreme measures which they have found necessary to adopt. Very few if any of them have allowed the world to know of the methods they have pursued; excepting Sara Bernhart, who disclosed the fact of sleeping in a coffin every night for several weeks.

This introductory chapter in Dramatic Action has been given without affording the pupil any aid as to the management of the body and its members.

We will now undertake to discuss those systematically.

CHAPTER XXI.

NINETEENTH LESSON.

THE DRAMATIC ATTITUDES OF THE LEGS.

The ordinary man rarely ever thinks or knows the various meanings which are expressed through the attitudes of the legs. We stand in many ways, both awkward and graceful. All have their meanings.

The noble presence of some grand individual is a part of his personality, his very nature. The mean, shuffling and slippery methods of managing the body are likewise a part of another person who is unable to escape his true self.

The actor must know all these. He must not only learn to assume the carriage and presence of the grander types of manhood, but he must also acquire the art of stooping to the level of the lowest species of humanity.

The good Actor can do all this and do it so smoothly as to lose his identity in the character he personates. The pupil will find an invaluable aid in the elementary meanings of the following chart.

It will be noticed that it is divided into three parts.

The first three attitudes describe the body with the weight on the advanced foot.

The next three attitudes are described with the weight on both feet equally.

The last three attitudes are described with the weight on the retired foot.

ATTITUDES OF THE LEGS.

1—Weight on Advanced Leg. Forward Knee Bent. “Excitement.”	2—Weight on Advanced Leg. Forward Knee Stiff. “Earnestness.”	3—Weight on Advanced Leg in a lateral direction. “Rest.”
4—Weight on Both Legs. One forward and the other back. “Indecision.”	5—Weight on Both Legs. Heels Together. “Inferiority.” also Military Position.	6—Weight on Both Legs Spread Apart Laterally. “Weakness” also “Drunkenness.”
7—Weight on Retired Leg. Both knees stiff. “Defiance.”	8—Weight on Retired Leg. Retired Knee Stiff, Advanced Knee Slightly Bent. “Refinement.” “Dispassionate Address.”	9—Weight on Retired Leg. Retired Knee Bent. “Depression.”

EXPLANATION OF THE DRAMATIC ATTITUDES OF THE LEGS.

- No. 1—WEIGHT ON THE ADVANCED LEG. FORWARD KNEE BENT. This signifies excitement. These positions must not be confounded with the Oratorical Attitudes. The No. 1 Dramatic Attitude of the Legs is quite different from the No. 1 Standing Position in Oratory.
- No. 2—WEIGHT ON THE ADVANCED LEG. FORWARD KNEE STIFF. This is a milder degree of the No. 1 Attitude. The excitement of that is toned down to the mere earnestness of this.
- No. 3—WEIGHT ON THE ADVANCED LEG IN A LATERAL DIRECTION. This is an easy position when the action of the body is suspended, and mere rest is to be assumed.
- No. 4—WEIGHT ON BOTH LEGS, ONE FORWARD, THE OTHER BACK. This is a bad attitude, generally speaking, but in Acting we sometimes have to depict Indecision, Uncertainty, etc.
- No. 5—WEIGHT ON BOTH LEGS, HEELS TOGETHER. This is commonly called the military position. It is always stiff, and is not used except to show Inferiority.
- No. 6—WEIGHT ON BOTH LEGS, SPREAD APART LATERALLY. The principle is well known that the weaker the body, the stronger must be its support, and the stronger the body, the less support it will need. So a person who is ill or tired or drunk, would give the body a strong support, which is done by spreading the legs apart laterally.

- No. 7—WEIGHT ON THE RETIRED LEG, BOTH KNEES STIFF. This is a strong bracing of the body, and is used as though in expectation of some assault. Being prepared for an attack, it is called Defiance.
- No. 8—WEIGHT ON THE RETIRED LEG, ADVANCED KNEE SLIGHTLY BENT. This is the same as the No. 1 Position in Oratory, which is so fully described in a previous chapter. It is the most refined and graceful of all positions. The front knee is slightly bent. It must not be noticeable.
- No. 9—WEIGHT ON THE RETIRED LEG. RETIRED KNEE BENT. This is the beginning of the stage fall. It is also used in fainting and horror. Then only slightly bent its meaning is that of withdrawal, as though we were startled at something that causes us to shrink. Its general meaning is Depression.

VERBAL ILLUSTRATIONS OF THE DRAMATIC ATTITUDES OF THE LEGS.

To illustrate the various attitudes of the Legs as just stated, the following quotations are given.

No. 1—"EXCITEMENT" *Weight on the advanced Leg, forward knee bent.*

"A Horse! A Horse! My Kingdom for a Horse."

No. 2—"EARNESTNESS." *Weight on the advanced Leg, forward knee stiff.*

"Advance then ye future generations!"

No. 3—"REST." *Weight on the Advanced Leg, in a lateral direction.*

"The way is hard and I will go no further."

No. 4—"INDECISION." *Weight on Both Legs one advanced, the other retired.*

"Well, 'tis no matter, Honor pricks me on ! But how if Honor prick me off when I come on !"

No. 5—"INFERIORITY." *Weight on Both Legs, Heels together.*

"Hail to your lordship !"

No. 6—"WEAKNESS." *Weight on Both Legs spread apart laterally.*

"I am so tired ! I cannot stand unless you help me."

No. 7—"DEFIANCE." *Weight on Retired Leg both knees stiff.*

"Tell him Cato *disdains* a life which *he* has power to give."

No. 8—"REFINEMENT." *Weight on Retired Leg, advanced knee slightly bent.*

"My dear Sir, I am proud of your acquaintance."

No. 9—"DEPRESSION." *Weight on the Retired Leg; Retired Knee bent.*

"Ha ! no nearer please ! I pray you do not come nearer !"

CHAPTER XXII.

TWENTIETH LESSON.

DRAMATIC ATTITUDES OF THE HANDS AND THEIR MEANINGS.

In oratorical gesture we mentioned several positions of the hands and their meanings. These were used to convey to others some thought which we were expressing.

Dramatic or Subjective attitudes of the hands call for different application. They show our true condition to the world. Very few persons are aware of the fact that the hands are constantly telling the story of our feelings. Thus if we are depressed in spirits the thumb always is turned inward toward the palm.

This is true in all moods of concealment as well as depression. Some moods, as disappointment, dishonesty, dislike, sickness, fainting and approaching death are expressed in this way, although we are unconscious of it.

So in joy the thumb came out with a decided lateral action ; as well as in all bright and open moods.

On the following page will be found a chart of all the dramatic attitudes of the hands.

The first three relate to the Thumb.

The next three relate to the Fingers.

The last three relate the the Fist.

DRAMATIC ATTITUDES OF THE HAND.

1—Thumb in abandon. “Calmness.”	2—Thumb well out. “Openness.” “Frankness.”	3—Thumb near palm. “Concealment.” “Depression.” “Death.”
4—Fingers slightly apart. “Earnestness.”	5—Fingers wide apart. “Excitement.”	6—Fingers wide apart and crooked “Horror.”
7—Fist lightly closed. Thumb at the side of first finger. “Calm self pos- session.”	8—Fist clenched. Thumb on the second finger. “Resolution.”	9—Fist nearly clenched Fingers not quite touching the palm. “Anger.”

These are fully explained on the following page.

EXPLANATIONS OF THE DRAMATIC ATTITUDES OF THE HANDS.

NO. 1—THUMB IN ABANDON. The thumb is carelessly held near the first finger. It should be somewhat raised, so as to avoid touching the finger. It must not be down on a level with the palm as that causes the whole hand to look either stiff or flat.

NO. 2—THUMB WELL OUT. The more the thumb is out from the hand the greater is the expression of joy, or frankness and kindred moods. Even the voice is colored by all the attitudes of the hand.

No. 3—THUMB IN ON PALM. This was discussed in the early part of this chapter. Its general meaning is Depression. It has many minor meanings.

No. 4—FINGERS SLIGHTLY APART. As the body becomes interested in any thought which is operating in the mind powerfully enough to involve the entire person, the hands at once unconsciously take up the expression by a slight spreading of the fingers. It means earnestness.

No. 5—FINGERS WIDE APART. This is an intense degree of No. 4. It simply means that earnestness has developed into excitement.

No. 6—FINGERS WIDE APART AND CROOKED. When excitement is intense the fingers are slightly drawn into a crooked shape by the tension of the muscles. It is called "uncontrolled excitement" by some, but as all excitement is uncontrolled in natural life, it is better to call it by its right name — *Horror!*

No. 7—FIST LIGHTLY CLOSED. THUMB AT THE SIDE OF THE FIRST FINGER. This will cause the tips of the fingers to lightly touch the palm, while the thumb rests lightly at the side of the finger. There must be no pressure. This means calm self-possession.

No. 8—FIST CLENCHED. THUMB ON THE SECOND FINGER. This is the tightly clenched fist. It means Resolution.

No. 9—FIST NEARLY CLENCHED. FINGERS NOT QUITE TOUCHING THE PALM. This is an effort to close the fist for the fighting position; but it is a well known fact that when a person is over-resolute, as in anger, he is often unable to close the hand. The meaning is Anger.

VERBAL ILLUSTRATIONS OF THE DRAMATIC ATTITUDES OF THE HAND.

To illustrate the various attitudes of the hand as just stated, the following quotations are given :

No. 1—"CALMNESS." *Thumb in Abandon.*

"How sweet the sunlight sleeps upon this bank."

No. 2—"FRANKNESS." *Thumb well out.*

"This above all, to thine own self be true, and it must follow as the night the day, thou cans't not then be false to any man."

No. 3—"DEPRESSION." *Thumb on Palm.*

"Now I am very ill. I pray you take me hence."

No. 4—"EARNESTNESS." *Fingers slightly apart.*

"Three millions of people armed in the holy cause of liberty !"

No. 5—"EXCITEMENT." *Fingers wide apart.*

"Charge, Chester ! charge !"

No. 6—"HORROR" *Fingers wide apart and crooked.*

"Hence horrible shadow ! unreal mockery, hence !"

No. 7—"CALM SELF-POSSESSION." *Fist lightly closed. Thumb at the side of the first finger.*

"I cannot grant your request."

No. 8—"RESOLUTION." *Fist clenched.*

"I *will* have my bond !"

No. 9—"ANGER." *Fist nearly clenched.*

"Thou slave ! thou wretch ! thou coward !"

CHAPTER XXIII.

TWENTY-FIRST LESSON.

DRAMATIC ATTITUDES OF THE HEAD AND THEIR MEANINGS.

WITH VERBAL ILLUSTRATIONS.

No part of the body (except the upper-lid of the eye in Facial Expression) is capable of such powerful meaning as the head.

We will consider it first with reference to the non-assistance of the eyes. This removes nearly all possibility of expression, for the head is almost meaningless without the aid of the eyes.

There is no doubt that hanging the head so as to conceal the face indicates shame, if the senses are active; and weariness, exhaustion or drunkenness if the senses are partially or totally inactive.

Turning the head and eyes away indicates rejection, dislike and coldness.

If the body inclines backward so as to cause a devitalized head to incline that way also, the meaning would be the same as when it falls forward with the senses inactive.

But the real expressiveness of the head is found when the eyes are employed in conjunction with its movements.

The following table shows a familiar division of the
ATTITUDES OF THE HEAD.

CHART OF DRAMATIC ATTITUDES OF THE HEAD,
With their names, combinations and meanings.

1—Head Back Inclined to. Loftiness and Regard. “Exalted Affection.”	2—Head Back Erect. “Loftiness.”	3—Head Back Inclined from. Loftiness and Distrust. “Arrogance.”
4—Level Head Inclined to. “Regard.”	5—Level Head Erect. “Normal.”	6—Level Head Inclined from. “Distrust.”
7—Head down Inclined to. Depression and Regard. “Adoration.”	8—Head Down Erect. “Depression.” Used in “Scrutiny,” “Humility,” or “Meditation.”	9—Head Down Inclined from. Depression and Distrust. “Suspicion.”

These are all explained in the following pages.

EXPLANATION OF THE DRAMATIC ATTITUDES OF THE HEAD.

NO. 1—HEAD BACK, INCLINED TO THE OBLIQUE.

This is found in the upper left hand corner of the chart. An inclination of the head does not necessarily require a turn of the *face*. Thus, every one of the nine head attitudes may be

made with the face directly toward the front in all of them. The pupil must remember this in assuming these positions. To analyze the meaning of an attitude we should take the component parts and put their signification together. The level head means that it is *normal* if it is not inclined at all. An inclination toward the object means regard. The term object embraces every thing, or person, or even place; and these may be actually present or only imagined. To put the head back means *loftiness*, and to combine the two will produce the meaning of Lofty Regard, which is the same as Exalted Affection. This is a very common stage carriage of the head; and is very beautiful and powerfully expressive. Do not turn the head too much in this. The object must be a little to one side.

No. 2—HEAD BACK, ERECT.

The term *erect* means simply thrown back. This is the carriage of proudness, haughtiness and kindred moods. The person or object must be directly in front; if not the Actor may turn his head so as to directly face the other. This attitude may be assumed without the aid of a person or object to whom it is directed, for many persons in the lofty contemplation of their excessive greatness, use this head position even when no one is present.

No. 3—HEAD BACK, INCLINED FROM THE OBJECT.

We have said that the term object means any person, place or thing. The face is slightly *turned to* the object, but the head is distinctly *inclined from* it. This necessitates a clear understanding of the difference in meaning between turned and inclined. The head may be per-

fectly erect and *turned* in many directions ; or it may be *inclined* and not turned at all. To obtain the No. 3 attitude, the pupil should keep the face to the front, but use the eyes to look at some object obliquely ; then throw the head back as in No. 2, then add to them by inclining it away from the object, still keeping the eyes fixed there.

NO. 4—LEVEL HEAD, INCLINED TO THE OBJECT.

This is like No. 1, excepting that the head is not thrown back. Its meaning of regard is too apparent for discussion. In all of these attitudes the object should be on the oblique, excepting in 2, 5 and 8, when they are in front. 1, 3, 4, 6, 7 and 9 may all be made with the object in the left oblique, or all with it on the right oblique.

NO. 5—LEVEL HEAD, ERECT.

This means that the head has no turn, and no inclination. The body will turn itself to make a front position wherever necessary ; or an oblique position, if required. This is done instinctively.

NO. 6—LEVEL HEAD, INCLINED FROM THE OBJECT.

This is the opposite of No. 4 ; but the object may be on the same side of the body.

NO. 7—HEAD DOWN, INCLINED TO THE OBJECT.

This is like No. 4, excepting that the head dips downward at the same time. The meaning of Depression is always apparent in a dipping of the head ; this added to regard equals the present meaning, which is depression of self in the affection we entertain for another. This signifies **ADORATION**.

NO. 8—HEAD DOWN, ERECT.

This is like No. 5, excepting that the inclination is downward. The pupil must understand that the term erect means that there is no lateral inclination. It drops neither to the right nor to the left, but remains erect in that particular, and its only inclination is a very slight one forward. We face squarely the object and look at it. This means scrutiny. If no object is present and the parallel-eyes are looking away, it means meditation. If the upper lid is drooped, and the head looks downward, it means humility.

NO. 9—HEAD DOWN, INCLINED FROM THE OBJECT.

The eyes must look at the object while the head is inclined from it. This may seem difficult, but it is not. Very few of the foregoing head attitudes could be made expressive without the aid of the eyes. The Study of Facial Expression, which is exhaustively treated in an accompanying book, will add many beauties to this work.

VERBAL ILLUSTRATIONS OF THE DRAMATIC ATTITUDES OF THE HEAD.

To illustrate the carriage of the head in the various attitudes we give the following quotations :

NO. 1—"EXALTED AFFECTION." *Head Back Inclined to the Object.*

"How all the other passions fleet to air. O love be moderate, allay thy ecstasy."

NO. 2—"LOFTINESS." *Head Back, Erect.*

"Ye call me chief, and ye do well."

NO. 3—"ARROGANCE." *Head Back, Inclined from the Object.*

"This is beyond all patience ! Don't provoke me !"

NO. 4—"REGARD." *Head Level, Inclined to the Object.*

"I take thee at thy word."

NO. 5—"NORMAL." *Level Head, Erect.*

"Perchance she may have fits! They are seldom mortal, save when the doctor is sent for."

NO. 6—"DISTRUST." *Level Head, Inclined from the Object.*

"If thou dost slander her, and torture me, never pray more."

NO. 7—"ADORATION." *Head Down, Inclined to the Object.*

"Oh, my soul's joy! If after every tempest come such calms!"

NO. 8—"DEPRESSION." *Head Down in front; Erect as to the Sides.*

a. DEPRESSION AS USED IN SCRUTINY.

"Beware! It is thy lord that warns!"

b. DEPRESSION AS USED IN HUMILITY.

"I shall in all my best obey you, madame."

c. DEPRESSION AS USED IN MEDITATION.

"To be, or not to be, that is the question."

NO. 9—"SUSPICION." *Head Down, Inclined from the Object.*

"I do mistrust thee, woman; and each word of thine stamps truth on all suspicion heard."

CHAPTER XXIV.

TWENTY-SECOND LESSON.

THE DRAMATIC ATTITUDES OF THE SHOULDERS, CHEST, ELBOWS, TORSO AND KNEES.

It must be borne in mind that an attitude differs from an action. Dramatic Actions and their meanings will be discussed in subsequent chapters.

We have systematically treated of the attitudes of the Legs, Hands and Head. The remaining parts of the body which aid in portraying our feelings and which are worthy of explanation are—

1—The Shoulders.

2—The Elbows.

3—The Chest.

4—The Torso.

5—The Knees.

But little remains to be said, and we will deal with them one by one.

1—*The Shoulders.* There can be no doubt that these organs of expression are capable of a vast amount of meaning; more so than any other parts of the body excepting the head and face. When the shoulders are down they are said to be normal.

A slight raising of the shoulders indicates warmth of feeling, whether good or bad.

Raising the shoulders about one-half of their possible elevation indicates great warmth of feeling, whether good or bad.

Raising the shoulders as high as possible indicates overpowering warmth of feeling, whether good or bad.

It is immaterial what may be the nature of the feeling, whether hate, love, generosity, malice, surprise, or what else, the shoulders have the same action.

They are the thermometers of intensity.

2—*The Elbows.* Carrying these in against the body indicates *meanness*, and *narrowness*. The shoulders may intensify this.

Carrying the elbows out away from the body but a little indicates *calmness* and *modesty*.

Carrying the elbows far out and not raised indicates *activity*, and sometimes *tenderness*.

3—*The Chest.* The full expansion of the chest means boldness and courage.

The contraction of the chest which causes it to sink, and the shoulders to move forward, indicate *humility* and *depression*.

4—*The Torso.* Holding the torso directly toward a person or object means *respect* and *attention*.

Holding the torso away from a person or object means *disrespect*, *dislike* or *aversion*.

5—*The Knees.* The firm attitude of the knee indicates manly or womanly *strength*.

The bending of the knees signifies *weakness*, whether mental, moral or physical.

It is at the knees that the first indication of softening of the brain is seen.

CHAPTER XXV.

TWENTY-THIRD LESSON.

THE DRAMATIC ACTION OF THE ENTIRE BODY.

Action leads to Attitudes.

The Study of Attitude leads to the Study of Action.

The actor, or the dramatic orator; is as often engaged in the portrayal of feelings through the medium of Attitude as of Action; and every good actor will terminate an action in an attitude. The meanings of the two often coincide. We use the word Dramatic as a synonym for Subjective, although the former properly includes both Objective and Subjective Action. It may be asserted with some degree of general truth that Objective movements express meanings; and Subjective movements express feelings.

Our work in Attitudes thus far has been elementary; the present chapter deals with the Elementary Action. Later on the combinations of the entire body will be given.

A few general principles will be laid down before proceeding farther.

1ST PRINCIPLE. *Dramatic movements,*

1—Have no ictus.

2—Have no return.

2D PRINCIPLE. *Dramatic Action terminates in an Attitude.*

3D PRINCIPLE. *All waves upon verbs, participles or adverbs are dramatic.*

4TH PRINCIPLE. *One action generally flows into another, either by a smooth transition, or through the absolute rest of an intervening attitude without return.*

5TH PRINCIPLE. *The deeper the emotion, the less outward action should appear; but the attitudes become stronger.*

DRAMATIC ACTION OF THE HEAD.

The power of the head is chiefly shown in the face. The study of the features is a most profound and intricate one, and is placed in a separate volume. The movements of the head, apart from the Facial Expression, are

- 1—Vertical.
- 2—Lateral.
- 3—Turning.
- 4—Trembling.
- 5—Nodding.

The *Vertical* movement is that of raising the head up and down, signifying that a thought or fact is clearly seen. When directed to another it means consent. The *lateral* movement is a shaking of the head as in negation. It means that a thought or fact is not clearly seen. When directed to another it signifies denial.

To *turn* the head toward a person or object is *regard*. Turning and looking away signifies *shrinking*, and this may be caused by dislike or fear.

The *trembling* of the head means violent passion. It is difficult with weak heads, but soon strengthens them. *Nodding* is a repeated falling of the head as if we were falling asleep. Each nod is a little lower than its predecessor.

DRAMATIC ACTION OF THE SHOULDERS.

These consist of *raising* or *shrugging* them.

To *raise* the shoulders is to intensify any feeling, whether good or bad. To *shrug* them is to show dislike. This is done by raising and lowering them suddenly.

DRAMATIC ACTION OF THE CHEST.

The chest distends in courage and all largeness of action, and contracts in humility and all smallness of action.

The *heaving* of the chest is generally used to express emotion or sorrow. The upper chest rises and falls with a speed depending upon the amount of excitement present. Very slow heaving is adapted to deep sorrow, and very rapid action to excited sorrow.

DRAMATIC ACTION OF THE TORSO.

These are very few. Aided by the chest and body the torso may elevate itself for *elevated* thoughts or feelings, or may *crouch* for debased thoughts or feelings. Thus the man of noble sentiments carries an erect torso, and a villain crouches. The torso, aided by the shoulders, moves and twists back and forth in petulance, and turns away in rejection and dislike.

DRAMATIC ACTION OF THE KNEES.

These are very firm in strength, and unsteady in weakness.

DRAMATIC WALKS.

Short steps denote youth. The normal condition of all degrees of age require a gradation of the length of step, increasing in slowness as well as length as age advances. Thus a man in his prime uses longer and slower steps than youth. Old age is a partial return to childhood and the steps are short again, but slow on account of seriousness.

The tendency of *seriousness* is to make the normal step of any age slower; and the tendency of *earnestness* is to

make the normal step of any age faster; excitement uses extreme speed in walking. This increase or decrease must be applied to the normal time appropriate to each age. The excited walk of a man might not be any faster than the earnest walk of youth.

The length of the step when *shorter* than that which should be normal in the appropriate age, signifies delicacy and a tendency towards foppishness and insipidity if too short; when longer than that which should be normal, the meaning pride, loftiness and grandeur is portrayed, with a tendency toward pomposity, if too long.

The action of the knees may be combined with walking, to produce degrees of feebleness and strength.

DRAMATIC ACTIONS OF THE HANDS.

These are very numerous. They should be carefully studied and practiced.

As the chest is the seat of the emotions, and as the upper third signifies thoughtful emotion, the middle third passionate emotion, and the lower third physical emotion the hand should learn to locate these parts as it approaches the chest.

The hand or fingers placed to the

- 1—Forehead signifies Thought.
- 2—Cheek signifies Tenderness.
- 3—Mouth signifies Energetic Thinking.
- 4—Eyeballs signifies Weeping.
- 5—Brows signifies Perception.
- 6—Temple signifies Painful Thought.
- 7—Neck, under the Chin signifies Suppressed Fear.
- 8—Grasping the Throat signifies Stifling or Strangling.
- 9—On top of the Head signifies Serious Thought.
- 10—Back of the Neck signifies Agony.
- 11—Beating any part of the Body signifies Violent Excitement.

- 12—Hands behind signifies Abandon.
- 13—At Zenith signifies Exaltation.
- 14—Hand up Palm out signifies Attracted Attention.
- 15—Descending quickly from above signifies Conclusive-
ness.
- 16—Descending slowly from above signifies Regret,
Hopelessness.
- 17—Closing signifies Grasping, Crushing.
- 18—Palms together, fingers pointing upward signifies
Subjection of Self.
- 19—Same, pointing downward signifies Exaltation of Self.
- 20—Interlaced fingers, palms downward, signifies Self-
Consideration.
- 21—Clasped hands signifies Great Feeling.
- 22—Wringing signifies Suffering.
- 23—Moving the hand horizontally, back and forth, palm
down, signifies Negation.
- 24—Same, palm up, signifies Distribution.
- 25—Pulling the fingers signifies Impatience.
- 26—Rapping on palm with the fist signifies Impatience.
- 27—Folding the arms signifies Composure.

CHAPTER XXVI.

TWENTY-FOURTH LESSON.

THE STAGE FALLS.

WITH ALL THE VARIETIES IN USE.

No person who possesses weak muscles and soft, flabby flesh, can fall without experiencing a slight sensation of lameness for some time afterwards. It is a very easy matter to harden the body; and to do so is excellent, for reasons of health if no other. In fact, all movements in acting are good for the health. There are many ways of falling. The stage has for generations selected those which are not ludicrous, attempting to avoid the ugly and often very amusing ways of dying.

The author has witnessed death from many causes, including the following :

1—*Shooting, in which the person died instantly.*

The victim was standing at the time he was shot. He fell over nearly backward, threw his legs upward as he came down, and presented a scene in a comedy rather than tragedy. This was a perfectly natural fall, yet had it been presented on the stage, it would have caused laughter.

2—*Instantaneous death from a blow on the head!*

This occurred in a mob. A policeman to protect himself from the attacks of others, struck a severe blow

upon the head of a very large man. The knees gave way, the body sank down upon the ground, apparently without any fall, until the head, rolling on the chest, seemed to topple the torso over forward. This caused the head to strike so hard upon the ground that a severe contusion resulted. Such a fall would be effective upon the stage, but is dangerous.

3—*Instantaneous death from heart disease.*

The victim sat in a chair, the head came forward as in nodding, and all was over.

4—*Death in eight minutes from a stab inflicted by a common knife.*

The person placed both hands upon the wound and, weakening at the knees, came down side ways against a chair, which was broken in the fall. The feet did not move at all. They seemed to be glued to the floor, until the body came down. The muscles at the neck and waist were totally relaxed.

5—*Death in two minutes from a shot.*

This was a woman. She was killed by accident during a strike. She screamed piercingly, tore out great quantities of hair, dug up the gravel of the street with such violence as to tear open her fingers; then rolled and kicked violently. Such a death on the stage would be called over-acting by all critics. Yet it actually occurred.

6—*Instant unconsciousness followed by subsequent death.*

The victim was shot in the chest just above the heart. He was advancing toward the murderer. On receiving the shot he recoiled, and settled at the knees, then fell down backward, the back of his head striking the floor.

7 and 8—*Two persons dying by each other's hands.*

This occurred in a mining camp, where life was of little value. The shots were in the same instant. One man fell over on his face, by making a backward fall and

turning around in the act of dropping. The other came down on his knees, his head falling on his chest. He then toppled over sideways.

9—*An old man shot in a chair.*

He sprang out of it, jumped up nearly a foot, and came down on his side, lengthwise on the floor.

10—*Death from poison.*

The author declared many years ago that he would never write a book on Acting until he had witnessed ten actual deaths. The last came in a most unexpected manner. A man of very careless habits had taken the "wrong medicine." His wife rushed to the physician's. The author by mere accident heard of the case and accompanied the physician to the house. The victim lived but a few moments after this, although the presence of the physician in no way contributed to the death. The struggles and contortions of the body were fearful to behold. Nothing more horrible could be imagined. No actor upon the stage could endure the labor and strain necessary to portray such a scene.

Since the last death occurred the author has witnessed three others, but no new light was shed. One thing is certain, that the natural method of dying could not be made effective on the stage, in a majority of cases.

The following are suggested as the very best :

1ST STAGE FALL.

SINKING. This is the most natural. The pupil is supposed to be standing. His knees give way. He drops upon them, the head falls upon the chest, the waist muscles relax, and the torso pitches either forward or sideways. The body may lie face downward, or may roll over either partially, or upon the back.

2ND STAGE FALL.

THE THREE PART MOVEMENT. This is the easiest to learn and is entirely exempt from danger. It does not often occur in nature, but is very frequently seen upon the stage, where it is adopted on account of its simplicity and safety.

Take a standing position. The right foot will be retired. Place all the weight upon this, bending the right knee and turning the body slightly to the right as it comes down upon the knee. Do not stop, but very smoothly continue to descend, allowing the body to next fall upon the fleshy rump, and continue until the shoulder next strikes the floor. These are the three parts of the fall,—knee, rump and shoulder. The completion of the descent is made by allowing both shoulder-blades to rest on the floor, the right lower leg being bent under the left leg, which is straight. The movements should occur so rapidly that an observer would not detect the three parts.

3D STAGE FALL.

RIGHT OBLIQUE BACKWARD. This is somewhat more difficult, and is considered the safest of all backward falls. The knee is not allowed to touch the floor; the rump receiving the first blow. The Attitude of Depression, which is discussed in the chapter on the "Dramatic Attitudes of the Legs," is the first part of this fall. The right leg is retired upon a bent knee which, by continued bending, allows the body to descend. It saves the blow from being severe by sustaining the weight as far down as possible. The body drops and assumes the attitude of the 2d fall.

4TH STAGE FALL.

RIGHT LATERAL. This may be made in the three parts of No. 2—or, by turning the body to the left somewhat, it may be made like No. 3.

The left lateral and left oblique-backward may be used in place of the last two.

5TH STAGE FALL.

STRAIGHT BACKWARD. This is the most dangerous of all. A mattress should be used in its practice for a while; then a thickly carpeted floor. The heels are together. The feet remain upon the floor as long as possible; the back edges of the heels do not leave the floor at all. The knees must not bend. The body simply tips over backward as a rod would fall.

6TH STAGE FALL.

STRAIGHT FORWARD. This is also dangerous, chiefly to the nose. Before practicing it the pupil should take the following exercise daily for two months, twenty minutes at a time. Stand four to six feet from the wall of a room; keeping the feet fixed upon the floor and the knees stiff, allow the body to fall forward toward the wall, striking very hard upon the palms of the hands; and instantly push the body backward ten or twenty feet by the force of the arms. This will toughen the muscles of the arm, and prepare them to receive the body as it descends to the floor.

The front fall must be checked by the palms of the hands striking the floor. The arms must be uplifted, for if they are at right angles with the body the shoulders may be dislocated.

7TH STAGE FALL.

AGAINST A CHAIR OR OBJECT. This is not difficult. The body should approach the chair or object either obliquely or in an oblique-backward direction. The arm at the elbow, or the hand, generally strikes first to break the fall. The body comes down either on the knee or hip.

CHAPTER XXVII.

TWENTY-FIFTH LESSON.

SPECIAL STUDIES IN ACTING.

FIRST SERIES.

With the aid of the principles laid down in the preceding chapters the pupil should now be able to act. If he has any originality, any genius, he will quickly perceive the nature of the action required for the rendering of the lines and extracts which are furnished for practice in the present chapter.

In order to practice these exercises correctly the student must be guided by the following Rules which are to be adhered to. The author will not assume any responsibility for the result if there is any breach of any one of these Rules. No person, however talented, can claim exemption from the rigid necessity of the most exacting practice. "Inspiration is the claim of mediocrity," said David Garrick. "Persons of born genius, who omit the incessant practice of the common details of the Art, are sure to fail," says Lawrence Barrett.

Genius and natural ability are too often associated with ignorance and laziness ; especially the latter ; and when failure comes the world, the critics, and fate generally, are accused of a conspiracy against the magnificent talent which met a premature burial.

Whoever will follow carefully the Rules about to be laid down, will succeed. The author assumes all responsibility for that.

RULES.

- RULE 1—*Commit the extract to memory, then read the play, and study the character of the person who utters the words.*
- RULE 2—*All pupils should seek to render correctly the parts of both sexes. Nothing creates versatility so rapidly.*
- RULE 3—*The pupil must be thoroughly familiar with the principles laid down in this book as far as the present chapter, and with the attitudes in the last part of the book. If he lacks Grace, Voice, Facial Expression, or a knowledge of Emphasis, these should be acquired.*
- RULE 4—*In rendering each extract the pupil must first determine the character of action necessary; whether meaning or feeling is to be expressed. If meaning the action should be objective; if feeling it should be subjective.*
- RULE 5—*Each Extract must be carefully and artistically performed twenty-five times; and it should be born in mind that the purpose is to establish dramatic habits, so that all rules may be abolished after the book is mastered.*
- RULE 6—*Where the author has made any suggestion as to the mode of rendering any of the extracts, the pupil should adopt it first, then seek to express any other sentiment of which the line is capable by any other action that is appropriate. Every line is capable of two or more different renderings.*
- RULE 7—*In acting these quotations no two should be performed in the same manner.*

In selecting these extracts the author intended to draw from a great variety of plays. The first is that of

GUY MANNERING.

In this play the characters whose words we use are

1—MEG MERILLES.

2—ABEL SAMPSON.

There are many other excellent characters in this play, but the nature of their playing will be found to be similar to that required in other plays, which will be given later.

The pupil, must repeat aloud, before commencing this series, every Rule, exactly as given. He must then apply them. All the plays are easily accessible. Fifteen cents per month will keep the pupil supplied with French's Acting Edition, procurable in New York ; that is the cost of each play, and one per month will be very good progress.

The abbreviation MEG. and ABEL. will be understood.

1—MEG. "And did I not say, the old fire would burn down to a spark, and then blaze up again ! "

In acting this line the pupil, whether male or female, must assume a shape necessary to feeling the sentiment which such a person could utter ; for our actions color our tones very vividly. The character of Meg Merilles is well known. It is undoubtedly true that Miss Charlotte Cushman portrayed it in a much more fiendish manner than Walter Scott depicted it in his story ; but this is one of the privileges of the stage. Witches, wild women, crazy people, or half lunatics are better presented as crouching in their body and narrow in their dispositions. A study of the attitudes in the latter part of this book will enable the pupil to find the proper action. *Every action required on the stage may be found in the attitudes.* Having disposed of the body we will consider the head next. Avoid any position of tenderness. The head is better either in mistrust, suspicion or scrutiny.

These may be found in the preceding chapters, under the discussion of the Dramatic Action of the Head. The hands and elbows are next to be disposed of. The long bony index finger waved in threatening, varied by the clutching hand, or crooked fingers, the head in mistrust, the hair tumbled, the face in fury, the eyes wild, the shoulders raised, the body crouching, the stiff legs and bent knees, the guttural voice, all combine to make Meg Merilles an object of terror. Does the pupil understand? The action is both Objective and Subjective: it conveys meaning when it speaks of the fire burning down to a spark. Here the two hands could come down prone, terminating with the index finger on the word *spark*. The fire is going down, nearly out; this is kindred with loss, or dying, or suppression, all of which are portrayed by the prone hand. This comes under the head of objective gesture, treated of in the first part of this book. The index finger means scrutiny. Anything small, or to be closely pointed out, is expressed by the index finger. "And then blaze up again" requires the sudden uplifting of the two hands, with a piercing exultation in the voice almost amounting to a scream. This is subjective. The combination of the two classes of movements is properly called Dramatic Action.

The pupil will easily work out the other parts ascribed to Meg. A thorough analysis of the action should be made mentally.

2—MEG. "Bear witness, heaven and earth! They have confessed the past deed, and proclaimed their present purpose."

The voice should assume an awful solemnity as the hands appeal to heaven. The facial expression must be carefully studied.

3—MEG. (Steps forward.) "And what do you fear from her?"

This is a surprise to the others. She springs forward with a cat-like cunning, full of savage stealth. Careful practice is necessary.

4—MEG. "It has not ! It cries night and day, from the bottom of this dungeon, to the blue arch of heaven ; and never so loudly as at this moment ! and yet you proceed as if your hands were whiter than the lily."

After the word heaven the voice requires a great change. The action should be full of solid strength and varied without violence.

5—MEG. "Beware, I always told ye evil would come on ye, and in this very cave!"

The body should be firm as a rock. The face and tones must do all the acting.

6—ABEL SAMPSON. "Truly, my outward shape doth somewhat embarrass my sensations of identity. My vestments are renovated miraculously."

This is comedy. The action is very easy, as liberties are allowed in this class of work. Have plenty of action.

7—ABEL. "Honored young lady, I—where can the patch and darning be removed unto?" Here is obeisance, followed by study. The face and contortions of the body change to a marked degree.

8—MEG. "Stop ! I command ye !"

The index finger descending front, with an immovable body, and strong facial expression makes this very vivid.

9—MEG. "No, I am not mad. I've been imprisoned for mad,—scourged for mad ;—banished for mad ; but *mad*, I am *not*."

The rendering of this should be very wild and fierce, without extravagance. Every movement must be intense.

10—MEG. "My ears grow dull—stand from the light, and let me gaze upon him ; no, the darkness is in my own eyes." [Dies.]

The pupil is allowed to take any liberty desired with the stage business in any of the extracts given in these special studies. Meg in fact was shot and had fallen, but the student may practice the foregoing quotation as though death was from any cause. When the entire play is being rehearsed there must be a consistent rendering. For the present any action that is apparently appropriate may be taken. The voice may be monotone, or aspirate, or low-pitched, or oral, or laryngeal. Practice always. The fall may be forward, lateral, or backward, or in any of the obliques. It may be from a standing position or from a chair to the floor ; or from a sitting position on the floor, as is probable in the play itself ; or from a sitting to a drooping position in a chair. This is stage business, as well as acting.

CHAPTER XXVIII.

TWENTY-SIXTH LESSON.

SPECIAL STUDIES IN ACTING.

SECOND SERIES.

It is intended that the pupil shall determine the necessary action in each of these series, without aid or suggestion from the author. Occasionally a hint will be offered, merely to illustrate the manner in which the principles of Subjective Action are applied. The objective gestures are well understood by this time; therefore a careful application of the principles of Chapters 21, 22, 23, 24, 25 and 26 should be attempted, whenever FEELINGS are to be portrayed.

Repeat from memory the Rules of Chapter 27 before undertaking to act the following parts.

We now take up a new play; that of ADRIENNE LE COUVREUR. The characters are

1—THE PRINCESS.

2—ADRIENNE LE COUVREUR.

Study carefully their dispositions. Vary the voice and action so that no similarity may be seen between them.

11—PRINCESS. "Thank me by accepting. Silence! Some one approaches. Who is it! (turns impatiently) oh, it is nothing; it is the Abbe."

The sudden turn in voice and manner, or the expression, "oh, it is nothing," require good acting and perfect abandon.

The hand near the mouth, or the index finger to the lips will aid in illustrating silence.

12—ADRIENNE. "He has deceived me. O, I renounce him forever!"

This should be rendered in the manner of a disappointed and embittered passion where love has existed.

13—ADRIENNE. "No, no, it is reality; the bracelet was brought to me—was left with me—and here it is!"

If the pupil desires to become familiar with the attitudes of the legs, he should seek to apply them himself, without suggestion. It may not be out of place, however, to say that the position of earnestness is applicable here; that is the weight on the advanced foot.

14—ADRIENNE. (angry) "Verses—I!—at such a moment! (aside) Ah! this is too insolent!"

The fingers slightly apart show strong earnestness. The pupil should seek to apply all the attitudes of the hand, as given in a previous chapter, entitled, the "Dramatic Attitudes of the Hand."

15—ADRIENNE. (aside) "Must I see them together, beneath my eyes, as though to defy me? Oh, Heaven! grant me strength to control myself!"

Here the thumbs would naturally turn in, as indicative of depression. This, of course, is only one of the many actions of the entire body.

16—ADRIENNE. (going) "I am suffering and fatigued, and would crave permission to withdraw."

17—ADRIENNE. "So much happiness after such deep despair has exhausted my strength."

The legs may depict depression, the weight being on the retired foot and the knee bent.

18—ADRIENNE. "In truth, a strange sensation, an unknown pain has taken possession of me for a few minutes past—since I pressed that bouquet to my lips."

We will suggest an action for one part of the body, the hands at the back of the neck in agony. See the Attitudes. The pupil must determine the action of the other parts of the body.

19—ADRIENNE. "Oh, Heaven! hear my prayer! oh, heaven! let me but live a few days more—a few days at his side. I am so young; and life begins to appear so beautiful."

The weight upon the advanced foot, knee slightly bent, indicates excitement. This is a passionate and excited appeal.

20—ADRIENNE. "Life! life! Vain are my efforts! vain are my prayers! My days are numbered! I feel my strength, my life ebbing away! Adieu! Maurice; adieu, Michonnet; my two, my only friends." (dies.)

The pupil must make this death scene entirely different from that in *Guy Mannering*, where Meg Merilles died. Adrienne is a woman of a far different character.

The next play from which we are to take studies is that entitled *TAMING OF THE SHREW*, or, as often called in the shortened form, *KATHARINE AND PETRUCHIO*.

The play is a comedy of the most pronounced type. The players, whose parts we quote, are

1—PETRUCHIO.

2—KATHARINE.

Petruchio's first quotation, given below, is an outburst of boasting. The descriptive actions require objective gestures, such as the "loud alarm" (Horizontal

oblique wave) and neighing steeds (Horizontal lateral ictus); but a dramatic action could be employed on trumpets clang, a slight movement backward as though disturbed by the fearful noise of the trumpets close at the ear.

After this the action is subjective, an expression of the feelings of superiority and boasting. The head can have for carriage, an inclination backward in loftiness, or arrogance. This must be away from the person to whom the pupil is supposed to be reciting the lines. A sneering facial expression, followed by a heavy reverberating laugh will complete the work. The pupil must learn to laugh in his lines, as well as after, just as though trying to say something so funny that the laughter could not be retained.

The extract is now given :

- 21—PET. "Have I not, in a pitched battle, heard loud
'larums, neighing steeds and trumpets clang? And
do you tell *me* of a woman's tongue; that gives not
half so great a blow to hear, as will a chestnut in
a farmer's fire? Tush ! tush ! fear boys with bugs."

The head may be carried elevated and inclined backward for loftiness.

- 22—PET. "Thou hast hit it; come sit on me."

This can only be given by advancing to the imaginary Katharine, kneeling, and presenting the appearance of a seat with the knee.

- 23—PET. "That will I try." (Offers to kiss her.—She strikes him).

Here a friend can help. After the blow is struck, the expression of pain must be seen in the face. The shrugging of the shoulders will picture its intensity.

- 24—KAT. "This is beyond all patience; don't provoke me" (walks to and fro).

This action of excited walking illustrates the principles laid down in the Chapter on the Dramatic Action of the Entire Body.

25—PET. "Thou dost not limp. So, let me see thee walk; walk, walk, walk."

Katharine goes by contraries. She stands still when told to walk. The index finger descending oblique with impulses is a good action.

26—KAT. "Go; get thee gone, thou false deluding slave. That feed'st me only with the *name* of meat." (Beats him.)

This is a kind of stage business that should be practiced with a paper club (easily made), and done with great blows.

27—KAT. "Why, sir, I trust I may have leave to speak, and speak I will; I am no child, no babe."

This is arrogance and disdain. The torso faces away, while the head looks over the shoulder at Petruchio.

28—PET. "What, chickens spar in presence of the Kite I'll swoop on you both; out, out, ye vermin."

He advances with both hands raised. See the Attitude of excitement at the end of the book.

29—KAT. "The moon? the sun! it is not moonlight now."

The index finger ascending front is good.

30—KAT. "I see 'tis vain to struggle with my bonds. Sir, be it moon, or sun, or what you please; and if you please to call it a rush candle, henceforth I vow it shall be so for me."

This is assumed obeisance.

CHAPTER XXIX.

TWENTY-SEVENTH LESSON.

SPECIAL STUDIES IN ACTING.

THIRD SERIES.

The next play which attracts our attention is that of the HONEYMOON.

It is a comedy very similar in its nature to *Taming of the Shrew*.

The pupil must repeat aloud from memory the Rules in Chapter 27. He must also remember that he is to seek to apply all the Dramatic Actions and Attitudes of the body. These are thoroughly treated of in the preceding chapters, and the illustrations are given in the last part of the book. The attitudes of the parts of the body differ from the combined attitudes of the entire body. It is the latter which are illustrated by photographs in the closing chapter.

The pupil must *act*. He must not imitate, but must apply principles.

In the present play we have the following characters whose parts are to be assumed.

1. DUKE.
2. VOLANTE.
3. BALTHAZAR.
4. ROLANDO.
5. JULIANA.

The pupil must make each character distinct and separate both in voice and action, nor must they resemble impersonations in the play of Katharine and Petruchio. The two dramas are not alike, though similar in many general respects.

The cruel and unfeeling remarks of the Duke are to be studied with a view to determining whether he is by nature cruel and unfeeling, or merely assumes this character for his special purpose.

31—DUKE. "Perchance she may have fits! They are seldom mortal, save when the doctor's sent for."

The head may be in arrogance, or distrust. The latter is preferable.

32—VOLANTE. "Then he should throw off his disguise I should gaze at him with astonishment, he should open his arms, whilst I walk gently into them. [Count catches her.] The Count."

Here is youth and exuberance of spirits full of life and motion. The present line is quite a study.

33—BAL. "I'll be revenged! Read, sir,—read!"

He carries a paper which he taps with great violence with his index finger, while his face shows rage.

34—DUKE. "Nor, whilst our limbs are full of active youth, need we loll in a carriage to provoke a lazy circulation of the blood, when walking is a nobler exercise." [Walks.]

35—ROLANDO. "I've heard that death will quiet some of them. But words! mere words! cooled by the breath of man! Never!"

36—DUKE. "The rogue reproves me well! I had forgot—Most humbly I entreat your grace's pardon."

The first half of this is an aside. A change of voice is necessary.

37—JULIANA. "Well, there's my hand,—a month's soon past, and then—I am your humble servant, sir."

Here another change of voice and action is necessary.

38—DUKE AND JULIANA. "We humbly take our leave."
[Exeunt.]

The bow of humbleness could be made with the heels together, as in inferiority. (See the chapter on the "Dramatic Action of the Legs.")

39—DUKE AND JULIANA. Duke says:
"My neighbor, Lopez! Welcome, sir; my wife."
[Introducing.]

The frank attitude of the hand will help here. Of course there are many other things to be done. We try to offer at least one suggestion with each line.

"A chair." [She brings chair and throws it down.]
"Your pardon—you'll excuse her, sir,—A little awkward, but exceeding willing. One for your husband! Pray be seated neighbor! Now you may serve yourself."

It will be observed that we make generally but one suggestion for each line or extract, applicable to but one part of the body. What to do with the rest of the body and its members, is to be determined by the pupil.

The torso is turned away for Aversion. The shoulders are shrugged for dislike. (See the chapter on the "Dramatic Action of the Entire Body.")

40—JULIANA. "If you will have it so—Would I were dead." [She brings chair and sits.]

The next play is entitled BARBAROSSA. It is a savage play of olden times, and was very popular in its day. It presents many strong situations, which require powerful acting. The pupil should make himself thoroughly

familiar with the strong and the peculiar characters of the participants. It will be no very difficult matter to adopt personations different from any that have heretofore been given.

The names are as follows :

1. BARBAROSSA.
2. IRENE.
3. SELIM.
3. OTHMAN.
5. ZAPHIRA.

41—BAR. "Mercy !—to whom ?"

The lofty attitude of the head may be employed on this line.

42—IRENE. "Thus prostrate on my knees : [Kissing his robe.] O see him not, Selim is dead ; indeed the rumour's false, there is no danger near."

The hands may be clasped for great feeling. (See the chapter on the "Dramatic Action of the Entire Body.")

43—IRENE. "O, night of horror ! Hear me, honour'd father. If e'er Irene's peace was dear to thee, now hear me."

The sixth attitude of the Hands, for Horror, may be employed for the first expression. The hands should be upraised and fingers crooked.

44—SELIM. "Come on, then [They bind him and drag him to the rack].

Begin the work of death—what ! bound with cords like a vile criminal ! When will ye give me vengeance !"

45—IRENE. "'Twas I,—my fears, my frantic fears, betrayed thee. Thus, falling at thy feet [prostration and crawling] may I but hope for pardon ere I die."

This is a front fall, and prostrate crawling along the floor.

46—"Stand off, ye fiends! here will I cling. No power on earth shall part us, till I have saved my Selim."

The legs take the attitude of defiance, if a standing position is assumed.

47—IRENE. "Hark! 'twas the clash of swords, heaven save my father! O cruel, cruel Selim!"

The shoulders come up for intensity, and rise in proportion as the feeling is increased.

48—OTHTMAN. "O my brave prince! Heaven favors our design. [Embraces him.]

Take that; I need not bid thee use it nobly."
[Handing sword.]

49—OTHTMAN. "And this sabre did the deed."

The pride of this utterance may be increased by elevating the torso, without rising on the toes.

50—ZAPHIRA. "What mean these horrors? Wherever I turn my trembling steps, I find some dying wretch."

The trembling of the head depicts this horrid scene with great power. Of course the rest of the body must participate in the work. 'This the pupil must seek to find out.

CHAPTER XXX.

TWENTY-EIGHTH LESSON.

SPECIAL STUDIES IN ACTING.

FOURTH SERIES.

We now take a few extracts from the play entitled

A NEW WAY TO PAY OLD DEBTS.

The opportunities for good acting are so numerous that it is a surprise that the play is so obsolete. Many eminent actors have achieved great success in the role of Sir Giles Overreach. There is hardly any drama now on the boards that will quite equal this, in its special portrayal of this phase of Human Nature, and certainly no character quite so grasping as Sir Giles'.

The first utterance of his which we give is indicative of the lordly brute. The pupil should endeavor to portray the man by hundreds of careful trials. The persons whose parts we use are

1—SIR GILES OVERREACH.

2—MARRALL.

These are the two great characters of the play.

51—SIR G. "I did once, but now will not; thou art no blood of mine. Avaunt, thou beggar [walks away]."

The fingers may be widely spread for excitement. The body may turn away—aversion.

52—SIR G. “Mum, villain; vanish! Shall we break a bargain almost made up.” [Exit, driving Greedy before him.]

The eighth attitude of the hand in Resolution will help the action, unless the vertical or driving gesture be used.

53—SIR G. “Then, for Wellborn and the lands—were he once married to the widow—I have him here [touching forehead]. I can scarce contain myself, I am so full of joy; nay, joy all over.” [Exit.]

At parts of this the elbows may be held in close to the body, to depict narrowness and meanness.

54—SIR G. [Enters driving Marrall.] “Cause, slave! Why, I am angry, and thou a subject only fit for beating. Look to the writing; let but the seal be broke upon the box, that has slept in my cabinet these three years, I’ll rack thy soul for it.”

Here the ninth attitude of the hand as in Anger may be used.

55—SIR G. “I am overwhelmed with wonder! What prodigy is this? what subtle devil hath razed out the inscription? the wax turned into dust!”

The weight on both feet in the lengths in Indecision will show the lack of belief that for a moment takes possession of Sir Giles.

56—MARRALL. “No, I assure you: [Breaks from Sir G.] I have a conscience not seared up like yours.”

The hands in calm self-possession will help here. The rest of the body is full of courage, the chest being full.

57—SIR G. “Oh, that I had thee in my gripe; I’d tear thee joint by joint!”

The hands are in horror, the shoulders raised in intensity. The imitative action of tearing will be proper.

58—SIR G. "Confusion and ruin! Speak, and speak quickly, or art thou dead?" [Seizes him.]

The head is down in Scrutiny, the eyes looking straight at the person.

59—SIR G. "Lord! thus I spit at thee, and at thy counsel."

The head trembles in passion.

60—SIR G. "No! spite of fate. Though you were legions of accursed spirits, thus would I fly among you." [Rushes madly about and falls.]

See the attitudes at the end of the book.

The next play is

INGOMAR, THE BARBARIAN.

Here the pupil will be called upon to apply the sunshine of love to the stormy elements of a wild nature.

The strangeness of the two leading characters should be carefully studied and adopted. We quote from the following :

1—PARTHENIA.

2—INGOMAR.

The pupil must repeat aloud from memory all the Rules as given in Chapter Twenty-seven, and must endeavor to make these characters different from any heretofore attempted.

Parthenia—"Ah me!"

This is a sigh of love, coming from the heart. A good actress will practice this one hundred thousand times, until it is powerful in its effect.

61—PAR. "What! tears? I must not weep; no, no, I must not. Rouse thee, Parthenia, thou hast duties. Think, thy home awaits thee--parents, friends, companions. Oh, Ingomar! whom shall I find there like to thee?"

62—PAR. “Thou good, thou generous one ! Lost—lost !” [Weeps.]

The fingers are placed upon the eyeballs in weeping. One hand is generally used, if the person is standing.

63—PAR. [Walking to and fro.] “She is wrong, very wrong, and he bears all the blame. Poor Ingomar !”

The hand gently approaching the cheek is very good for tender reflections.

64—PAR. “Mother ! how little dost thou know of that pure soul, that noble heart.”

The gentle negative action of the head is effective.

65—PAR. [With sword.] “I will follow thee wherever thou goest. [Drops sword and embraces him.] Thy way shall be my way—thy fate be mine.”

66—PAR. “And, oh, how ashamed I feel that I presumed to teach thee ! Pardon me ! Forgive me !”

The chest contracts in humility. The head may be in the seventh attitude for adoration. See the chapter on the Dramatic Attitudes of the Head.

67—INGOMAR. “Dog ! hound ! down to her feet and ask for mercy !”

The head may be held up and away in the third head attitude for Arrogance. The feeling is not that of arrogance, but akin to it.

68—INGOMAR. “Beware ! lay but a finger on her or what she loves, and thou shalt know what 'tis to live with Ingomar thy foe.”

The head in Scrutiny accompanied by the index finger in warning will help this. See the attitudes at the end of the book.

69—PAR. “Oh, misery.” [Throws herself into the arms of Ingomar.]

The chest may heave with emotion just before the fall into Ingomar's arms. A friend may help the pupil by receiving the fall.

70—ING. "Ah! now, indeed, forever we are joined. Two souls with but a single thought, two hearts that beat as one."

The calm hands, the attitude of refinement of the legs, the exalted affection of the head, all help to make this final scene effective and graceful.

CHAPTER XXXI.

TWENTY-NINTH LESSON.

SPECIAL STUDIES IN ACTING.

5TH SERIES.

We now come to the beautiful play of the

“LADY OF LYONS.”

It is perhaps the most exquisite of all the plays which are devoted to the thrilling love-passion. No person to whom this holiest and most divine of all earthly feelings is a stranger, can depict the beautiful lines of the present drama, and to attempt it would result in a colorless sea of wasted sentiment.

Not only must the pupil have felt the sharp dart of Cupid's arrow, but he must also have had an experience with the violence of love's struggles against the inevitable.

The characters to be portrayed now are

1—CLAUDE MELNOTTE.

2—PAULINE.

3—DESCHAPPELLES.

141

- 71—MELNOTTE. "Madam, I—no, I cannot tell her; what a coward is a man who has lost his honor! Speak to her! speak to her [to his mother]; tell her that—O, Heaven, that I were dead!"

Whoever can do this well and preserve a smoothness coupled with intensity and a hard inward struggle, is a good actor.

- 72—PAULINE. "Hear thee! Ay speak—her son! have fiends a parent?"

The vertical action of the head in consent is a good accompaniment of the expression, "Ay speak."

- 73—PAULINE. "No, touch me not, I know my fate."

Head and torso should be suddenly turned from Melnotte, on the first part of this. On the last part the hands may be wrung in suffering.

- 74—PAULINE. "Sir, leave this house. It is humble, but a husband's roof, however lowly, is in the eyes of God and man, the temple of a wife's honor."

The hand may be raised to the zenith in exaltation on the words "wife's honor."

- 75—PAULINE. "Oh, my father, why did I leave you? why am I thus friendless? Sir, you see before you a betrayed, injured, miserable woman! Respect her anguish."

See the full attitudes at the last part of the book.

- 76—MELNOTTE. "Miserable trickster! shame upon you! Brave devices to terrify a woman! Coward! you tremble!"

Folding the arms for composure may be used here, if the voice and face are intense enough.

- 77—PAULINE. "Hark, hark! I hear the wheels of the carriage! Sir—Claude, they are coming; have you no word to say ere it is too late? Quick, speak."

The torso is turned toward Claude. The arms are extended in pleading.

78—M. DESCHAPPELLES. "Where is the imposter?
Are you this shameless traitor?"

79—PAULINE. "Claude, Claude, all is forgotten, forgiven, I am thine forever."

Both hands upon the middle chest for love, and the elbows raised in tenderness, are good attitudes just before flying to him.

80—MELNOTTE. "Thy husband!"

He receives her. If two pupils of opposite sex and tender affinities could practice these together, perfection may be reached.

As real love does not exist between students as a rule, there must be selected in the mind a powerful ideal; the form and face of one we love. By this method many an actor and actress has succeeded in rendering the most touching sentiments with a person who was personally obnoxious.

ROMEO AND JULIET.

Every day of practice the pupil must repeat aloud from memory the Rules of Chapter Twenty-seven. This is insisted upon; many indolent pupils will neglect it.

The play of Romeo and Juliet contains the richest language in the whole history of the drama. The person who would use it well must become familiar with its best thoughts by thorough study of them.

The characters from whose parts we quote are as follows:

1—MERCUTIO.

2—ROMEO.

3—JULIET.

4—NURSE.

It will be noticed that we are constantly dealing with new impersonations.

81—MERCUTIO. "And then anon drums in his ear at which he starts and wakes."

The head nods. The voice by the front roll of the tongue may imitate a drum. A slight snore with the eyes shut, a snort, and an awakening, followed by a laugh, complete the action.

82—ROMEO. "Peace, peace! Mercutio, peace! Thou talk'st of nothing."

Rapping the left palm with the right fist is one action for this. A prone hand is another.

83—JULIET. "I hear some voice within—dear love, adieu! Anon, good nurse! Sweet Montague, be true."

The hand to the mouth for good bye, and slowly descending for regret at departure is a good action.

84—JULIET. "Hist! Romeo, hist! O, for a falconer's voice, to lure this tassel gentle back again!"

The hand at the mouth for calling "Hist! Hist!" and then elevated supine in appeal will do.

85—ROMEO. "I take thee at thy word."

The head is in exalted affection. The arms are extended Ascending Supine.

86—NURSE. "Romeo can, though heaven cannot. O, Romeo, Romeo! whoever would have thought it? Romeo!"

The vertical action of the head may be used. The torso is depressed.

87—JULIET. "Beautiful tyrant, fiend angelical! dove-feathered raven! wolfish-ravening lamb!"

The voice must suit itself to the thoughts, but every harsh word must be in thorough earnest.

88—JULIET. "And, in this rage, as with a club, dash out my desperate brains!"

The action supposes Juliet to have grasped a long bone with which to strike herself upon the head.

89—JULIET. "Stay, Tybalt, stay! Romeo, Romeo, Romeo! This do I drink to thee!"

This is the intense portrayal of drinking poison. It must be full of inward power, and free from too much outward action.

90—JULIET. "Oh, potent draught, thou hast chilled me to the heart!"

The eyes must roll up as in death. The body stiffens very slowly.

CHAPTER XXXII.

THIRTIETH LESSON.

SPECIAL STUDIES IN ACTING.

SIXTH SERIES.

Shakspeare's magnificently intellectual play of HAMLET will next command our attention. It must be approached with the feelings of reverence due to the greatest of all dramas.

Again the pupil is cautioned to repeat aloud the Rules, and to seek to apply as much action as can be consistently employed. The chapters on Dramatic Action and Dramatic Attitudes, all of which precede Chapter Twenty-seven, should be made very familiar. Our reference to the Dramatic Attitudes refers to the parts of the body. The full attitudes at the end of the book will be indicated as such when the attention is called to them. The following characters are quoted :

1—HAMLET.

2—OPHELIA.

3—HORATIO.

4—QUEEN.

5—KING.

91—HAMLET. "O, that this too, too solid flesh would melt, thaw, and resolve itself into a dew! Or that the everlasting had not fixed his canon 'gainst self slaughter!"

In the first of this the hand may be placed to the mouth for energetic thought.

92—HAMLET. "A little more than kin and less than kind."

The legs are in the attitude of rest, or as sometimes called, suspense.

93—HAMLET. "And yet, within a month,—let me not think on 't; Frailty thy name is woman!"

On the expression "let me not think on 't," the hand departs vertically from the forehead.

94—HAMLET. "He was a man, take him for all in all, I shall not look upon his like again."

The hand at the temple indicates painful thought.

95—HAMLET. "My father's spirit in arms! all is not well; I doubt some foul play."

96—HAMLET. "Would the night were come!"

Till then sit still, my soul: foul deeds will rise, though all the earth o'erwhelm them to men's eyes."

The interlaced hands, palms down, may be used at the opening; from which they may be carried to the heart.

97—HAMLET. "I shall in all my best obey you, madam."

The chest is drooped in humility, and the hand is brought to it, as the head makes a very slight bow.

98—HAMLET. [Enters.] "The air bites shrewdly; it is very cold."

The elbows in and shoulders raised are used here without special meaning. The hands may likewise be brought to the mouth.

99—HAMLET. [On seeing ghost.] “Angels and ministers of grace defend us ! ”

(See the Full Attitudes at the end of the book.)

100—HAMLET—[Addressing ghost.] “Say, why is this? Wherefore? What should we do?”

101—HAMLET. “It waves me still.—Go on; I’ll follow thee.”

102—HAMLET. “O, horrible ! O, horrible ! most horrible ! ”

Both hands at the neck with crooked fingers ; aided by a powerful facial expression will make this effective.

103—HORATIO. [Enters.] “Hail to your lordship.”

If standing still, the heels may be together for inferiority.

104—OPHELIA. [Modestly.] “I do not know, my lord, what I should think.”

The normal head, shaken negatively, and the fingers resting lightly on the brow will help this.

105—OPHELIA. [Enters.] “Alas ! my lord, I have been so affrighted ! ”

The fingers pulling or hooked together at the ends, will show her state of mind. The shoulders are slightly raised and the face is disturbed.

106—OPHELIA. “My lord, I have remembrances of yours, that I have longed long to re-deliver. I pray you now receive them.”

107—OPHELIA. [On hearing Hamlet speak wildly.] “O, help him, you sweet heavens ! ”

108—QUEEN. “O, Hamlet, thou hast cleft my heart in twain ! ”

Both hands pressed hard upon the heart.

109—KING. [Trying to pray.] "Help, angels! make assay: Bow, stubborn knees; and, heart, with strings of steel, be soft as sinews of the new-born babe! All may be well." [Retires and kneels at shrine. C.]

(See the full attitude at the end of the book.)

110—KING. [Rises.] "My words fly up, my thoughts remain below: words without thoughts never to heaven go."

THE MERCHANT OF VENICE.

This is certainly a delightful Comedy.

The undercurrent of mirth which flows through the play is at times entirely concealed by the heavier work.

The sober action fully balances the lighter movements of this almost perfect drama.

The characters from which we quote are

1—GRATIANO.

2—ANTONIO.

3—PORTIA.

4—BASSANIO.

5—DUKE.

6—SHYLOCK.

111—GRATIANO. "You look not well, signior Antonio."

112—ANTONIO. "I hold the world but as the world, Gratiano; a stage, where every man must play a part, and mine a sad one."

113—PORTIA. "Heaven made him, and therefore let him pass for a man."

114—PORTIA. "Yes, yes; it was Bassanio, as I think so he was called."

115—ANTONIO. "Yes, Shylock, I will seal unto this bond."

116—BASSANIO. "I like not fair terms and a villain's mind."

In the foregoing line the head may well be placed in the attitude of suspicion.

117—PORTIA. "How all the other passions fleet to air !
O, love, be moderate, allay thy ecstasy ; I feel too much thy blessing."

The hands describe the fleeting passions by ascending in waves ; and then close down upon the heart.

118—BASSANIO. "What find I here ? Fair Portia's counterfeit ? Here's the scroll, the continent and summary of my fortune."

119—BASSANIO. "Madame, you have bereft me of all words. Only my blood speaks to you in my veins."

120—GRATIANO. "Not on thy sole, but on thy soul,
harsh Jew,
Thou mak'st thy knife keen.
Can no prayers pierce thee ?"

It will require an original turn of mind to depict by different actions the two words "sole" and "soul."

121—DUKE. "Give me your hand. Come you from old Bellario ?"

122—PORTIA. "I am informed thoroughly of the cause, which is the merchant here, and which the Jew ?"

123—DUKE. "Antonio and Shylock, both stand forth."

124—PORTIA. "The quality of mercy is not strained :
It droppeth as the gentle rain from heaven upon the place beneath."

125—GRATIANO. "O upright judge ! Mark, Jew ! A learned judge !"

126—PORTIA. "Soft ! the Jew shall have all justice :
soft : no haste,

He shall have nothing but the penalty."

127—PORTIA. "He shall have merely justice, and his bond."

128—PORTIA. "Tarry, Jew : the law hath yet another hold on you."

129—PORTIA. "That light we see is burning in my hall.

How far that little candle throws his beams.

So shines a good deed in a naughty world."

130—SHYLOCK. "I pray you take my life and all; pardon not that."

(See the Full Attitudes at the end of the book.)

CHAPTER XXXIII.

THIRTY-FIRST LESSON.

SPECIAL STUDIES IN ACTING.

7TH SERIES.

The play of

RICHELIEU.

For nobility of expression, nothing can excel the language used by the Cardinal who figures so conspicuously in this play. The pupil cannot dwell too long upon the many powerful epigrams and lofty thoughts which roll from Richelieu's lips with an ease that seems to spring from his strong personality.

The Rules must be recited aloud daily.

The characters quoted are

1—RICHELIEU.

2—JOSEPH.

3—JULIE.

4—LOUIS.

131—RICH. "In the lexicon of youth, which fate reserves for a bright manhood, there's no such word as—fail."

The full chest, the lofty carriage of the head, the zenith gesture, for exaltation, are proper movements. On the word "fail" the index H. L. is a good gesture. Let the pupil find a different action by way of variety.

132—RICH. "To thy knees and crawl for pardon."

The index descending hand and arrogant carriage of the head are suggested.

133—RICH. "My liege, my Louis, do you refuse me justice?"

Both hands may be used for appeal.

134—RICH. "Sire, from the foot of that Great Throne these hands have raised aloft on Olympus—before the foot of that high throne, spurn you the grey-haired man, who gave you empire, and now sues for safety!"

This is a profound study. Let the pupil be sure of the meaning before attempting to render it.

135—JOSEPH. "Tush! Francisco is your creature, as they will say, and laugh at you!"

A snapping of the finger on the first word may help the rest of the action.

136—JULIE. "Child no more; I love, and am a woman. Answer me but one word—where is my *husband*!"

This is a difficult study. It is the solution of such problems as these that makes great actors. The chapter preceding these Special Studies should be mastered and applied.

137—RICH. "Then her country is her mother."

This is worthy of the great Richelieu. Its rendering may be powerful.

138—RICH. "Yea, though it were a crown, I'd launch the curse of Rome!"

This is the most dramatic attitude in the play. The hand uplifted ascending oblique-backward is imitative of Great Jove hurling his thunderbolts.

139—RICH. "By this same hour to-morrow thou shalt have France, or I thy head!"

This also requires action of the most Sublime Energy, accompanied by outward calmness.

140—RICH. "Avaunt! my name is Richelieu; I defy thee!"

See the Full Attitudes at the end of this book!

141—RICH. "Ha! ha! how pale he is!"

[Falls.]

142—JULIE. "What is one man's life to you? and yet to me 'tis France, 'tis earth, 'tis everything."

143—JULIE. "You live! you live! and Adrien shall not die."

144—RICH. [Fainting in chair.] "I—I—faint,—air—air—I thank you; draw near, my children."

145—LOUIS. [Reading and walking excitedly.] "To Bouillon, and signed Orleans! Baradas, too, leagued with our foes of Spain! Lead our Italian armies—what! to Paris!"

146—RICH. [Snatching paper.] "See here, De Mauprat's death writ, Julie! Parchment for battle-dores. Embrace your husband! At last the old man blesses you."

147—RICH. "Kneel, my children, thank your king."

148—JULIE. "Ah, tears like these, my liege, are dews that mount to heaven."

149—RICH. "See my liege—see through plots and counterplots, through gain and loss, through glory and disgrace—along the plains where passionate Discord rears eternal Babel, still the holy stream of human happiness glides on."

150—RICH—"There is one above who sways the harmonious mystery of the world even better than prime ministers."

LEAH THE FORSAKEN.

This is a powerful play full of the song of vengeance toned down by the grief of a hopeless love, buried in death.

The emotional nature must be educated by practice until it is capable of rendering the sentiments of this play.

Repeat the Rules aloud daily.

Do not portray the characters of this play in such a manner that they may be mistaken for any of the preceding.

We have

1—LEAH.

2—NATHAN.

3—RUDOLPH.

151—LEAH. "You may burn our huts, rob us of all else, but you cannot take from us our song of vengeance."

Closing the hand in the zenith portrays an exalted disposition to crush. It is a good action for vengeance, in the present case.

152—NATHAN. "At last I am alone; alone and safe? O, God of Israel, must I purchase security by such horrid deeds?"

The man is now a crouching murderer. The crooked fingers near the neck express horror and suppressed fear.

153—NATHAN. "Ah, that clammy throat seems yet between these trembling fingers."

The crooked fingers working about as though feeling of the throat may add to the other action.

154—LEAH. "Mercy. O, let me see him. I swear, by heaven, that if I see him but once, I will be gone!"

The uplifted hand, palm facing front, is the attitude of swearing.

- 155—LEAH. "Helpless, I left them alone in the darkness, and helpless do I stand here in the darkness!"
- 156—LEAH. "Who am I? Why Leah! Oh, cease this idle seeming; you torture me."
- 157—LEAH. "You call her to your side. You shall not do it. Out of his arms, woman, it is to me."
- 158—RUDOLPH. "Hypocrite! you are no longer masked! I loved you, you sold me for money."
- 159—RUDOLPH. "Go cheat other men, your avarice does not spoil your beauty. Farewell."
- 160—RUDOLPH. "Yet, stay, huckster of those maddening charms; you shall not lose by me; add this to thy gains to-day."
- 161—LEAH. "He cast me forth into the night. And yet, my heart, you throb still. The earth still stands, the sun still shines, as if it had not gone down forever for me."
- 162—LEAH. "It is her he loves, and to the Jewess he dares offer gold."
- 163—LEAH. "Do I dream? Kind Heaven, that prayer, that amen, you heard it not. I call it back. You did not hear my blessing. You were deaf. Did no blood-stained dagger drop down upon them? 'Tis he! Revenge!"

The hand on the top of the head, at the beginning may be raised to Heaven vertically. The action then changes.

- 164—LEAH. "And you believed that I had taken it. Not a question was the Jewess worth."
- 165—LEAH. "Let that love be lost in hate. Love is false, unjust—hate endless, eternal."

There are several ways of doing this. It is an excellent study.

- 166—LEAH. "No, no! An eye for an eye, a tooth for a tooth, a heart for a heart!"

167--LEAH. "What commandment hast thou not broken? Thou shalt not swear falsely—you broke faith with me! Thou shalt not steal; you stole my heart. Thou shalt not kill; what of life have you left me?"

168--LEAH. "The old man who died because I loved you; the woman who hungered because I followed you; the infant who died of thirst because of you; may they follow you in dreams, and be a drag upon your feet forever."

169--LEAH. "Cursed be the land you till; may it keep faith with you, as you kept faith with me. Cursed, thrice cursed may you be evermore; and as my people on Mount Ebal spoke, so speak I thrice, amen! amen! amen!"

170--LEAH. "You, then, killed the old man, who tottered blindly on the borders of the grave. As Judith to Holofernes, so I to you. I tell thee Apostate—" [Falls and Madelina catches her.]

A minute description of these powerful curses would tend to produce an artificial actor. The person of genius will repeat them thousands of times until they are perfected both in voice and action.

CHAPTER XXXIV.

THIRTY-SECOND LESSON.

SPECIAL STUDIES IN ACTING.

8TH SERIES.

In the generation immediately behind us the play of CATO was considered one of the finest for opportunities to the aspirant for histrionic fame.

To-day it is almost unknown. There are many fine things in it, and its language is of the very highest order. It is much quoted.

The style required is quite different from any previously used.

We quote from the following :

1—PORCIUS.

2—SEMPRONIUS.

3—JUBA.

4—LUCIUS.

5—CATO.

6—SYPHAX.

7—LUCIA.

LINE ACTING.

CATO.

171—PORCIUS. "The dawn is overcast, the morning lowers, and heavily, in clouds, brings on the day."

- 172—SEMPRONIUS. "Curse on the stripling! how he apes his sire! Ambitiously sententious!"
- 173—JUBA. "Hail, charming maid! How does thy beauty smooth the face of war, and make e'en horror smile!"
- 174—SEMPRONIUS. "My voice is still for war. Gods! Can a Roman Senate long debate which of the two to choose—slavery or death?"
- 175—SEMPRONIUS. "Rise, fathers, rise! 'tis Rome demands your help."
- 176—LUCIUS. "Sweet are the slumbers of the virtuous man."
- 177—CATO. "Why should Rome fall a moment ere her time?"
- 178—CATO. "A day, an hour of virtuous liberty is worth a whole eternity of bondage."
- 179—CATO. "Tell him Cato disdains a life which *he* has power to give."
- 180—SEMPRONIUS. "Oh, could my dying hand but lodge a sword in Cæsar's bosom, and revenge my country, by heaven! I could enjoy the pangs of death and smile in agony."
- 181—SYPHAX. "Believe me, prince, you make old Syphax weep to hear you talk,—but 'tis with tears of joy."
- 182—LUCIA. [Maid enters.] "Did I not see your brother Marcus here? Why did he fly the place and shun my presence?"
- 183—LUCIA. "And, Porcius, here I swear [kneels], to heaven I swear, to heaven and all the powers that judge mankind, never to join my plighted hand with thine, while such a cloud of mischief hangs about us, but to forget our loves, and drive thee out from all my thoughts, so far—as I am able."

- 184—LUCIA. [In exit.] "Once more, farewell! Farewell! and know thou wrong'st me, if thou think'st ever was grief or even love like mine."
- 185—SEMPRONIUS. "Guards, here, take these factious monsters, and drag them forth to sudden death."
- 186—MARCIA. [Maid.] "O, Lucia, Lucia, might my big swol'n heart vent all its griefs, Marcia could answer thee in sighs, keep pace with all thy woes, and count out tear for tear."
- 187—MARCIA. "I hear the sound of feet—they march this way."
- See Full Attitudes at the end of this book.
- 188—MARCIA. [Kneeling.] "O, Juba! Juba! Juba! He's dead, and never knew how much I loved him."
- 189—CATO. "This [sword] in a moment brings me to an end. But this [scroll] informs me I shall never die."
- 190—LUCIUS. "I saw him stretched at ease, his fancy lost in pleasing dreams: As I drew near his couch, he smiled and cried: 'Cæsar, thou canst not hurt me.'"

The bloodiest of all tragedies will next claim our attention :

MACBETH.

The characters we use are . .

- 1—WITCH.
 - 2—BANQUO.
 - 3—MACBETH.
 - 4—LADY MACBETH.
 - 5—ROSS.
 - 6—MACDUFF.
- 191—WITCH. "All hail, Macbeth! that shalt be King hereafter!"

The pupil must become acquainted with the habits of the witches in order to portray them well.

- 192—BANQUO. "The earth hath bubbles as the water has, and these are of them, whither are they vanished?"

The natural action of searching for anything lost may be used in this.

- 193—MAC. "Glamis thou art! and Cawdor! The greatest is behind!"
- 194—MAC. "I thank you, gentlemen. [Aside.] This supernatural soliciting cannot be ill, cannot be good, if ill, why hath it given me earnest of success, commencing in a truth?"
- 195—MAC. "If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature?"
- 196—LADY MAC. [Reading.] "By which title, before, these weird sisters saluted me, and referred to the coming on of time, with Hail King that shalt be!"
- 197—LADY MAC. "Come, you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe, top full of direst cruelty."
- 198—LADY MAC. "And when goes hence?"
- 199—MAC. "And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind."
- 200—LADY MAC. "And dashed the brains on't out, had I so sworn as you have done to this."
- 201—MAC. "Is this a dagger which I see before me?"
- 202—MAC. "Hear it not, Duncan, for it is a knell,
That summons thee to heaven or to hell."
- 203—MAC. "There's blood upon thy face."
- 204—MAC. "There comes my fit again. I had else been perfect.

Whole as the marble, founded as the rock,
As broad and general as the easing air ;
But now I am cabin'd, cribbed, confined, bound in
To saucy doubts and fears."

205—MAC. "Which of you have done this?"

206—MAC. "Ay, and a bold one that dare look on that
which might appal the devil."

207—MAC. "Hence, horrible shadow! unreal mock-
ery, hence!"

208—MAC. "How, now, you secret, black, and mid-
night hags! what is it you do?"

209—MAC. "Thou art too like the spirit of Banquo;
down!
Thy crown does sear mine eye-balls."

210—ROSS. "No; they were well at peace when I did
leave them."

211—MACDUFF. "Did you say all? O, hell-kite!
All? What, all my pretty chickens and their dam
at one fell swoop!"

212—MACDUFF. "Front to front bring then this fiend
of Scotland and myself; within my sword's length
set him; if he escape, heaven forgive him too!"

213—LADY MAC. "Here's the smell of the blood still:
All the perfumes of Arabia will not sweeten this
little hand—oh, oh, oh!"

214—LADY MAC. "To bed, to bed! there's knocking
at the gate—come, come, come, give me
your hand. What's done cannot be undone. To
bed, to bed, to bed!"

215—MAC. "Cure her of that. Cans't thou not minister
to a mind diseased?"

216—MAC. "Hang out our banner on the outward walls;
the cry is still 'they come!'"

217—MAC. "To-morrow, to-morrow and to-morrow
creeps in this petty pace from day to day to the
last syllable of recorded time."

218—MAC. "If thou speaks't false, upon the next tree shalt thou hang alive till famine cling thee."

219—MACDUFF. "Turn, hell-hound, turn!"

220—MACBETH. "Before my body I throw my war like shield. Lay on, Macduff, and damned be he who first cries hold ! enough !"

CHAPTER XXXV.

THIRTY-THIRD LESSON.

SPECIAL STUDIES IN ACTING.

NINTH SERIES.

The play of OTHELLO will now be used for study. The pupil will see that it is the intention of the author not to allow the Art of Acting to be learned by imitation, but solely by the application of principles. These principles have been stated in chapters 17, 18, 19, 20, 21, 22, 23, 24 and 25. These should be thoroughly learned and understood. The Rules of chapter 27 are to be repeated aloud daily from memory.

We quote now from the following characters :

1—IAGO.

2—OTHELLO.

3—BRABANTIO.

4—CASSIO.

5—DESDEMONA.

6—EMILIA.

7 GRATIANO.

Lines from OTHELLO.

221 — IAGO. "I am not what I am."

164

The character of Iago is that of a deep intellectual villain.

222—IAGO. “Awake, what, ho! Brabantio! thieves! thieves! look to your house, your daughter, and your bags.”

The hand to the mouth as in shouting is used here.

223—IAGO. “You are a——senator.”

The first part of this line was intended as a retort, but the dignified appellation of senator is substituted for it.

224—OTHELLO. “Good signor you shall more command with years than with your weapons.”

This is patronizing bravery. It should be very firm and courteous.

225—OTHELLO. “Most potent, grave, and reverend signors. My very Noble and approved masters.”

Both hands upon the upper chest, or one hand there, or both sweeping at the sides, would do for this.

226—OTHELLO. “She loved me for the dangers I had passed, and I loved her that she did pity them.”

227—BRA. “Look to her Moor, if thou hast eyes to see. She has deceived her father and may thee.”

The head is in suspicion; the index finger may be used for warning, or the prone hand horizontal.

228—IAGO. “Come on, come on. You are pictures out of doors. Bells in your parlors, Wild cats in your kitchens, saints in your injuries, and devils being offended.”

This is full of vocal changes.

229—OTHELLO. “O my soul’s joy! if after every tempest come such calms may the winds blow till they have waken’d death!”

Large angles may picture the movement of the winds.

230—OTHELLO. "If it were now to die, 'twere now to be most happy."

231—IAGO. [Aside.] "O you are well timed now ! But I'll set down the pegs that make this music, as honest as I am."

The vertical action of the head is appropriate here.

232—CASSIO. "I have drunk but one cup to-night, and that was craftily qualified too,—and behold, what innovation it makes here."

The knees weaken in drunkenness. The legs are apart laterally ; the weight is on both. The muscles are relaxed.

233—OTHELLO. "He that stirs next to carve for his own rage, holds his soul light ; he dies upon his motion."

234—OTHELLO. "Cassio, I love thee ; But nevermore be officer of mine."

Tender firmness ; regard and duty are here depicted.

235—CASSIO. "Reputation, reputation, reputation ! Oh, I have lost my reputation ! I have lost the immortal part of myself, and what remains is bestial, My reputation, Iago, my reputation."

236—CASSIO. "O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil."

237—DES. "Why then to-morrow night ; or Tuesday morn ; or Tuesday noon or night ; or Wednesday morn ;—"

238—OTHELLO. "Think, my Lord ! By heaven he echoes me as if there were some monster in his thought too hideous to be shown."

239—IAGO. "Good name in man or woman, dear my lord, is the immediate jewel of the soul : who steals my purse steals trash ; 'tis something, noth-

ing; 'twas mine, 'tis his, and has been slave to thousands ; but he that filches my good name, Robs me that which not enriches him, And makes me poor indeed."

240—IAGO. "But O, what damned minutes tells he o'er who dotes, yet doubts; suspects, yet strongly loves!"

241—OTHELLO. "And O you mortal engines, whose rude throats the immortal Jove's dread clamors counterfeit, farewell! Othello's occupation's gone!"

242—OTHELLO. "On horrors' head horrors accumulate."

243—IAGO. "In sleep I have heard him say,—sweet Desdemona, let us be wary, let us hide our loves! And, then, sir, would he gripe and wring my hand, cry,—'O sweet creature!' then kiss me hard, as if he plucked up kisses by the roots, that grew upon my lips; and sigh, and kiss; and then cry,—'cursed fate that gave thee to the Moor.'"

244—OTHELLO. "Now, by yon'd marble reared in the due reverence of a sacred vow, I here engage my words."

245—DES. "Where should I lose the handkerchief?"

246—DES. "Upon my knees, what doth your speech import? I understand a fury in your words, but not the words."

247—OTHELLO. "Ah, Desdemona!—away! away! away!"

248—DES. "Alas, what ignorant sin have I committed?"

249—EMIL. "I will be hanged, if some eternal villain, some busy, and insinuating rogue, some cogging, cozening slave, to get some office, have not devised this slander; I will be hanged else."

- 250—OTHELLO. "It is the cause, it is the cause, my soul,—Let me not name it to you, you chaste stars ! it is the cause."
- 251—OTHELLO. "Put out the light, and then—put out the light."
- 252—OTHELLO. "O balmy breath that doth almost persuade Justice to *break* her sword."
- 253—DES. "That death's unnatural that kills for loving.—Alas why gnaw your nether lip? Some bloody passion shakes your very frame."
- 254—EMIL. "Out, and alas! that was my ladies' voice—Help! Help! ho! help! O lady, speak sweet Desdemona! O, sweet mistress, speak."
- 255—EMIL. "'Thou art rash as fire, to say that she was false, O, she was heavenly true!'"
- 256—EMIL. "You told a lie; an odious, damned lie, upon my soul, a lie: a wicked lie."
- 257—GRATIANO. "Fie! your sword upon a woman?"
- 258—OTHELLO. "Behold! I have a weapon; a better never did itself sustain upon a soldier's thigh."
- 259—OTHELLO. "Whip me ye devils, from the possession of this heavenly sight! Blow me about in winds, roast me in sulphur!"

Some actors in these lines beat themselves upon the chest with the fist; some tear the hair; some clutch the throat with both hands and almost strangle. The pupil should try all methods.

- 260—OTHELLO. "Pale as thy smock! When we shall meet at compt, this look of thine will hurl my soul from heaven."

These are the most solemn lines of the play. The uplifted hand on the word "compt," followed by the vertical action on the word "hurl" help to develop the meaning. The rendering of this thought is generally on the knees at the side of the dead Desdemona.

CHAPTER XXXVI.

THIRTY-FOURTH LESSON.

SPECIAL STUDIES IN ACTING.

TENTH SERIES.

MISCELLANEOUS.

A variety of plays are drawn from to supply the lines which we are to study in this chapter.

The Rules of chapter 27 should be constantly kept in mind. The pupil cannot be too familiar with them nor can he know too much concerning the plays themselves. As many of the lines are taken from the Shakespearean drama, and as cheap editions are everywhere obtainable, it is presumed that all pupils possess a copy.

A few suggestions are given by the author, but they are purposely few, being intended only to aid in a part of the work. The pupil is left to develop the action himself. The principles are all laid down. The student must use brains.

VIRGINIUS.

VIRGINIUS. "My dear child! my dear Virginia!
There is only one way to save thine
honour! 'Tis this." 169

The death blow is dealt as the word "this" is pronounced.

VIRGINIUS. "Virginia! Virginia! It was to save thy honour that I struck the blow that sent thy soul among the stars! Ashes to ashes, dust to dust!"

As he utters the last words he dies.

THE HUNCHBACK.

JULIA. "Clifford, why don't you speak to me?"

HELEN. "Have you not eyes? Do you not see I'm very—very ill? And not a chair in all the corridor?" [Humorous.]

She intends to be caught in his arms.

MARY STUART.

SHREWSBURY. "She is beside herself! Exasperated, mad! My Liege, forgive her."

The arms may be extended in appeal accompanied either by kneeling or merely advancing.

MARY. "If right prevailed, you would now in the dust before me lie, for I'm your rightful monarch!"

These lines are uttered in a bitter, scornful tone. The attitude is that of defiance. The index finger points downward on the word "dust." The body should not face directly toward the person addressed in scorn, but be turned away slightly, while the face looks at the person, and head is carried in arrogance, which means that it is elevated and thrown backward, away from the person addressed. The eyes should flash, and the voice should be tinged with guttural, not too strongly.

JULIUS CÆSAR.

BRUTUS. "How ill this taper burns! Ha! who comes here!"

The right hand may be directed toward the taper on the table, while the eyes shortly after catch sight of Cæsar's ghost. The fright must be stamped vividly on the face.

ANTONY. "Judge, O you gods, how dearly Cæsar loved him. This was the most unkindest cut of all."

The emotion of the Actor must be so great as to cause the words to be broken.

RICHARD III.

GLOSTER. "The dogs bark at me, as I halt at them."

This rendering should show the irritability of Gloster as he is thus saluted.

GLOSTER. "Unless to see my shadow in the sun."

Just before pronouncing the word "shadow" he turns and beholds it on the ground, and shrinks at its deformity.

KING RICHARD. [Awaking.] "Give me another horse! bind up my wounds! Have mercy, Jesu! Soft! I did but dream."

This is the most powerful utterance of Richard thus far in the whole play. It will require much hard thinking and practice to develop the action required here, as well the details of the voice.

KING RICHARD. "A horse! A horse! My kingdom for a horse!"

The word "kingdom" should be screamed and prolonged. The movement is rapid and wild.

HENRY VIII.

WOLSEY. "Farewell, a long farewell, to all my greatness!"

The attitude of Hopeless Prayer is suggested as a good one.

WOLSEY. "Cromwell, I charge thee, fling away ambition."

On the word "charge" the hand is extended supine in appeal, and is smoothly changed to the right Vertical Wave in rejection.

The feelings and voice are, of course, intense, but low in pitch, and strong in force.

CHAPTER XXXVII.

THIRTY-FIFTH LESSON.

THE THEORY OF ACTING.

Considered in its full scope, the drama is the practical science of human nature exemplified in the revelation of its varieties of character and conduct. It aims to uncover and illustrate man in the secret springs of his action and suffering and destiny, by representing the whole range and diversity of his experience in living evolution. The drama is the reflection of human life in the idealizing mirror of art. In what does this reflection consist? In the correct exhibition of the different modes of behavior that belong to the different types of humanity in the various exigencies of their fortunes. The critic, therefore, in order to be able to say whether histrionic performances are true or false, consistent or inconsistent, noble or base, refined or vulgar, artistically elaborate and complete, or absurdly exaggerated and defective, must understand the contents of human nature in all its grades of development, and know how the representatives of these grades naturally deport themselves under given conditions of inward consciousness and exterior situation. That is to say, a man to be thoroughly equipped for the task of dramatic criti-

cism must have mastered these three provinces of knowledge : First, the characters of men in their vast variety; second, the modes of manifestation whereby those characters reveal their inward states through outward signs; third, the manner in which those characters and those modes of manifestation are affected by changes of consciousness or of situation, how they are modified by the reflex play of their own experience.

Every man has three types of character, in all of which he must be studied before he can be adequately represented. First, he has his inherited constitutional or temperamental character, his fixed native character, in which the collective experience and qualities of his progenitors are consolidated, stamped and transmitted. Next, he has his peculiar fugitive or passionate character, which is the modification of his stable average character under the influence of exciting impulses, temporary exaltations of instinct or sentiment. And then he has his acquired habitual character, gradually formed in him by the moulding power of his occupation and associations, as expressed in the familiar proverb, "Habit is a second nature." The first type reveals his ancestral or organic rank, what he is in the fatal line of his parentage. The second shows his moral or personal rank, what he has become through his own experience and discipline, self-indulgence and self-denial. The third betrays his social rank, what he has been made by his employment and caste. The original estimate or value assigned to the man by nature is indicated in his constitutional form, the geometrical proportions and dynamic furnishings of his organs, his physical and mental make-up.

The estimate he puts on himself, in himself and in his relations with others, his egotistical value, is seen in the transitive modifications of his form by movements made under the the stimulus of passions. The con-

ventional estimate or social value awarded him is suggested through the permanent modifications wrought in his organs and bearing by his customary actions and relations with his fellows. Thus the triple type of character possessed by every man is to be studied by means of analysis of the forms of his organs in repose and of his movements in passion or habit.

The classes of constitutional character are as numerous as the human temperaments which mark the great vernacular distinctions of our nature according to the preponderant development of some portion of the organism. There is the osseous temperament, in which the bones and ligaments are most developed; the lymphatic temperament, in which the adipose and mucous membranes preponderate; the sanguine temperament, in which the heart and arteries give the chief emphasis; the melancholic temperament, in which the liver and the veins oversway; the executive temperament, in which the capillaries and the nerves take the lead; the mental temperament, in which the brain is enthroned; the visceral temperament, in which the vital appetites reign; the spiritual temperament, in which there is a fine harmony of the whole. The enumeration might be greatly varied and extended, but this is enough for our purpose. Each head of the classification denotes a distinct style of character, distinguished by definite modes of manifesting itself, the principal sign of every character, the key-note from which all its expressions are modulated, being the quality and rate of movement or the *nervous rhythm* of the organism in which it is embodied.

Beside the vernacular classes of character ranged under their leading temperaments, there are almost innumerable dialect varieties arising from these, as modified both by the steady influence of chronic conditions of life, historic, national, local, or clique, and by fitful and eccentric individual combinations of faculty and im-

pulse. For instance, how many types of barbarian character there are—such as the garrulous, laughing, sensual, negro, the taciturn, solemn, abstinent Indian, the fat and frigid Esquimaux, the Hottentot: the Patagonian, the New Zealander,—all differing widely in stature, feature, gesture, disposition, costume, creed, speech, while agreeing in the fundamentals of a common nature. Among civilized nations the diversity of characters is still greater. It would require an almost endless recital of particulars to describe the differences of the Chinaman, the Japanese, the Egyptian, the Persian, the Arab, the Hindoo, Italian, the Spaniard, the German, the Russian, the Frenchman, the Englishman, the American. And then what a maze of attributes, each one at the same time clear in its sharpness or profundity, qualify and discriminate the various orders, castes, and groups of society—the Brahmin, the Sudro, the king, the slave, the soldier, the doctor and the lawyer, the priest, the teacher, the shop-keeper, the porter, the detective, the legislator, the hangman, the scientist, and the philosopher. Every professional pursuit, social position, mechanical employment, physical culture, spiritual belief or aptitude, has its peculiar badge of dress, look, posture, motion, in which it reveals its secrets: and the pettifogger or the jurisconsult, the prophet or the necromancer, the Quaker and the Shaker, the Calvinist and the Catholic, the tailor, the gymnast, the gambler, the bully, the hero, the poet, and the saint, stand unveiled before us. How the habitual life reveals itself in the bearing is clearly seen in the sailor when he leaves his tossing ship for the solid shore. His sensation of the strange firmness of the earth makes him tread in a sort of heavy-light way—half wagoner, half dancing-master. There is always this appearance of lightness of foot and heavy upper works in a sailor, his shoulders rolling, his feet touching and going.

To know how to consistently construct an ideal character of anyone of these kinds, at any given height or depth in the historic gamut of humanity, and to be able to embody and enact it with the harmonious truth of nature, is the task of the consummate actor. And to be qualified to catalogue all these attributes of human being and manifestation with accuracy, recognizing every fitness, detecting every incongruity, is the business of the dramatic critic. Who of our ordinary newspaper writers is competent to the work? Yet the youngest and crudest of them never hesitates to pronounce a snap judgment on the most renowned tragedians as if his magisterial "we" were the very *ipse dixit* of Pythagoras!

Still further, the task of the actor and of the critic is made yet more complicated and difficult by the varied modifications of all the classes of character indicated above under the influence of specific passion. The great dramatic passions, which may be subdivided into many more, are love, hatred, joy, grief, jealousy, wonder, pity, scorn, anger and fear. To obtain a fine perception and a ready and exact command of the relations of the apparatus of expression to all these passions in their different degrees as manifesting different styles of character, to know for each phase of excitement or depression the precise adjustment of the limbs, chest, and head, of intense or slacked muscles, of compressed or reposeful lips, of dilated or contracted nostrils, of pensive or glaring or supplicating eyes, of deprecating or threatening mien, of firm or vacillating posture, is an accomplishment as rare as it is arduous. All this is capable of reduction by study and practice to an exact science, and then of development into a perfect art. For every passion has its natural law of expression, and all these laws are related only in a discordant or hypocritical character. There is an art to find the mind's construction in the face. The spirit shines and speaks in

the flesh. And a learned eye looks quite through the seemings of men to their genuine beings and states. This is indeed the very business of the dramatic art,—to read the truths of human nature through all its attempted disguises, and expose them for instruction. How minute the detail, how keen the perception, how subtle and alert the power of adaptation requisite for this, may be illustrated by a single example. Suppose a criminal character is to be played. He may be of a timid, suspicious, furtive type, or careless, jovial and rollicking, or brazen and defiant, or sullen and gloomy, yet be a criminal in all. He may be portrayed in the stage of excitement under the interest of plot and pursuit, or in success and triumph, or in defeat and wrath, or in the shame and terror of detection, or in final remorse and despair. There is scarcely any end to the possibilities of variety, yet verisimilitude must be kept up and nature not violated.

But we have as yet hardly hinted at the richness of the elements of the dramatic art and the scope of the knowledge and skill necessary for applying them. The aim of the dramatic art being the revelation of the characters and experiences of men, the question arises—by what means is this revelation affected? The inner states of men are revealed through outer signs. Every distinct set of outer signs through which inner states are made known, constitutes a dramatic language. Now, there are no less than nine of these sets of signs or dramatic languages of human nature.

The first language is FORMS. When we look on an eagle, a mouse, a horse, a tiger, a worm, a turtle, an alligator, a rattlesnake, their very forms reveal their natures and dispositions and habits. In their shapes and proportions we read their history. So with man. His generic nature, his specific inheritance, his individual peculiarities are signalized in his form and

physiognomy with an accuracy and particularity proportioned to the interpreting power of the spectator. The truth is all there for the competent gazer. The actor modifies his form and features by artifice and will to correspond with what should be the form of the person whose character he impersonates. And *costume*, with its varieties of outline and color, constitutes a secondary province artificially added to the natural language of form.

The second language is ATTITUDES. Attitudes are living modifications of shape, or the fluencies of form. There are, for example, nine elementary attitudes of the feet, of the hands, of the toes, of the head, which may be combined in an exhaustless series. Every one of these attitudes has its natural meaning and value. All emotions strong enough to pronounce themselves find expression in appropriate attitudes or significant changes of the form in itself and in its relations to others. He who has the key for interpreting the reactions of human nature on the agencies that effect it, easily reads in the outer signs of attitude the inner states of defiance, doubt, exaltation, prostration, nonchalance, respect, fear, misery, or supplication, and so on.

The third language is AUTOMATIC MOVEMENTS, which are unconscious escapes of character, unpurposed motions through which the states of the mover are betrayed, sometimes with surprising clearness and force. For instance, how often impatience, vexation, or restrained anger, break out in a nervous tapping of the foot or the finger. What can be more legible than the fidgety man! of one in embarrassment? And the degree and kind of manner of one in embarrassment? together with the personal grade and social position and culture of the subject, will be revealed in the peculiar nature of the fidgeting. There is a whole class of these automatic

movements, such as trembling, nodding, shaking the head, biting the lips, lolling the tongue, the shiver of the flesh, the quiver of the mouth or eyelids, the shudder of the bones, and they compose a rich primordial language of revelation, perfectly intelligible and common to universal humanity.

The fourth language is **GESTURES**. This is the language so marvellously flexible, copious and powerful among many barbarous peoples. It was carried to such a pitch of perfection by the mimes of ancient Rome, that Roscius and Cicero had a contest to decide which could express a given idea in the most clear and varied manner, the actor by gestures, or the orator by words. Gestures are a purposed system of bodily motions, both spontaneous and deliberate, intended as preparatory, auxiliary, or substitutional for the expression by speech. There is hardly any state of consciousness which cannot be revealed more vividly by pantomime than is possible in mere verbal terms. As fixed attitudes are inflected form, and automatic movements inflected attitude, so pantomimic gestures are systematically inflected motion. The wealth of meaning and power in gesticulation depends on the richness, freedom and harmony of the character and organism. The beauty or deformity, nobleness or baseness, of its pictures, are determined by the zones of the body from which the gestures start, the direction and elevation at which they terminate, their rate of moving, and the nature and proportions of the figures, segments of which their lines and curves describe. Music has no clearer rhythm, melody, and harmony to the ear than inflected gestures has to the eye. The first law of gesture is that it follows the look on the eyes, and precedes the sound or the voice. The second law is that its velocity is precisely proportional to the mass moved. The third and profoundest law is that efferent or outward lines of movement reveal the sen-

sitive life or vital nature of the man ; that afferent or inward lines reveal the percipient and reflective life or mental nature ; and that immanent or curved lines, blended of the other two, reveal the affectional life or moral nature.

The fifth language is what is called FACIAL EXPRESSION. It consists of muscular contractions and relaxations, dilatations and diminutions, the fixing or the fitting of nervous lights and shades over the organism. Its changes are not motions of masses of the body, but visible modifications of parts of its periphery, as in smiles, frowns, tears. The girding up or letting down of the sinews, the tightening or loosening or horripilating creep of the skin, changes of color, as in paleness and blushing, and all the innumerable alterations of look and meaning in the brows, the delicacy, power, and comprehensiveness of this language are inexhaustible. So numerous and infinitely adjustable, for instance, are the nerves of the mouth, that Sweedenborg asserts that no spoken language is necessary for the illuminated, every state of the soul being instantly understood from the modulation of the lips alone.

The sixth language is INARTICULATE NOISES, the first undigested rudiments of the voice. All our organic and emotional states, when they are keen enough to seek expression, and we are under no restraint, distinguish and reveal themselves in crude noises each one the appropriate effect of a corresponding cause. We breathe aloud, whistle, gasp, sigh, choke, whimper, sob, groan, grunt, sneeze, snore, snort, sip, hiss, smack, sniff, gulp, gurgle, gag, wheeze, cough, hawk, spit, hiccup and give the death-rattle. These and kindred noises take us back to the rawest elemental experiences, and express them to universal apprehension in the most unmistakable manner. The states of the organism in its various sensations, the forms its affected parts assume under

different stimuli, are dies which strike the sounds then made into audible coins or medals revelatory of their faces. This is the broadest and vulgarest language of unrefined vernacular man. The lower the style of acting the larger part this will play in it. From the representation of high characters it is more and more strained out and sublimated away, the other languages quite superseding it.

The seventh language is INFLECTED TONES, vocalized and modulated breath. The mere tones of the sounding apparatus of the voice, in the variety of their quality, pitch and cadence, reveal the emotional nature of man through the whole range of his feelings, both in kind and degree. The moan of pain, the howl of anguish, the yell of rage, the shriek of despair, the wail of sorrow, the ringing laugh of joy, the ecstatic and smothering murmur of love, the penetrative tremor of pathos, the solemn monotone of sublimity, and the dissolving whisper of wonder and adoration,—these are some of the great family of inflected sounds in which the emotions of the human heart are reflected and echoed to the recognition of the sympathetic auditor.

The eighth language is ARTICULATED WORDS, the final medium of the intellect. Vocal sounds articulated in verbal forms are the pure vehicle of the thoughts of the head, and the inflected tones with which they are expressed convey the accompanying comments of the heart upon those thoughts. What a man thinks goes out in his articulate words, but what he feels is caught in the purity or harshness of the tones, the pitch, rate, emphasis, direction and length of slide with which the words are enunciated. The word reveals the intellectual state; the tone, the sensitive state, the inflection, the moral state. The character of a man is nowhere so concentratedly revealed as in his voice. In its *clangtints* all the colors and shades of his being are mingled and symbol-

ized. But it requires a commensurate wisdom, sensibility, and trained impartiality to interpret what it implies. Yet one fact remains sure : give a man a completely developed and freed voice, and there is nothing in his experience which he cannot suggest by it. Nothing can be clearer or more impressive than the revelation of characters by the voice : the stutter and splutter of the frightened dolt, the mincing lisp of the fop, the broad and hearty blast of the strong and good-natured boor, the clarion note of the leader, the syrupy and sickening sweetness of the goody, the nasal and mechanical whine of the pious hypocrite, the muddy and rancous vocality of vice and disease, the crystal charity and precision of honest health and refinement. Cooke spoke with two voices, one harsh and severe, one mild and caressing. His greatest effects were produced by a rapid transition from one of these to the other. He used the first to convince or to command, the second to soothe or to betray.

ACTIONS speak louder than words ; and the ninth language is DEEDS, the completest single expression of the whole man. The thoughts, affections, designs, expose and execute themselves in rounded revelation and fulfilment in a deed. When a hungry man sits down to a banquet and satisfies his appetite, when one knocks down his angered opponent or opens the window and calls a policeman, when one gives his friend the title-deed of an estate, everything is clear, there is no need of explanatory comment. The sowing of a seed, the building of a house, the painting of a picture, the writing of a book or letter, any intentional act, is in its substance and form the most solid manifestation of its performer. In truth, the deeds of every man, in their material and moral physiognomy, betray what he has been, demonstrate what he is, and prophesy what he will become. They are a language in which his purposes materialize themselves and set up mirrors of his history. Deeds

are, above all, the special dramatic language, because the dramatic art seeks to unveil human nature by a representation of it not in description, but in living action. These nine languages, or sets of outer signs for revealing inner states, are all sustained and pervaded by a system of invisible motion or molecular vibrations in the brain and the other nerve-centres. The consensus of these hidden motions, in connection at the objective pole with other personalities and all the forces of the kosmos, presides over our own bodily and spiritual evolution ; and all that outwardly appears of our character and experience is but a partial manifestation of its working. From the differing nature, extent and combination of these occult vibrations in the secret nerve-centres originate the characteristic peculiarities of individuals. It may not be said that all the substances and forms of life and consciousness *consist in* modes of motion, but undoubtedly every vital or conscious state of embodied man is *accompanied by* appropriate kinds and rates of organic undulations or pulses of force, and is revealed through these if revealed at all. The forms and measures of these molecular vibrations in the nerve centres and fibres,—whether they are rectilinear, spherical, circular, elliptical, or spiral,—the width of their gamut, with the slowness and swiftness of the beats in their extremes,—and the complexity and harmony of their co-operation, determine the quality and scale of the man. The signals of these concealed things exhibited through the nine languages of his organism mysteriously hint the kinds and degrees of his power, and announce the scope and rank of his being. This is the real secret of what is vulgarly called animal magnetism. One person communicates his vibrations to another, either by direct contact, or through ideal signs intuitively recognized and which discharge their contents in the apprehending soul, just as a musical

string takes up the vibrations of another one in tune with it. He whose organism is richest in differentiated centres and most perfect in their co-ordinated action, having the exactest equilibrium in rest and the freest play in exercise, having the amplest supply of force at command and the most consummate grace or economy in expending it, is naturally the king of all other men. He is closest to nature and God, fullest of a reconciled self-possession and surrender to the universal. He is indeed a divine magnetic battery. The beauty and grandeur of its bearing bewitch and dominate those who look on him, because suggestive of the subtlety and power of the moods of motion vibrating within him. The unlimited automatic intelligence associated with these interior motions can impart its messages not only through the confessed languages enumerated above, but also, as it seems, immediately, thus enveloping our whole race with an unbroken mental atmosphere alive and electric with intercommunication.

The variety of human characters, in their secret selfhood and in their social play,—the variety of languages through which they express themselves and their states, all based on that infinitely fine system of molecular motions in the nerve-centres where the individual and universal meet and blend and react in volitional or reflex manifestation,—the variety of modes and degrees in which characters are modified under the influence of passion within or society and custom without, the variety of changes in the adaptation of expression to character, perpetually altering with the altering situations,—such are the elements of the dramatic art. What cannot be said can be sung ; what cannot be sung can be looked ; what cannot be looked can be gesticulated ; what cannot be gesticulated can be danced ; what cannot be danced can be sat or stood,—and be understood. The knowledge of these elements properly formulated and sys-

tematized composes the true standard of dramatic criticism.

It is obvious enough how few of the actors and critics of the day possess this knowledge. Without it the player has to depend on intuition, inspiration, instinct, happy or unhappy luck, laborious guess-work, and servile imitation. He has not the safe guidance of fundamental principles.

Without it the critic is at the mercy of every bias and caprice. Now, one of the greatest causes of error and injustice in acting and in the criticism of acting is the difficulty of determining exactly how a given character in given circumstances will deport and deliver himself. With what specific combinations of the nine dramatic languages of human nature, in what relative prominence or subtlety, used with what degrees of reserve or explosiveness, will he reveal his inner states through outer signs? Here the differences and the chances for truthful skill are innumerable; for every particular in expression will be modified by every particular in the character of the person represented. What is perfectly natural and within limits for one would be false or extravagant for another. The taciturnity of an iron pride, the demonstrativeness of a restless vanity, the abundance of unpurposed movements and unvocalized sounds characteristic of boorishness and vulgarity, the careful repression of automatic language by the man of finished culture, are illustrations. And then the degree of harmony in the different modes of expression by which a given person reveals himself is a point of profound delicacy for actor and critic. In a type of ideal perfection every signal of thought or feeling, of being or purpose, will denote precisely what it is intended to denote and nothing else, and all the simultaneous signals will agree with one another. But real characters, so far as they fall short of perfection, are inconsistent in their expressions, continually indefi-

nite, superfluous or defective, often flatly contradictory. Multitudes of characters are so often undeveloped or so ill-developed that they fall into attitudes without fitness or direct significance, employ gestures vaguely or unmeaningly, and are so insincere or little in earnest that their postures, looks, motions, and voices carry opposite meanings and thus belie one another. It requires no superficial art to be able instantly to detect every incongruity of this sort, to assign it to its just cause, and to decide whether this fault arises from conscious falsity in the character or from some incompetency of the physical organism to reflect the states of its spiritual occupant. For instance, in sarcastic speech the meaning of the tone contradicts the meaning of the words. The articulation is of the head, but the tone is of the heart.

So when the voice is ever so soft and wheedling, if the language of the eyes and fingers is ferocious, he is a fool who trusts the voice. In like manner the revelations in form and attitude are deeper and more massive than those of gesture. But in order that all the expressions of the soul through the body should be marked by truth and agreement, it is necessary that the soul should be completely sincere and unembarrassed and that the body should be completely free and flexible to reflect its passing states. No character furnishes these conditions perfectly, and therefore every character will betray more or less inconsistency in its manifestations. Still, every pronounced character has a general unity of design and coloring in its type which must be kept prevailing in view. The one thing to be demanded of every actor is that he shall conceive his part with distinctness and represent it coherently. No actor can be considered meritorious who has not a full and vivid conception of his role and does not present a consistent living picture of it. But, this essential condition met, there may be much truth and great merit in many different conceptions

and renderings of the same role. Then the degree of intellectuality, nobleness, beauty and charm, or of raw passion and material power, in any stated performance is a fair subject for critical discussion, and will depend upon the quality of the actor. But the critic should be as large and generous as God and nature in his standard, and not set up a fictitious limit of puling feebleness and refuse to pardon anything that goes beyond it. He must remember that a great deal ought to be pardoned to honest and genuine genius when it electrifyingly exhibits to the crowd of tame and commonplace natures a character whose scale of power is incomparably grander than their own. It is ever one of the most imposing and benign elements in the mission of the stage to show to average men, through magnificent examples of depth of passion, force of will, strength of muscle, compass of voice, and organic play of revelation, how much wider than they had known is the gamut of humanity, how much more intense and exquisite its love, how much more blasting its wrath, more awful its sorrow, more hideous its crime and revenge, more godlike its saintliness and heroism.

CHAPTER XXXVIII.

THIRTY-SIXTH LESSON.

EXPLANATION OF STAGE TERMS AND PHRASES.

A few days' familiarity with the stage will furnish the pupil with the names and meanings of all the terms employed. But candidates for this profession do not desire to enter any company, and exhibit a total ignorance of these things.

We are supposed to be on the stage, facing the footlights. The audience is before us. On our right are the right entrances, exits and wings. On our left are the left entrances, exits and wings. If we were to sit in the audience the right of the stage would be on our left as we face it. Stages may be level or may slope toward the footlights. In either case we are said to go 'up the stage as we recede from the audience, and to come down the stage as we approach the audience.

An *Entrance* means the appearance of an actor into the Arena, or the place where he appears, which is generally at the wing or door.

The *Arena* is that portion of the stage which is visible to the audience.

An *Exit* is the disappearance of the Actor from the Arena or the place where he disappears, and is the same as an entrance if used for both purposes. 189

Exeunt means the disappearance of two or more persons, being the plural of exit.

Discovered means that one or more persons are on the stage when the scene opens ; that is, instead of entering after it opens they are seen as soon as the curtain or flat is removed.

The *Curtain* is nearest the foot lights. It used to be used only at the beginning and ending of the entire play ; but as the Act Drop is being discarded in many theatres, it is now used to terminate acts also.

The *Act Drop* is an inside curtain close to the main one, or baize as it used to be called. The use of the Act Drop is to terminate all acts except the last one.

A *Flat*, (or *Flats*,) is a piece of scenery on frame work. It is divided into two parts,—the right and left flats. They are moved in overhead grooves, from each side, until they meet in the middle.

“Closing in ” is a term used to express the action of *closing* a scene, (not an Act,) by running the two parts of a flat together, thereby cutting off the scene from the view of the audience.

“Running off ” is a term used to express the action of *opening* a scene (not an Act,) by pulling out the two parts of a flat, and bringing into view the scene back of it.

A *Drop* is a piece of scenery that descends from above. It may serve to open or close a scene, but is generally used as a background for the entire arena. It is equal to the two parts of a flat, and is a substitute for them. A Drop never contains doors or entrances.

Wings are smaller pieces of scenery used to match the general setting of a scene. They are at the right and left of the stage, placed edgewise toward the centre, and present a finish to the sides. Between the wings are the entrances and exits.

Grooves are sections of the stage in which the wings and flats are kept. A small theatre may not have more

than three. A good sized theatre generally has five or six. The first groove is overhead—the Tormentor Wings, and in its dozen or more divisions all the flats and wings of the first entrance, (or No. 1, as it is called,) are worked. The first entrance is between the main curtain and the first groove. Scenery moved or placed in the first groove is said to be in 1. Anything done in 4 means in the fourth groove, and so on.

The second entrance is between the first and second grooves, etc. While the grooves are overhead their location determines the parts of the stage below. Each groove has many sub-divisions.

A *Border* is a piece of scenery which descends a short distance from above to give a finish to that part of the arena. They match the wings, which finish the sides. There should be in each groove a border, and right and left wings.

Border Lights are long rows of gas jets which throw a strong light from above downward so as to kill the shadows that would otherwise appear if only foot lights were used. They also light up the stage for general effects. They may be lowered or raised.

The *Flies*, (or Fly Gallery,) may be said to include all the space above the grooves, and the mechanical apparatus contained in it. The borders, drops, border lights, and lines are found here. The Fly Gallery is sometimes referred to as an extra platform or elevation above the flies.

The *Lines* are the ropes which are attached to the roof or beams far above, and which are worked through pulleys and made to descend to the stage below. They hold the Drops, borders and border lights in place, and are used for special scenery if need be.

A *Box Scene* is a setting where the wings are connected together by flats so as to make walls of the right

and left sides of the stage, presenting with the background, three sides of a square.

A *Backing* is a moveable piece of scenery just large enough to place behind a door so that the door may be opened without showing the rough appearance of the stage behind the scenes.

A *Crossing* is a passage back of the entire arena, so arranged, with all openings backed, that a person may pass from side to side unobserved by the audience.

The floor of the stage contains Traps, Sinks and Bridges. A trap is an opening either square or nearly so, by which actors or properties may be raised from below or sent there. There are several sizes on all stages. A sink is a long and very narrow opening running the entire width of the stage from side to side. It is valuable in many ways. A bridge is like a sink excepting that it is wider, generally three or four feet. It runs the entire width. The floor is raised in sections, and one or more sections may be used at a time. They are valuable for many purposes, and can be used at almost any height not exceeding four or five feet. When the traps, sinks or bridges are not in use the floor of the stage is smooth and solid, as the openings are covered.

A *sink light*, or a *ground row of lights* is a long row of gas jets generally connected by rubber hose, and placed beneath the floor in the sink. They are not seen by the audience, but throw a strong light upon the background of the scene.

Bunch lights are collections of gas jets, about a dozen being used in a bunch with a tin reflector behind them; thus throwing a powerful light upon a particular portion of the stage.

The Prompt Side of the stage is that part of it where the prompter is stationed. It is generally near the first

entrance, and on the side of the theatre nearest the dressing rooms.

The *Central Stage Line* is an imaginary line running from the footlights to the back ground, and equally distant between the sides.

A *Chamber* is any interior room of a house or building, excepting the kitchen, or garret, or cell of a prison. The terms "plain," "fancy," "gothic" are generally applied to these.

The "*Flyman*" attends to the ropes, lines, curtain drops, borders and border lights.

The "*Stage Carpenter*" has control of all the hands who belong to the stage in the capacity of workmen. He is always in charge except when the "scenic artist" is employed; in which case the latter has temporary control.

The "*Property man*" has charge of the properties, which include the furniture, carpets and smaller pieces used in a play, such as knives, swords, lamps, crockery, and a hundred details. He generally controls the colored fires.

The "*Gas man*" has charge of the foot lights, bunch lights, the ground rows of lights, and all the gas of the theatre.

A *Plot* is a plan or outline of the stage setting which is sent in advance to the stage carpenter. It is generally called a *Scene Plot*; or *Scene and Line Plot*.

To furnish the pupil with something to study in this connection we append a Scene Plot, being one actually used at a theatre. A few explanations will enable the pupil to thoroughly understand it by referring to the contents of this chapter as thus far given. The Drop is the background *backing* from the first act.

The *Ground Row* is a row of sunken lights, or sink lights, which throw a very powerful glare upon the Drop.

In Act II the platform is made out of the bridge, heretofore described.

L. stands for left. R. for right. It must be remembered that we are facing the stage and not on it, therefore the sides are reversed. R, 2, 3, 4 entrances are easily understood, as being entrances between the wood wings in Act I, the arches being at the places referred to.

L. U. E. means the left upper entrance ; the word upper referring to the entrance nearest the Drop or backing.

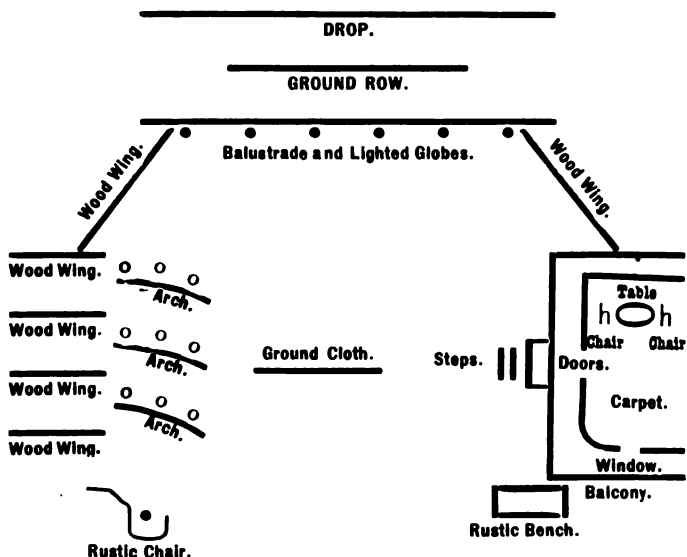
R. 1 E. means the right first entrance where the stump is located in Act II.

R. U. E. means the entrance on the right, farthest up the stage.

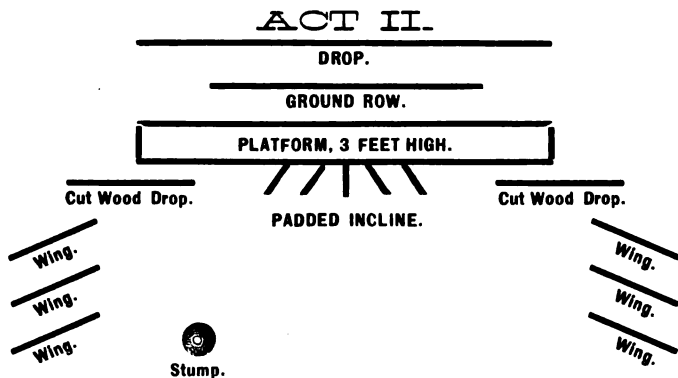
SCENE PLOT.

MIGHTY DOLLAR.

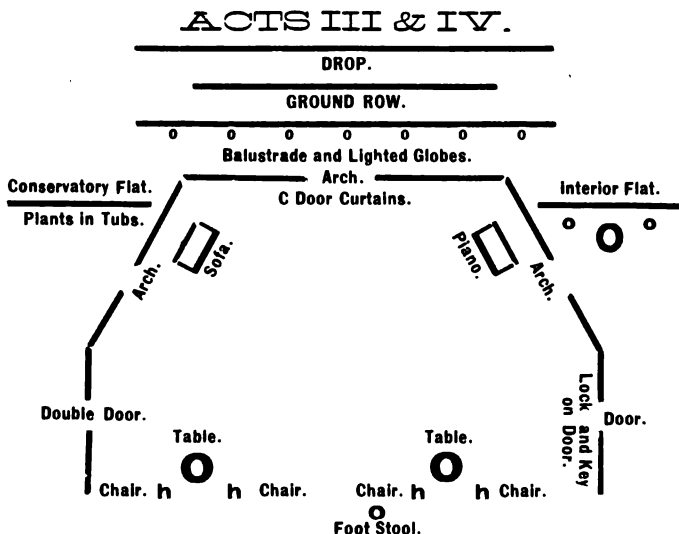
ACT I.



ACT I. Illuminated Garden. City of Washington in the distance on drop at back. Balustrade with colored globes lighted. Green ground row behind balustrade. Set house L. steps. House lighted. Window showing interior, curtains, &c. Balcony around house hung with Chinese lanterns lighted. Arches with globes lighted R. 2, 3, 4 entrances. Statues holding lamps. Tubs of shrubs, &c., around stage. Rustic bench L. Chair R.



ACT 2.—Water Landscape Drop. Platform 3 ft. high. Padded Incline. Ground row behind platform. Large Steamboat to come half way on L. U. E. behind platform. Wood Wings. Cut wood Drop at foot of incline. Wood Stump R. i E. Grass Mats, &c.



ACTS 3 & 4.—Drop used in Act I. Ground row lighted in Act 3. Balustrade and Globes lighted, same as Act I. Curtains on the three arches. Conservatory R. U. E. Room L. U. E. Lock and Key and Knob on door L. i E. Very particular. Chandelier, Medallion down. Very handsome set.

CHAPTER XXXIX.

37TH LESSON.

THE FOURTY-FOUR RULES OF STAGE CONDUCT.

This chapter is devoted merely to the Rules which direct the actor in his conduct on the stage. These are guides to action. They do not instruct in the acquirement of the art of acting, but deal only with the etiquette and conduct of stage movements.

Thus in learning the stage fall the pupil must seek another part of this volume for information as to how to fall successfully. When he has acquired the art of this movement he will learn that the Rules of Acting direct that the soles of the feet must not be seen by the audience, and that the fall must be in the centre of the stage. He might be able to make the best and most thrilling stage fall ever witnessed, yet its effect would be marred by a breach of this Rule.

The pupil will certainly perceive the difference between the Art of Acting and the Rules which govern that Art.

We advise all pupils to make a few screens. They are not expensive. They should be six feet and six inches high, and seven feet long. A door about six feet and two inches high, and two feet and two inches

wide should be placed in the centre. The screens may be made of light frames and covered with Canton flannel. Hinges swinging both ways may be used, in case the screens are ever placed in opposite positions from those originally intended. Two screens will be sufficient.

With these the pupil may easily practice the modes of entrance and exit, and successfully apply many of the Rules of Acting.

Before stating the Rules in full and explaining their meaning, it is thought best to present a summary of them. Therefore, the numbers and names are first given. These should be committed to memory. It is not necessary to memorize the Rules themselves.

SUMMARY OF THE RULES OF ACTING.

RULE 1—*Right Entrance.*

RULE 2—*Left Entrance.*

RULE 3—*Right Exit.*

RULE 4—*Left Exit.*

RULE 5—*Dramatic Exit.*

RULE 6—*The Bow in Exit.*

RULE 7—*The Double Bow in Exit.*

RULE 8—*Two Persons Excunt.*

RULE 9—*Lady and Gentleman Excunt.*

RULE 10—*Two Persons Enter.*

RULE 11—*Lady and Gentleman Enter.*

RULE 12—*Lady and Gentleman Walking the Stage.*

RULE 13—*Approaching a Person or Object.*

RULE 14—*Back to the Audience.*

RULE 15—*Face to the Audience.*

RULE 16—*Extending the Hand.*

RULE 17—*Stage Doors.*

RULE 18—*Recognition of Applause.*

RULE 19—*Turning.*

RULE 20—*Rapid Walking.*

RULE 21—*Kneeling.*

- RULE 22—*Walking to Place.*
RULE 23—*Falling in a Chair.*
RULE 24—*Death in a Chair.*
RULE 25—*Full Arm Embracing.*
RULE 26—*Single Arm Embracing.*
RULE 27—*The Lovers' Ordinary Embrace.*
RULE 28—*The Lovers' Passionate Embrace.*
RULE 29—*Ordinary Kissing by both Parties.*
RULE 30—*Ordinary Kissing by One Party.*
RULE 31—*Passionate Kissing.*
RULE 32—*Meeting to Shake Hands.*
RULE 33—*Stabbing Ones-self Quickly.*
RULE 34—*Stabbing Ones-self Slowly.*
RULE 35—*Stabbing Another.*
RULE 36—*Killing with a Sword or Foil.*
RULE 37—*Holding a Dagger.*
RULE 38—*Holding a Knife to Cut.*
RULE 39—*Holding a Sword.*
RULE 40—*Falling.*
RULE 41—*Lying on the Stage.*
RULE 42—*Grouping.*
RULE 43—*Death Scene.*
RULE 44—*Balancing the Stage.*
-

The Rules of Conduct will now be given in full, and where explanations are necessary they will be added.

RULE 1—*Right Entrance.* In entering the stage on the right, the foot first exhibited to the audience should be the LEFT; therefore the last step taken *before* entering should be the RIGHT FOOT.

RULE 2—*Left Entrance.* In entering the stage on the left the foot first exhibited to the audience should be the RIGHT; therefore the last step taken *before* entering should be on the LEFT FOOT.

RULE 3—*Right Exit*. In leaving the stage on the right, the step last taken *in* the arena should be on the RIGHT FOOT. This foot may be placed close to, or upon threshold of a doorway, but not beyond it. The left foot makes the exit.

RULE 4—*Left Exit*. In leaving the stage on the left, the step last taken *in* the arena should be on the LEFT FOOT. This foot may be placed close to or upon the threshold of a doorway, but not beyond it. The right foot makes the exit.

RULE 5—*Dramatic Exit*. The dramatic exit requires a pause on the right foot if making a right exit, and on the left foot if making a left exit, just in the act of leaving the stage; accompanied by a turn of the body and some word, look or action.

RULE 6—*The Bow in Exit*. All inferiors in leaving the presence of a superior should bow low before commencing the walk toward the exit.

RULE 7—*The Double Bow in Exit*. All inferiors in leaving the presence of a superior, if the walk to the exit contains more than four steps, should bow before commencing the walk, and should pause as in Rule 5 in the act of exit, and again bow; unless leaving *en masse*, or in attendance.

RULE 8—*Two persons Exeunt*.

When two persons of the same sex leave the stage together at the same place of exit, the lesser character should reach the place slightly in advance of the other, and should take one step up the stage, turning so as to face the audience, and allow the more important personage to disappear first, and should simply follow.

RULE 9—*Lady and Gentleman Exeunt*. The gentleman should be on the side of the lady "up the stage," and should turn at the place of Exit, facing the lady as she departs, then follow.

RULE 10—*Two persons enter.* When two persons of the same sex enter together at the same place, the lesser character should appear first, stand aside "up the stage" one step and allow the more important personage to appear and advance.

RULE 11—*Lady and Gentleman Enter.* When a lady and gentleman enter together at the same place the gentleman should appear first, stand aside "up the stage" one step, and allow the lady to appear and advance.

RULE 12—*Lady and Gentleman Walking the Stage.* When a lady and gentleman walk across the stage either for an exit or for any other purpose, the gentleman should be on the *side* of the lady "up the stage;" but on turning and *recrossing* the stage hand in hand no rule applies.

RULE 13—*Approaching a Person or Object.* In walking to a person or object on the stage, or to an exit, the actor must take the last step on the foot which is "up the stage," or, as often stated, "farthest from the audience."

RULE 14—*Back to the Audience.* The back of the actor *may* be turned to the audience in the following cases:

- 1—Prayer.
- 2—Grief.
- 3—Humiliation.
- 4—Retirement or Concealment.
- 5—To allow proper action to a superior character.

Even in the cases enumerated the back of the actor need not always be turned to the audience. It is a matter of discretion.

RULE 15—*Face to the Audience.* The face of the actor should be turned to the audience in all cases except those stated in Rule 14. When standing sidewise to the audience, the body may be so man-

aged as to present part of the front; this is accomplished by standing with the foot which is "farthest from the audience" slightly advanced toward the central line of the stage.

RULE 16—*Extending the Hand*. In passing anything to another or extending the hand, it is better to use the hand which is farthest from the audience.

This is imperative where no reason exists for using the other.

RULE 17—*Stage Doors*. All doors which are used in making an entrance or exit to the arena of the stage should open outward, unless they are closet doors. Side doors should open outward and upward; that is the hinges should be on the side of the door farthest from the audience.

RULE 18—*Recognition of Applause*. The first recognition should be upon the arena of the stage by the raised curtain if the actor was in the last scene. Otherwise he should appear by stepping in front of the curtain. If a lady and gentleman are called out, the latter should appear first leading the lady by the hand. He should pause, bow to her, let her pass him; then she should bow to the audience and he should bow to the audience while she is in exit; or the two should jointly bow and exit together, the lady disappearing first.

RULE 19—*Turning*. In turning when the intention is not to present the back to the audience, always stop on the foot farthest from the audience, and gently sway the weight to the foot nearest to the audience, turning about at the same time.

RULE 20—*Rapid Walking*. In this, as in slow walking, the back should never be presented to the audience. The actor should always stop walking by taking the last step on the foot farthest from the audience, turn on the

ball of the other, walk across the stage and repeat as before.

RULE 21—*Kneeling*. Always stop on the foot farthest from the audience and come down on the knee nearest to the audience.

RULE 22—*Walking to Place*. Take a position and look at the place on the stage to which you wish to walk; then shut the eyes and walk so exactly as to be able to reach the place in a given number of steps.

RULE 23—*Falling in Chair*. Never fall, unsupported, directly backward into a chair. It is awkward and unsafe. The fall should either be sideways or oblique-backward. In either case the hand should always touch the back of the chair first. This partially supports the body and steadies the chair.

RULE 24—*Death in a Chair*. In dying in a chair the best effect is produced by throwing the head straight backward, the face being upward, then allowing the head to settle into an oblique-backward position, in opposition to the inclination of the torso.

RULE 25—*Full Arm Embracing*. Two persons coming together in the full arm embrace should each raise the right arm and lower the left. This prevents awkward accidents.

RULE 26—*Single Arm Embracing*. This is employed where one person embraces the other. The arm farthest from the audience should be used to encircle the other person, and may be placed over the shoulder, or about the waist. The milder embraces require the arm to encircle the waist; the more affectionate embraces the neck and waist.

RULE 27—*The Lover's Ordinary Embrace*. Let the lover stand in opposition, the hip projecting on the side nearest his lady. This prevents awkward leaning. He

will then place the arm that is nearest the lady, (and of course farthest from the audience,) around her waist, or above the shoulder and down the back obliquely and around the waist. The free hand should gently encase the lady's hand, preferably the one farthest from the lover. Both parties nearly face the audience.

RULE 28—*The Lover's Passionate Embrace.* Both parties are nearly sidewise to the audience. The lady throws both her arms about the neck of her lover. He throws both of his about her waist. The bodies are pressed closely together. It is unnecessary to practice this much.

RULE 29—*Ordinary Kissing by both parties.* They may meet without touching hands, or each take right hands as in shaking, or may clasp four hands, and kiss. In clasping four hands, each person takes the other's left hand in his right.

RULE 30—*Ordinary kissing by one party.* The other stands passive. The arm nearest the lady should circle the waist, the free hand should grasp the hand of the lady, (preferably her nearest hand,) and the act should then be performed. It is not necessary that the kissing should be actual. Closeness without actual contact is often accomplished and the audience none the wiser.

RULE 31—*Passionate kissing.* This should never be hurried, unless many repetitions are given. The lover puts his arm, (the arm nearest the lady,) about her shoulders, obliquely down the back and under her arm a little higher than the waist. His other arm encircles her waist. Her hand, (the one farthest from him,) is about his neck. Her head falls back upon his shoulder, the face being upturned to his, and the mouth ready. If the love and passion are REAL, he does not kiss often, but long. He approaches her rosy lips with gentleness, yet firmness, and the kiss has

no force of contact but pressure in its continuance. It is not necessary to practice this much.

RULE 32—*Meeting to shake hands.* Both parties should extend right hands the thumb side being up. If the palm is up, or any other variation of the rule occurs, the hands will meet awkwardly.

RULE 33—*Stabbing ones-self quickly.* The dagger or knife must be held by rule, and the hand should be uplifted to an ascending right oblique position. In the descent of the dagger the point should move directly toward the heart. If the blow is a quick one this point, when about four inches from the body should suddenly turn downward, the thumb striking violently against the chest over the heart.

RULE 34—*Stabbing ones-self slowly.* If the stabbing is to be slow, the left hand should encircle the point of the blade, which should be held close against the chest. The right hand should slide a little down the handle, say an inch or two, while the shoulders are brought forward. This, with proper facial expression, will depict the act of stabbing so naturally that few persons in real life could detect the deception.

RULE 35—*Stabbing another.* The point of the dagger should move directly toward the heart of the victim, and just before reaching it, should turn down and out. This will cause the finger joints of the hand to strike the body of the person to be killed. This should generally be on the side up the stage.

RULE 36—*Killing with a sword, or foil.* It is more effective to thrust at a person on that side of the body which is farthest from the audience ; unless much loose clothing is worn. This conceals the death thrust. Be careful not to allow the point of the sword to appear behind the person, as though it had gone entirely through the body. It does not deceive an audience into

that belief. In withdrawing the sword do not pull it out in one jerk, if it has presented the appearance of penetrating too far. Allow it to come out with difficulty.

RULE 37—*Holding a dagger.* A dagger or any short instrument with which a stab is to be made must be held in the fist in such a position that the thumb side of the hand will be upward when the point of the blade is downward.

RULE 38.—*Holding a knife to cut.* In this case the thumb side of the hand should be in the same direction as the point of the knife.

RULE 39—*Holding a sword.* The thumb should point in the direction of the blade.

RULE 40—*Falling.* The person who sustains the stage fall is entitled to the centre of the arena. He should have the best part of the stage which is on the central line and in or near the first groove, but not too far front.

RULE 41—*Lying on the stage.* In any lying position the soles of the feet and the crown of the head should be invisible to the audience. This requires the body to be parallel with the foot lights, or crosswise the stage.

RULE 42—*Grouping.* In forming a group to end a scene or act, or the play itself, the important characters are entitled to the best part of the stage which is the centre. The others array themselves from the centre outward according to the degree of importance.

RULE 43—*Death Scenes.* In a death scene all characters who are not assisting should conceal their faces from the audience, not by looking down, but by looking away, generally backward on the side toward the corpse.

RULE 44—*Balancing the stage.* There must be an equality of appearance at all times on the stage, where three or more actors are present in the same scene.

CHAPTER XL.

THIRTY-EIGHTH LESSON.

STAGE BUSINESS, AND COUNTERPARTS.

Having learned the principles of Acting which involve both oratorical and dramatic action, the pupil needs now only familiarity with the stage. To accomplish this is the design of the present chapter. It is earnestly recommended to each pupil who is not attending a School of Acting, to procure two or three scenes, each with a door. The cost is slight. A common frame work covered with canton flannel will do. One scene is to be used as the right side of the stage, another as the left, and the third, if obtained, as the flat at the back. These may be placed in any ordinary room, and may be used as wings or to form a box scene.

The Rules of Acting given in the last chapter should be committed to memory and applied. For counterpart work, a friend may be easily procured, or, if not, the person or persons required to fill the scene may be made present through the processes of the imagination.

Nearly all actors are compelled to do this until time for the regular rehearsal.

The better way is to hunt up some person who is interested in the Dramatic Art, and meet from time to

time for practice. Many a lady or gentleman finds great pleasure in this Art as a means of education as well as on account of its fascinating pleasures.

STAGE BUSINESS.

This term includes a great deal. It is often understood to embrace the expression "Stage Setting," but, strictly speaking, it should go no farther than to deal with the actors who participate in a scene, and their conduct therein. We will discuss the two terms together and show their application.

A few observations may not be out of place.

1—The Stage Business and Setting which has been followed for many years are known as the traditional methods.

2—The Stage Business given by the author of the play need not be followed by the actor.

3—Any departure from the traditional, marked, or established methods of Setting the Stage, is perfectly legitimate.

4—Every aspirant for a high rank in this profession should first make his own setting, and direct his own Stage Business, before becoming familiar with the traditional methods or those laid down by others.

In order to enable the pupil to become familiar with this branch of the study we will select a series of counterparts, and explain fully the conduct of the participants.

FIRST COUNTERPART,

With a discussion of the Stage Business.

HENRY VI, ACT V, SCENE VI.

CHARACTERS: *King Henry, Gloster.*

KING HENRY. Thou cam'st to bite the world ; and if the rest be true which I have heard, thou cam'st—

GLOSTER. I'll hear no more ;—Die, prophet, in thy speech ; [stabs him] for this amongst the rest was I ordained.

KING HENRY. Ay, and for much more slaughter than this. O God, forgive my sins, and pardon thee. [Dies.]

GLOSTER. What, will the aspiring blood of Lancaster

Sink in the ground ! I thought it would have mounted.
See how my sword weeps for the poor king's death !
O, may such purple tears be always shed
From those that wish the downfall of our house !
If any spark of life be yet remaining,
Down, down to hell, and say—I sent thee thither.

[Stabs him again.]

The foregoing scene is in London, in a room in the Tower. Two persons are *discovered* when the scene opens, King Henry and his Lieutenant. The latter has made his exit, and shortly after Gloster enters.

The Stage Business *may* be as follows, after the exit of the Lieutenant :

King Henry is seated at the RIGHT near a table with a book in his hand.

Gloster enters L. 2 E. ; that is at the second entrance on the left. As he enters the King rises not to greet him, but merely to address him in a coldly formal tone ; for he hates him. The King may remain standing on the right, and Gloster on the left, near his place of entrance, or during the conversation they may each have crossed the stage. To both remain on the same side would be to break the rule which requires the stage to be balanced ; when two actors come close together they should be near the central line of the arena. After an exchange of sarcastic allusions the King gives vent to his feelings in a long harangue, the closing part of

which is given in the opening of this counterpart. We will place the King at the LEFT CENTRE, which means half way between the central line and the L. M. E. (Left middle entrance.) Gloster is standing at the right centre. It will be noticed that they must have crossed each other in order to have reached these positions. The King would probably have been talking *at* Gloster rather than *to* him; that is he would not make objective gestures, but would be entirely under the sway of his feelings of scorn and hatred. This would be subjective action. Hatred of a fighting nature advances; of a contemplative nature turns away in scorn. The latter is probably the kind used here. The turning is slight, and the shrugging of the shoulders marks the intensity. Gloster has come to kill the King and allows his feelings to become wrought up to the highest pitch. He stands crouching, his back turned to the King, his eyes rolling, his hand upon the sword, which is carried at the left side, and he nervously works his fingers while they clutch the sword. His frenzy is on the increase until he boils over on the words "and if the rest be true, thou cam'st——" The words "I'll hear no more" should be uttered before the word "cam'st" is pronounced. This is called SPONTANEOUS DIALOGUE and is often the life of good acting. Even where the words of another are not cut off by an interruption, they should be met, on their close, by immediate reply or acting. Waits are usually signs of amateur work, not professional.

The stabbing may be done by either a sword or dagger. If by the latter, the blow should be directed downward, first raising the hand over the right shoulder, and as the knife descends the point should be turned out toward the upper end of the stage, thus escaping the view of the audience. The side of the knife or hand strikes the chest of the victim.

If a sword is used the thrust is of an entirely different nature from that of a dagger. The aim is from the hip and proceeds upward toward the heart. It is evident that the King does not die at once, and consequently he would not fall as soon as struck. Instantaneous death may be accompanied by a weakening of the knees and a collapse of the body immediately. In the present case the King would be more than likely to place his hands upon the wound, to clutch it violently, and to totter before he falls. Supposing he is facing the right, while standing at the left centre ; on receiving the blow he may totter and turn facing the left as he falls slowly with the head toward the centre, coming down on his back ; or he may continue the turning of the body while it is falling, and thus come down upon the face, the head falling at the centre of the stage. The last fall is extremely difficult and highly artistic.

Gloster stands with drawn sword waiting the death agonies of the King, who now uses the laryngeal tones, indicating suffering. He chokes and strangles in his last words, the chest heaving and sinking lower in the last pangs, until the last breath exhausts the lungs completely.

Gloster now gloats in silence and all is still for a moment. There must be no hurrying. He takes his sword to use in tracing the line of blood upon the ground, and speaks his lines in scornful boast. On the line "See how my sword weeps, etc," he draws the thumb and finger of the left hand along the gory edge of the blade, pushing the blood ahead and throwing it spurning upon the ground.

This done he makes sure of the death by two more bloody thrusts into the King's heart, each given viciously on the words "down, down."

As the counterpart goes no farther the stage business ends here.

The same pupil should impersonate both of these characters, taking proper turns.

SECOND COUNTERPART,

With a discussion of the stage business.

RICHELIEU, ACT II, SCENE II.

CHARACTERS: 1—*Richelieu*.

2—*Francois*.

Richelieu has entered the stage on the RIGHT. We will suppose for the present purpose that no other person is in the arena. There is in fact but one, the lady Marian. The reference to her would not require her presence except in acting the full scene. This is but a counterpart designed to afford practice to the pupil.

RICHELIEU. [Aside.] Huguet? No.
He will be wanted elsewhere.—Joseph?—Zealous,
But too well known—too much the *elder* brother.
Mauprat?—alas, it is his wedding day!
Francois?—the man of men!—unnoted—young,
Ambitious! [*Goes to door L. 1 E.*] Francois!

ENTER FRANCOIS L. 1 E.

RICHELIEU. Follow this fair lady.
(Find him the suiting garments, Marian), take
My fleetest steed,—arm thyself to the teeth;
A packet will be given you—with orders,
No matter what! The instant that your hand
Closes upon it,—clutch *it* like your honor,
Which Death alone can steal, or ravish,—set
Spurs to your steed—be breathless, till you stand
Again before me.—Stay, sir!—You will find me
Two short leagues hence, yes, at my castle near
Ruelle. Do you note me,—from the hour
I grasp that packet,—think your guardian star
Rains fortune on you!

FRANCOIS. If I fail—

RICHELIEU. Fail—fail?

In the lexicon of youth, which Fate reserves
For a bright manhood, there is no such word
As *fail*! (You will instruct him further, Marian)
Follow her,—but at distance ;—speak not to her,
Till you are housed ;—Farewell, boy! Never say
“*Fail*” again.

FRANCOIS. I will not.

RICHELIEU. (*Patting his locks.*) There’s my young hero.
(*Exeunt FRANCOIS and MARIAN L. 3 E.*)

RICHELIEU. Joseph! So they would seize my person
in this palace,—Joseph!

This is a call for another.

The SETTING of the scene from which the foregoing
counterpart is taken, would be as follows :

A room in the Palais Cardinal, the walls hung with
arms—a large screen in one corner, R. C.—a table
covered with books, papers, etc., R.—a rude clock in a
recess—busts, statues, book-cases, weapons of different
periods, and banners. Doors R and L., and private door
L. 3 E.

The STAGE BUSINESS may be as follows, or may be
varied very much to suit the idea of the actor. The
greater variety the better. Every possible manner of
carrying on a scene should be attempted.

We find Richelieu on the RIGHT. He is not calling
to Huguet and the others, but is summing up each one
in his mind to find their fitness for the perilous errand.
The *aside* refers to the fact that he does not direct his
remark to any person present, but to himself. An *aside*
should always be spoken in a direction opposite or away
from the presence of others, to give it the appearance
of being unheard.

The acting at this point requires study and deliberation ; as each name is called up it is carefully analyzed in the mind before the words are expressed by way of comment on it.

When the name Francois is reached, the eye sparkles, and a slight enthusiasm enters into the action. With a walk suited to enthused age he crosses the stage to the first entrance on the left ; and calls to Francois in a falling inflection ; who enters at the same place L. 1 E.

When Richelieu has called and Francois has entered we have the two characters on the left at the same place. Three questions arise :

- 1—Shall they both advance together?
 - 2—Shall one advance followed by the other?
 - 3—Shall one advance and the other remain at the L.
1. E?

It will require two pupils to work out this problem. Marian is on the right, but intends to exit L. 3. E. The best position for Richelieu to move to is R. C., during his long speech ; standing in the second groove. This he may take slowly while waiting for the entrance of Francois, or while addressing him. It must be taken smoothly and as if by accident. Francois will then advance to L. C, and receive the orders. Marian comes over near L. 3 E., and waits. She does this somewhere near the time of the utterance of the words "set spurs to your steed." Francois starts to go in the same direction, when Richelieu says, "Stay, sir !" and finishes. This speech is strong and rather fast. If the pupil desires to make use of the chapter on the Meanings of the Voice, he will obtain considerable help by so doing. According to the arrangement there made the force would be rather strong, and the time rather fast. This would be the fourth degree both of force and time. The pitch should be the fourth or fifth.

Francois' reply "If I fail——" is instantly cut off by Richelieu who turns sharply on the young man, and utters his second speech. Then Francois bows and is caressed by the Cardinal, and makes his exit at L. 3 E.

The Forty-four Rules of Acting should be applied by the pupil. Careful and slow work alone succeeds.

THIRD COUNTERPART.

WITH A DISCUSSION OF THE STAGE-BUSINESS.

Richelieu Act IV. Scene I.

Characters: BARADAS, JULIE, RICHELIEU.

BARAD. My lord, the king cannot believe your Eminence

So far forgets your duty and his greatness,

As to resist his mandate! Pray you, Madam,

Obey the king—no cause for fear!

JULIE. (L.)

My father!

RICHE. (C.) She shall not stir!

BARAD. (R.)

You are not of her kindred—

An orphan—

RICHE. Then her country is her mother!

BARAD. The country is the king!

RICHE.

Ay, is it so?

Then wakes the power which in the age of iron

Burst forth to curb the great and raise the low.

Mark, where she stands! around her form I draw

The awful circle of our solemn church!

Set but a foot within that holy ground,

And on thy head—yea, though it wore a crown—

I launch the curse of Rome!

BARAD.

I dare not brave you!

I do but speak the orders of my king.

The church, your rank, your very word, my lord,

Suffice you for resistance! blame yourself,

If it should cost you power!

RICHE.

That's *my* stake.—Ah!

Dark gamester! *what is thine?* Look to it well!—

Lose not a trick.—By this same hour to-morrow

Thou shalt have France, or I thy head!

This scene is the Gardens of the Louvre.

Iron gates are used at L. 3 E.

The Stage-business is as follows:

Richelieu is about to make his exit at the L. 3 E. Julie is with him; they have nearly reached the gates when Baradas enters at R. Any entrance there will do. Richelieu comes down the centre, Julie remains on the left side of the Cardinal with Baradas on the right. Richelieu seems to protect her by intercepting the messenger of the king, who now speaks. The dialogue that follows is spontaneous; that is, there are no pauses and the speeches crowd each other.

In the longer speech, commencing “Ay, is it so?” Richelieu is in his grandest element. He stands as solid as a rock. His elevated form, lofty carriage, noble expression of face, burning eyes and intense voice, tell the terrible feeling that sways his breast. Here the ambitious and hot-headed amateur will over-act and rant. The power of the voice should be let out, but the pitch must be kept low. The word “launch” must peal forth like a burst of thunder in the sky, crashing the mighty oak. Baradas trembles like a leaf, and his boldness in the lines that follow is assumed, with a current of weakness running through them.

The magnetic voice is what is needed. Those who are familiar with the Private Lessons of the Second Volume of Personal Magnetism will understand what is meant.

FOURTH COUNTERPART.

WITH A DISCUSSION OF THE STAGE-BUSINESS.

Richelieu, Act V., Scene 2.

Characters, BARADAS, JULIE.

BARAD. Madam, (*she rises*)

Vex not your King, whose heart, too soft for justice, leaves to his ministers that solemn charge.

JULIE. You *were* his friend.

BARAD. I *was* before I loved thee.

JULIE. Loved me !

BARAD. Hush, Julie : could'st thou misinterpret
My acts, thoughts, motives, nay, my very words,
Here—in this palace ?

JULIE. Now I know I'm mad,
Even that memory failed me.

BARAD. I am young,
Well-born and brave as Mauprat : for thy sake
I peril what he has not—fortune—power ;
All to great souls most dazzling. I alone
Can save thee from yon tyrant, now my puppet !
Be mine : annul the mockery of this marriage,
And on the day I clasp thee to my breast,
De Mauprat shall be free.

JULIE. Thou durst not speak
Thus in *his* ear (*pointing to LOUIS*). Thou double
traitor !—tremble. I will unmask thee.

The stage is set to represent the King's closet at Louvre. A suit of rooms is seen in perspective, R. side. Doors R. and L. in flat, and R. and L. doors in scene. The King is present with his Courtiers and are up the stage conversing together in dumb show ; Baradas has recently entered on the right and crosses over to L. C. to converse with Julie apart. She is kneeling.

As directed in the first speech she rises, and the two converse.

SIXTH COUNTERPART.

WITH A DISCUSSION OF THE STAGE-BUSINESS.

The Honeymoon, Act II., Scenes 2 and 3.

Characters : Volante, Balthazer, the Count.

VOL. (*Enter L.*) What, is he gone, sir?

BAL. (R. C.) Gone ! D'ye think the man is made of marble? Yes, he is gone.

VOL. Forever?

BAL. Ay, forever. (*Advancing.*)

VOL. Alas, poor Count !—Or has he only left you
To study some new character? Pray, tell me,
What will he next appear in?

BAL. This is folly. (*Shrugging his shoulders and turning away.*)

'Tis time to call your wanton spirits home—
(*Turning to her.*) You are too wild of speech.

VOL. My thoughts are free, sir ;
And those I utter—

BAL. Far too quickly, girl ;
Your shrewdness is a scarecrow to your beauty.

VOL. It will fright none but fools, sir : men of sense
must naturally admire in us the quality they most
value in themselves; a blockhead only protests
against the wit of a woman, because he cannot
answer her drafts upon his understanding. But now
let us talk of the Count, don't you remember your
promise, sir? (*Softening in her manner.*)

BAL. Umph ! [*Aside.*] What promise, girl?

VOL. That I should see your picture of him.

BAL. So you shall, when you can treat the original
with a little more respect.

VOL. Nay, sir, a promise !

BAL. Well, you'll find the door open. (VOLANTE crosses R.) But, before you go, tell me honestly, how do you like the Count, his person and understanding?

VOL. Why, as to his person, I don't think he's handsome enough to pine himself to death for his own shadow, like the youth in the fountain—nor yet so ugly as to be frightened to dissolution if he should look at himself in a glass. Then, as to his understanding, he has hardly wit enough to pass for a madman, nor yet so little as to be taken for a fool. In short, sir, I think the Count is very well worth any young woman's contemplation—when she has no better earthly thing to think about. [*Runs off R.*]

BAL. So the glad bird, that flutters from the net,
Grown wanton with the thought of his escape,
Flies to the limed bush, and there is caught,
I'll steal and watch their progress.

[*Exit R.*]

Scene III.—*The Picture Room.*

The COUNT discovered concealing himself behind his portrait.

Enter VOLANTE, R.

VOL. Confess that I love thee Count! A woman may do a more foolish thing than to fall in love with such a man, and a wiser one than to tell him of it. [*Looks at the picture.*] 'Tis very like him—the hair is a shade too dark—and rather too much complexion for a despairing enamorata. Confess that I love him! Now there is only his picture: I'll see if I can't play the confessor a little better than he did. [*She advances in centre of the stage to speak the following. The Count comes from behind the picture and listens.*] "Daughter, they tell me you're in love?" "Well, father, there is no harm in speaking the truth." "With the Count Montalban,

daughter?" "Father, you are not a confessor, but a conjuror?" "They add, moreover, that you have named the day for your marriage?" "There father, you are misinformed; for, like a discreet maiden, I have left that for him to do." Then he should throw off his disguise—I should gaze at him with astonishment—he should open his arms, whilst I sunk gently into them. (*The Count catches her in his arms.*) "The Count!"

The foregoing counterpart is very pretty. The father sets a trap to win from her a confession of love for the Count. The first part of the present lines shows her outspoken but feigned aversion to the man. When she is alone with his picture she speaks her real mind. The stage business is given as the dialogue progresses. We will discuss only the last part, or what appears of Scene III.

A full length portrait of the Count stands up the stage in the centre, or at the left side. The former is the better for a good view of the whole audience.

As the curtain rises on this scene the Count is discovered, that is, found present on the stage, and is just hiding behind the long portrait of himself. Volante enters on the right, and addresses the first thought to the audience. She turns enthusiastically to the picture. A poor actress would keep on talking; a good one will study the face and form for a brief time, and then pronounce her views, with deliberate pauses from time to time. The stage business is given in this important address. The only matter for discussion is the placing of the portrait so that the Count may be afforded the opportunity for a little by-play visible to the audience. This may be done by putting it at the side, but the principle seems clear that the dramatic effect of concealment is lessened if the person is not concealed from

the audience as well as from Volante. A difference of opinion is found among stage managers on this point ; and it arises often in various plays. Whatever is to seem real must be made to appear as real as possible to the audience.

She leaves the portrait, comes down the stage at the centre, so as to be back to the Count, who now emerges from his hiding place and quietly approaches her, without her knowledge. As she utters the line, "whilst I sunk gently into them," she falls backward and is caught by him.

Her surprise is good natured, and she yields at once to his affection.

SEVENTH COUNTERPART,

With a discussion of the Stage Business.

CATO. ACT IV., SCENE I.

CHARACTERS: *Sempronius, Juba.*

SEM. The deer is lodg'd ; I've track'd her to her covert :

Be sure you mind the word ; and, when I give it,
Rush in at once and seize upon your prey :
Let not her cries or tears force to move you.
How will the young Numidian rave, to see
His mistress lost ! If aught could glad my soul
Beyond the enjoyment of so bright a prize
'Twould be to torture that young gay barbarian.
I hear what noise ? Death to my hopes ! 'tis he,
'Tis Juba's self. There is but one way left :
He must be murdered, and a passage cut
Through those his guards. Hah, dastards, do you
tremble ?

Or act like men ; or, by yon azure heaven——

[*Enter JUBA.*]

JUBA. What do I see ; Who's this, that dares usurp
The guards and habit of Numidia's prince ?

SEM. One that was born to scourge thy arrogance,
Presumptuous youth.

JUBA. What can this mean ? Sempronius !

SEM My sword shall answer thee :—have at thy
heart.

JUBA. Nay, then beware thy own, proud barbarous
man.

*(They Fight. R. C. Sempronius falls. His Guards sur-
render to JUBA'S. Their swords are taken from them.)*

SEM. Curse on my stars ! Am I then doom'd to fall
by a boy's hand, and for a worthless woman ?
This my close of life !
Oh, for a peal of thunder, that would make
Earth, sea, and air, and heaven, and Cato tremble.
[Dies.]

JUBA. With what a spring his furious soul broke loose,
And left the limbs still quivering on the ground !
Hence let us carry off those slaves to Cato,
That we may there at length unravel all
This dark design, this mystery of fate.

[EXIT R. with Guards and Prisoners.]

This scene occurs on the Portico of a Palace.

The guards are not essential in the pupil's practice.

Sempronius may enter R, and come down to the L. C. during his soliloquy. Juba may also enter R. and come down to R. C. On the line of Sempronius, "Have at thy heart," he makes a lunge at Juba, which the latter parries and holds, the two swords being pressed against each other, while he utters the next line. On the word barbarous they break apart and fight. This presents a new action to the pupil.

EIGHTH COUNTERPART.

With a Discussion of the Stage Business.

MERCHANT OF VENICE. ACT IV., SCENE I.

CHARACTERS: *Shylock, Portia, Gratiano, Bassanio.*

SHY. [Aside.] These be the Christian husbands! I
have a daughter;

Would any of the stock of Barabbas
Had been her husband, rather than a Christian.
[To the Court.]

We trifle time: I pray thee, pursue sentence.

POR. A pound of that same merchant's flesh is thine;
The court awards it, and the law doth give it.

SHY. Most rightful judge!

POR. And you must cut this flesh from off his breast;
The law allows it, and the court awards it.

SHY. Most learned judge!—a sentence! come; prepare!

POR. Tarry a little:—there's something else.—
This bond doth give thee here no jot of blood:—
The words expressly are, a pound of flesh;
But, in the cutting of it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.

GRA. Oh! upright judge!—Mark, Jew;—a learned
judge!

SHY. Is that the law?

POR. Thyself shall see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desir'st.

GRA. Oh, learned judge!—Mark, Jew;—a learned
judge!

SHY. I take his offer, then:—pay the bond thrice.
And let the Christian go.

BASS. Here is the money.

POR. Soft :

The Jew shall have all justice !—soft !—no haste ;--
He shall have nothing but the penalty.

GRA. Oh, Jew ! an upright judge, a learned judge !

POR. Therefore, prepare thee to cut off the flesh.

Shed thou no blood ; nor cut thou less nor more,
But just a pound of flesh : if thou takest more
Or less than a just pound—be it but so much
As makes light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple ! nay, if the scale do turn
But in the estimation of a hair, —
Thou diest, and all thy goods are confiscate.

GRA. A second Daniel, a Daniel, Jew !

Now, infidel, I have thee on the hip.

This is the famous Court Scene. There are many ways of setting the stage. One of the most approved is as follows :

The Duke is on the LEFT, occupying an elevated platform, some four feet high with steps. Portia is on the RIGHT at a table of her own. Shylock's position is L. C., and Antonio with his friend Bassanio are at R. C. Gratiano, to balance the stage is at L. Portia has advanced to the centre of the stage and comes down to the first or second groove to make her speech, which precedes this Counterpart.

Shylock looks Left Obliquely on his first three lines, then on the words "we trifle time, etc.," he turns to Portia who is now at C. Antonio bares his breast and must approach nearly to the central line of the stage, to meet the advancing Jew, so that a tableaux is formed on the words "a sentence ! come, prepare !" Shylock is close to Antonio, with uplifted dagger. Portia comes down the centre, raises her right hand, and protects the merchant, as she utters the speech, "Tarry a little, etc."

Gratiano must be on the left of Shylock, and now comes up behind him with index finger and scoffs at him.

When Shylock asks "Is that the law?" he probably directs his question to the Duke, and would have to turn to come up to a position where he could face him. This for a time, puts his back to Portia.

The Jew, in his next speech "I take his offer then," should direct himself toward Bassanio who controls the money on the right. The latter advances to meet the approaching Jew, when Portia again cuts him off.

The sting of the abusive Gratiano must be very pronounced.

Shylock should at length show irritation at the repeated vocal assaults of this bitter individual.

The foregoing includes all the stage business; excepting the sudden turn of the whole assembly from sorrow to joy when Portia utters her speech "Tarry a little," etc.

NINTH COUNTERPART.

With a Discussion of the Stage Business.

BRUTUS. ACT III., SCENE I.

CHARACTERS : *Senatus and Brutus.*

SEX. Ha! Brutus here! Unhoused amid the storm?

BRU. Whence com'st thou, prince? from battle? from the camp?

SEX. No from the camp, good Brutus—from Collatia,
The camp of Venus,—not of Mars, good Brutus.

BRU. Ha!

SEX. Why dost thou start—thy kinswoman, Lucretia—

BRU. [*Eagerly.*] Well—what of her? speak!

SEX. Ay, I will speak,—

And I'll speak *that* shall fill thee with more wonder
than all the lying oracles declared.

BRU. Nay, prince, not so; you cannot do a deed to
make me wonder.

SEX. Indeed! Dost think it?

Then let me tell thee, Brutus, wild with passion
For this famed matron, though we met but once,—
Last night I stole in secret from the camp,
Where, in security, I left her husband.
She was alone. I said affairs of consequence
Had brought me to Collatia. She received me
As the King's son, and as her husband's friend.

BRU. [*Apart.*] Patience, oh, heart!—a moment longer,
patience.

SEX. When midnight came I crept into her chamber.

BRU. [*Apart.*] Inhuman monster!

SEX. Alarmed and frantic,
She shrieked out, "Collatinus! Husband! Help!"
A slave rushed in. I sprung upon the caitiff,
And drove my dagger through his clamorous throat;
Then, turning to Lucretia, now half dead
With terror, swore by all the gods at once,
If she resisted, to the heart I'd stab her;
Yoke her fair body to the dying slave,
And fix pollution to her name forever!

BRU. And—and—the matron?

SEX. Was mine!

BRU. [*With a burst of frenzy.*] The furies curse you
then: Lash you with snakes!
When forth you walk, may the red flaming sun
Strike you with livid plagues!
Vipers, that die not slowly, gnaw your heart!
May earth be to you but one wilderness!

May you hate yourself—
For death pray hourly, yet be in tortures
Millions of years expiring !

SEX. Amazement? What can mean this sudden
Frenzy !

BRU. What ! Violation ! Do we dwell in dens,
In caverned rocks, or amongst men in Rome ?
[*Thunder and lightning becomes very violent.*]
Hear the loud curse of Heaven ! 'Tis not for
nothing

The thunder keeps this coil above your head !
[*Points to the fragments of the statue.*]
Look on that ruin ! See your father's statue.
Unhorsed and headless ! Tremble at the omen !

SEX. This is not madness. Ha ! my dagger lost !
Wretch ! thou shalt not escape me. Ho ! a guard !
The rack shall punish thee. A guard, I say !
[*Exit R. U. E.*]

BRU. [*Alone.*] The blow is struck ! the anxious mes-
sages

To Collatinus and his friends, explained.
And now, Rome's liberty or loss is certain !
I'll hasten to Collatia—join my kinsmen.
To the moon, folly ! Vengeance, I embrace thee !
[*Exit L. E.*]

The foregoing scene is at night in Rome, at the Cap-
itol, during a storm.

Sextus enters, wrapped in a mantle, R. U. E. and comes to L. where Brutus is standing, and repeats his first line. On the second reply by Brutus, consisting of the word "Ha !" he stands and draws in a long breath through the teeth, while hatred is depicted in his face.

Brutus, in his question later on "And—and—the matron?"—turns from Sextus as though afraid of the

reply. When Sextus utters the terrible words "Was mine!" Brutus turns upon him with the awful burst of frenzy and imprecations that follow. This speech requires the utmost fury in its delivery.

It is not likely that Sextus would stand still while being thus assailed. It is more probable that he would retreat step by step, followed by the enraged Brutus until the two had crossed the stage, or nearly so. Such retreats under strong attacks are effective if done slowly.

TENTH COUNTERPART.

With a Discussion of the Stage Business.

BARBAROSSA. ACT V., SCENE II.

CHARACTERS: *Selim, Irene, Officer.*

SEL. Come on, then. [*They bind him and drag him to the rack.*]

Begin the work of death—what! bound with cords
Like a vile criminal!—O valiant friends,
When will ye give me vengeance?

Enter IRENE R.

IRE. [R. C.] Stop, O, stop!

Hold your accursed hands!—On me, on me
Pour all your torrents.—How shall I approach thee?

SEL. These are my father's gifts, yet thou art guiltless;
Then let me take thee to my heart, thou best,
Most amiable, of women!

IRE. Rather curse me,
As the betrayer of thy virtue!

SEL. Ah!

IRE. 'Twas I,—my fears, my frantic fears, betray'd
thee!

Thus, falling at thy feet [kneels] may I but hope

For pardon ere I die !

SEL. Hence to thy father.

IRE. Never, O never !—Crawling in the dust,
I'll clasp thy feet, and bathe them with my tears;
Tread me to earth ! I never will complain;
But my last breath will bless thee. [Weeps.]

SEL. Lov'd Irene !

What hath my fury done ?

IRE. Canst thou, then,
Forgive and pity me ?

SEL. I do, I do.

IRE. On my knees

Thus let me thank thee, generous, injur'd prince !
O, earth and heaven ! that such unequall'd worth
Should meet so hard a fate !—that I—that I,
Whom his love rescued from the depth of woe,
Should be the accursed destroyer ! Strike, in pity,
And end this hated life !

SEL. Cease, dear Irene.

Submit to heaven's high will—I charge thee live ;
And to thy utmost pow'r, protect from wrong
My helpless, friendless mother !

IRE. With my life

I'll shield her from each wrong.—That hope alone
Can tempt me to prolong a life of woe !

SEL. O my ungovern'd rage ! to frown on thee !

Thus let me expiate the cruel wrong,
And mingle rapture with the pains of death. [*Em-
bracing.*]

OFFI. No more—prepare the rack.

IRE. Stand off, ye fiends ! here will I cling.

No power on earth shall part us,
Till I have saved my Selim.

[*A shout, clashing of swords.*]

This is a strong scene and affords excellent practice in some difficult acting. The setting is as follows:

A prison in a palace, in which are executioners and officers standing around a rack of punishment. In front of the rack at the back of the stage c. is Selim in chains, lying on the ground.

Several pupils will be required to do the binding, which occurs directly after his line "Come on, then." Selim should pause while this is going on, and when the cords are fast he continues his speech, accompanied by a little struggling. The officers and guards should be distributed about equally at the head and feet of the victim, but not in front of him. Some may stand back of him if the room permits. Irene enters excitedly at r. and stops at r. c., facing obliquely up the stage, so as not to hide Selim from the audience. No person lying down or having fallen on the stage should ever, under any circumstances, have either the head or the feet toward the audience.

The action of Irene, entering on the Right, would require Selim to be lying with his head toward the left. The stage business is given in the text. The officer interrupts the love scene when it has lasted long enough for dramatic effect. Her reply is truly thrilling and frenzied.

Her body is near Selim's waist; she is on her left knee; her left hand is about his neck; she raises her right hand (vertical) and wards off the officer; and thus her facial action is visible to the audience.

The shout without attracts the attention of the officers and guards.

ELEVENTH COUNTERPART.

With a Discussion of the Stage Business.

BARBAROSSA. ACT V, SCENE III.

CHARACTERS: *Barbarossa, Othman, Selim.*

BAR. Empire is lost, and life: Yet brave revenge
Shall close my life in glory.

[*Enter.*]

OTHMAN. Have I found thee,
Dissembling traitor? Die!

[*They fight, Barbarossa falls. C.*]

[*Enter SELIM and SADI. L.*]

SEL. The foe gives away: sure this way went the
storm.

Where is the tiger fled?—What do I see?

SADIE. Algiers is free!

OTH. This sabre did the deed!

SEL. I envy thee the blow! Yet valour scorns

To wound the fallen. But, if life remain,

I will speak daggers to his guilty soul—

Hoa! Barbarossa! Tyrant, murderer!

'Tis Selim, Selim calls thee. [*Walks around him.*]

BAR. Off, ye fiends!

Torment me not! O Selim, art thou there!

Swallow me, earth!

Oh, that I ne'er had wronged thee!

SEL. Dost thou, then,

Repent thee of thy crimes? He does, he does!

He grasps my hand—see, the repentant tear

Starts from his eye! Dost thou indeed repent?

Why, then, I do forgive thee: from my soul

I freely do forgive thee! and, if crimes [*kneels*]

Abhorr'd as thine, dare plead to heaven for mercy,—

May heaven have mercy on thee.

BAR. Generous Selim !

Too good—I have a daughter—Oh ! protect her !

Let not my crimes—— [Dies.]

OTH. There fled the guilty soul !

SEL. Haste to the city—stop the rage of slaughter.

Tell my brave people that Algiers is free,

And tyranny no more. [Exeunt Guards. L.]

This is a powerful death scene. It occurs in a Court in the Palace. Barbarossa enters R, with a drawn sword. On his second line Othman enters L. The wounded and dying Barbarossa falls to the centre, where all stage falls should occur. At this point Selim and Sadie enter, the former, as directed, walks around him, calling. When he kneels in a later speech he should be up the stage, so as not to be between Barbarossa and the audience.

TWELFTH COUNTERPART.

With a Discussion of the Stage Business.

INGOMAR. ACT IV, SCENE I.

CHARACTERS: *Ingomar, Parthenia.*

ING. I know it—thou despisest me.

PAR. No, by my life ! I hold thee for most noble,
Most good ! a bright and glorious star, but
shadowed

By a light cloud— a cup of ruby wine,
With the wreath only wanting. Wert thou a
Greek ;

Were right, law, order not unknown to thee ?
Were violence not thy god, the sword thy judge ;
Wert thou not a——

ING. Why pause? Yes, speak it.
Barbarian! that am I called—a cattle stealer;
Yes, I remember well! 'twas thine own word;
A desolator, an assassin!

PAR. Ingomar!

ING. I see it all. There is a gulf indeed
Between us, and thou art ashamed of me.
Thou fearest the jeer of thy refined companions:
The polished Greeks would mock at the rough
savage.
Thou art right: I should but shame and disgrace
thee.
Yes, thou art right; farewell.

PAR. Oh, leave me not in anger.

ING. In anger! Oh, Parthenia, could'st thou
But see this heart! I—I—No more—farewell!
[*Rushes out.*]

PAR. Ingomar! stay, hear me! He heeds me not;
He flies up the steep cliff; he is gone, and I
Shall never see him more! Why, how is this?
What sudden change has come upon the world?
How green, how bright, was all before? and now
How dim and dark the twilight grows! How faded
The grass, how dry the leaves! It seems to me
As if the young spring were about to die.
What! tears? I must not weep; no, no, I must not.
Rouse thee, Parthenia, thou hast duties. Think,
Thy home awaits thee—parents, friends, compan-
ions.
Oh, Ingomar! whom shall I find there like to thee?
Thou good, thou generous one! Lost—lost!
[*Weeps.*]

This is a wood scene, with a cliff near by. Both per-
sons are standing. They do not touch each other. It

is the turning point in the love understanding between, the beginning of the breaking of the ice. It requires most careful control of the passion of love on the part of Parthenia in the presence of Ingomar, and the warmest flood of feeling as he goes away beyond her voice.

THIRTEENTH COUNTERPART.

With a Discussion of the Stage Business.

LONDON ASSURANCE. ACT III., SCENE I.

CHARACTERS: *Young Courtley and Grace.*

YOUNG C. Do not speak so coldly.

GRACE. You have offended me.

YOUNG C. No, madam; no woman, whatever her state, can be offended by the adoration even of the meanest; it is myself whom I have offended and deceived—but still I ask your pardon.

GRACE. [*Aside.*] O! he thinks I am refusing him.

[*Aloud.*] I am not exactly offended, but—

YOUNG C. Consider my position—a few days—and an insurmountable barrier would have placed you beyond my wildest hopes—you would have been my mother.

GRACE. I should have been your mother! [*Aside.*] I thought so.

YOUNG C. No—that is, I meant Sir Harcourt Courtley's bride.

GRACE. [*With great emphasis.*] Never!

YOUNG C. How! never! may I then hope? you turn away—you would not lacerate me by a refusal?

GRACE. [*Aside.*] How stupid he is!

YOUNG C. Still silent! I thank you, Miss Grace—I ought to have expected this—fool that I have been—one course alone remains—farewell!

GRACE. [*Aside.*] Now he's going.

YOUNG C. Farewell forever! [*Sits.*] Will you not speak one word? I shall leave this house immediately—I shall not see you again.

GRACE. Unhand me, sir, I insist.

YOUNG C. [*Aside.*] Oh! what an ass I've been! [*Rushes up to her and seizes her hand.*] Release this hand? Never! never! [*Kissing it.*] Never will I quit this hand! it shall be my companion in misery—in solitude—when you are far away.

GRACE. Oh! should any one come! [*Drops her handkerchief; he stoops to pick it up.*] For heaven's sake do not kneel.

YOUNG C. [*Kneels.*] Forever thus prostrate, before my soul a saint, I will lead a pious life of eternal adoration.

GRACE. Should we be discovered thus—pray, Mr. Hamilton—pray—pray.

YOUNG C. Pray! I am praying; what more can I do?

GRACE. Your conduct is shameful.

YOUNG C. It is. [*Rises.*]

GRACE. And if I do not scream, it is not for your sake—that—but it might alarm the family.

YOUNG C. It might—it would. Say, am I wholly indifferent to you? I entreat one word—I implore you do not withdraw your hand. [*She snatches it away, he puts his arm around her waist.*] You smile.

GRACE. Leave me, dear Mr. Hamilton!

YOUNG C. Dear! Then I am dear to you, that word once more; say—say you love me!

GRACE. Is this fair? [*He catches her in his arms and kisses her.*]

This is a piece of excellent love comedy in which the young lady manages to keep slightly in advance of the young man in the progress of the courtship. The stage business is given as the lines proceed.

There must be earnestness on the part of both the participants, and an endeavor to produce a real love scene.

The study of the "*Asides*" in this Counterpart requires careful attention and skillful execution.

FOURTEENTH COUNTERPART.

With a Discussion of the Stage Business.

GUY MANNERING. ACT III, SCENE III.

CHARACTERS: *Hatteraick, Glossin, Meg Merrilles, Bertram, Dinmont.*

HATT. [*Who has been tearing himself.*] Is Sebastian true, think you?

GLOS. True as steel! I fear none of them but old Meg.

MEG. [*Steps forward to them.*] And what d'ye fear from her?

GLOS. [*Aside.*] What fury has brought this hag hither?

[*To Meg.*] Nay, nothing, nothing, my good mother; I was only fearing you might not come here, to see our old friend Dick Hatteraick before he left us.

MEG. What brings him back with the blood of the Kennedys upon his hands?

HATT. It has dried up, you hag; It has dried up twenty years ago.

MEG. It has not ! It cries night and day, from the bottom of this dungeon, to the blue arch of heaven; and never so loudly as at this moment ! and yet you proceed, as if your hands were whiter than the lily.

HATT. Peace, you foul witch ! or I'll make you quiet.

GLOS. No violence, no violence against honest Meg ! I will show her such good reasons for what we have further to do. You know our purpose, I suppose ?

MEG. Yes ! to murder an unoffending youth, the heir of Ellangowan. And you, you treacherous cur, that bit the charitable hand that fed you ! will you again be helping to kidnap your master's son ? Beware ! I always told ye evil would come on ye, and in this very cave.

GLOS. Hark ye, Meg, we must speak plain to you ! My Friend Dick Hatteraick and I have made up our minds about this youngster, and it signifies nothing talking, unless you have a mind to share his fate. You were as deep as we in the whole business.

MEG. 'Tis false ! You forced me to consent that you should hurry him away, kidnap him, plunder 'im ; but to murder him was your own device ! Your's. And it has thriven with you well.

HATT. The old hag has croaked nothing but evil bodings these twenty years; she has been a rock-a-head to me all my life.

MEG. I a rock-a-head ! The gallows is your rock-a-head.

HATT. Gallows ! ye hag of Satan, the hemp is not sown that shall hang me.

MEG. It is sown, and it is grown, and hackled and twisted. Did I not tell you that the boy would return in spite of you ? Did I not say, the old fire would burn down to a spark, and then blaze up again.

[Here the party appears on the watch.]

HATT. You did ; but all is lost, unless he's now made sure. Ask Glossin else.

MEG. I do, and in the name of heaven, demand if he will yet forego his foul design against his master's son.

GLOS. What and give up all to this Brown, or Bertram ; this infernal heir male, that's come back ? never !

MEG. Bear witness heaven and earth ! They have confessed the past deed, and proclaimed their present purpose. [*She throws a little flax, dipt in spirits of wine, on the fire which blazes up to the roof. At this signal Bertram rushes upon Glossin—Dinmont upon Hatteraick, and masters his sword. Hatteraick suddenly fires a pistol at Meg, who falls with a loud scream, and rushes up to the entrance of the cavern; he is met by Mannering and soldiers, who instantly secure him and Glossin. Servants follow with lights.*]

DIN. Carry off these villains ; we have heard their own tongues seal their guilt. Justice shall do the rest. [*Exeunt soldiers with prisoners. L. 2 E.*] And look to this unfortunate woman. Hasten, some one for proper assistance.

MEG. Heed me not—I knew it would be this way, and it has ended as it ought—bear me up—let me but see my master's son ; let me but behold Henry Bertram, and bear witness to him, and the gipsy vagrant has nothing more to do with life.

This difficult scene requires the most careful working out of the details of the stage business, for it is full of it. The transactions occur in a cavern. An ugly group of three persons are well down the stage, Hatteraick, Glossin, and Meg Merrilles, the latter coming down from behind, after the first speech of Glossin. She

leaves behind, in the background, R. U. E., Bertram and Dinmont, who come into sight at the time directed in the lines.

Hatteraick is at L. C., and Meg has come down cautiously from R. U. E. to near the men. She steps to R. C. on the words "Bear witness," etc., and here she is shot, falling with her head to the left, so as to lie in c.

FIFTEENTH COUNTERPART.

With a Discussion of the Stage Business.

RIP VAN WINKLE. ACT II., SCENE V.

CHARACTERS: *Gustaffe, Herman, Judge, Rip Van Winkle.*

HERM. 'Tis not very probable, sir, that he will alter his intentions by appearing to do so within the few brief hours that complete the day. Can the grave give up its inmates? No, no! Who dare pretend to dispute my rights? The only one who could do so has been dead these twenty years.

Enter GUSTAFFE and RIP, L.

GUST. 'Tis false! Rip Van Winkle stands before you!
[*Chord.*]

OMRES. Rip Van Winkle!

HERM. You Rip Van Winkle! Van Winkle come back after such a lapse of time? impossible!

RIP. Nothing at all impossible in anything Rip Van Winkle undertakes, and though all of you are in the same story, dat he has been gone so long, he is nevertheless back soon enough, to your sorrow, my chap.

HERM. If this, indeed, be Rip Van Winkle, where has he hid himself for twenty years?

JUDGE. What answer do you make to this?

RIP. Why dat I went up in de mountains last night and got drunk mit some jolly dogs, and when I come back dis morning I found myself dead for twenty years.

HERM. You hear him, sir.

JUDGE. This evidently is an impostor; take him into custody.

GUST. Stay! delay your judgment one moment till I bring the best of proofs—his child and sister.

[*Exit R.*]

HERM. If you are Rip Van Winkle, some one here would surely recognize you.

RIP. To be sure dey will! everyone knows me in Catskill. [*All gather around him and shake their heads.*] No, no, I don't know dese peoples—dey don't know me neither, and yesterday dere was not a dog in the village but would have wagged his tail at me; now dey bark. Dere's not a child but would have scrambled on my knees—now dey run from me. Are we so soon forgotten when we're gone? Already dere is no one wot knows poor Rip Van Winkle.

HERM. So, indeed, it seems.

RIP. And have you forgot de time I saved your life?

HERM. Why, I—I—I—

RIP. In course you have! a short memory is convenient for you, Herman.

HERM. [*Aside.*] Should this indeed be he! [*Aloud.*] I demand judgment.

JUDGE. Stay! If you be Rip Van Winkle you should have a counterpart of this agreement. Have you such a paper?

RIP. Paper! I don't know; de burgomaster gave me a paper last night. I put it in my breast, but I must have loosed it. No, no, here he is! Here is de paper! [*Gives it to the judge, who reads it.*]

JUDGE. 'Tis Rip Van Winkle! [*All gather around and shake hands with him.*]

RIP. Oh! everybody knows me now!"

HERM. Rip Van Winkle alive! then I am dead to fortune and to fame; the fiends have marred my brightest prospects, and nought is left but poverty and despair. [*Exit L.*]

This is a modern court scene, of an old fashioned nature, but far later in date than the trial scene in the "Merchant of Venice." In the centre and back, or up the stage, is an arm chair, in front of which is a very large table, covered with baize. On the r. of table are several chairs. The Judge is seated c. in the arm chair. Herman is at r. c. about 2 or 3.

When Rip enters with Gustaffe preceding him, he remains near his place of entrance at first, while Gustaffe advances on entering to a position between Rip and the Judge. He exits on the other side, r.

To carry the scene through requires several persons, and supernumeraries may be of service.

There must be a smoothness of action among all the participants, and for that reason the present scene is excellent for practice.

SIXTEENTH COUNTERPART.

With the Stage Business.

LADY OF LYONS. ACT I, SCENE I.

CHARACTERS: *Mme. Deschappelles, Pauline.*

[*A room in the house of M. Deschappelles, at Lyons. Pauline reclining on a sofa, R. ; Marian, her maid, fanning her, R. Flowers and note on a table beside the sofa. Madame Deschappelles seated at a table, L. C. The gardens are seen from the open window*]

MME. DESCHAP. Marian, put that rose a little more to the left—(*Marian alters the position of a rose in Pauline's hair.*) Ah, so!—that improves the hair,—the *tournure*, the *je ne sais quoi*! You are certainly very handsome, child!—quite my style; I don't wonder that you make such a sensation!—old, young, rich, and poor, do homage to the beauty of Lyons! Ah, we live again in our children,—especially when they have our eyes and complexion!

PAULINE. [*Languidly.*] Dear mother, you spoil your Pauline! (*Aside.*) I wish I knew who sent me these flowers!

MME. DESCHAP. No, child! If I praise you, it is only to inspire you with a proper ambition. You are born to make a great marriage. Beauty is valuable or worthless according as you invest the property to the best advantage. Marian, go and order the carriage.

[*Exit Marian, L. C.*]

PAULINE. Who *can* it be that sends me, every day, These beautiful flowers?—how sweet they are!
This is a languid scene, showing ease in reclining.

SEVENTEENTH COUNTERPART.

With the Stage Business.

LADY OF LYONS. ACT. II, SCENE I.

CHARACTERS:—*Pauline, Melnotte.*

PAULINE. I cannot forego pride when I look on thee,
and think that thou lovest me. Sweet Prince, tell
me again of thy palace by the Lake of Como ; it
is so pleasant to hear of thy splendours since thou
didst swear to me that they would be desolate with-
out Pauline ; and when thou describest them it is
with a mocking lip and a noble scorn, as if custom
had made thee disdain greatness.

MEL. Nay, dearest, nay, if thou wouldst have me
paint

The home to which could love fulfil its prayers,
This hand would lead thee, listen ! A deep vale
Shut out by the Alpine hills from the rude world ;
Near a clear lake, margin'd by fruits of gold
And whispering myrtles ; glassing softest skies,
As cloudless, save with rare and roseate shadows,
As I would have thy fate !

PAULINE. My own dear love.

[*Melnotte and Pauline pace the stage during speech, and at
the end Melnotte stands.* L.]

MEL. A palace lifting to eternal summer
Its marble walls, from out a glossy bower
Of coolest foliage musical with birds,
Whose songs should syllable thy name ! At noon
We'd sit beneath the arching vines and wonder
Why Earth could be unhappy, while the Heavens
Still left us youth and love ! We'd have no friends
That were not lovers ; no ambition, save
To excel them all in love. We'd read no books
That were not tales of love—that we might smile
To think how poorly eloquence of words
Translates the poetry of hearts like ours !
And when night came, amidst the breathless Heav-
ens,
We'd guess what star should be our home when
love

Becomes immortal ; while the profound light
Stole through the mists of alabaster lamps;
And every air was heavy with the sighs
Of orange-groves, and music from sweet lutes,
And murmur of low fountains that gush forth
I' the midst of roses ! Dost thou like the picture ?

PAULINE. Oh, as the bee upon the flower, I hang
Upon the honey of thy eloquent tongue !
Am I not blest ? And if I love too wildly,
Who would not love thee like Pauline ?

MEL. (*Bitterly.*) Oh, false one,
It is the *prince* thou lovest, not the *man* :
If in the stead of luxury, pomp, and power,
I had painted poverty, and toil, and care,
Thou hadst found no honey on my tongue ;—Paul-
ine,
That is not love ! [*Crosses R.*]

PAULINE. Thou wrong'st me, cruel Prince !
At first, in truth, I might not have been won,
Save through the weakness of a flatter'd pride ;
But *now*—oh ! trust me, couldst thou fall from power
And sink—

MEL. As low as that poor gardener's son
Who dared to lift his eyes to thee ?

PAULINE. Even then,
Methinks thou would be only made more dear
By the sweet thoughts that I could prove how deep
Is woman's love. We are like the insects, caught
By the poor glittering of a glarish flame ;
But, oh, the wings once scorched ; the brightest star
Lures us no more ; and by the fatal light
We cling till death ; [*Embraces.*]

MEL. Angel !
[*Aside.*] O conscience ! conscience !

It must not be; her love hath grown a torture
Worse than her hate. I will at once to Beauseant,
And—ha! he comes. Sweet love, one moment
leave me.

I have business with these gentlemen—I—I
Will forthwith join you.

EIGHTEENTH COUNTERPART.

With the Stage Business.

LADY OF LYONS. ACT V., SCENE II.

CHARACTERS: *Pauline, Melnotte, Beauseant, Damas,
M. Deschappelles.*

PAULINE. Thrice have I sought to speak; my courage
fails me.

Sir, is it true that you have known—nay, are
The friend of Melnotte?

MEL. Lady, yes!—Myself
And misery have known the man!

PAULINE And you will see him,
And you will bear to him—ay—word for word,
All that this heart, which breaks in parting from him,
Would send, ere still forever?

MEL. Lady, speak on!

PAULINE. Tell him, for years I never nursed a thought
That was not his; that on his wandering way,
Daily and nightly poured a mourner's prayers;
Tell him ev'n now that I would rather share
His lowliest lot,—walk—by his side, an outcast,—
Work for him, beg with him, live upon the light
Of one kind smile from him, than wear the crown
The Bourbon lost!

MEL. [*Aside.*] Am I already mad?
[*Aloud.*] You love him thus,
And yet desert him?

PAULINE. Say, that if his eye
Could read this heart, its struggles,—its temptations,
His love itself would pardon that desertion!
Look on that poor old man,—he is my father;
He stands upon the verge of an abyss!
He calls his child to save him; shall I shrink
From him who gave me birth?—withhold my hand,
And see a parent perish? Tell him this,
And say that we shall meet again in Heaven!

MEL. Night is past—joy cometh with the morrow!
[*Goes to DAMAS, who is L*] What is this riddle?—
what
The nature of this sacrifice?

BEAU. [*At the table.*] The papers are prepared—we
only need
Your hand and seal.

MEL. Stay, lady—one word more.
Were but your duty with your faith united,
Would you still share the low-born peasant's lot?

PAULINE. Would I? Ah, better death with him I love,
Than all the pomp—which is but as the flowers
That crown the victim! [*Turning away.*] I am ready.
[*MELNOTTE goes to DAMAS, who has got the paper from
the table.*]

DAMAS. [*Showing paper.*] There—
This is the schedule—this the total.

BEAU. [*To DESCHAPPELLES, showing notes.*] These
Are yours the instant she has signed; you are
Still the great House of Lyons!

[*The Notary is about to hand the contract to PAULINE
when MELNOTTE seizes it and tears it.*]

BEAU. [*Going L.*] Are you mad?

M. DESCHAP. [*L. C.*] How, sir? What means this insult?

MEL. [*C.*] Peace, old man!

I have a prior claim. Before the face
Of man and Heaven I urge it; I outbid
Yon sordid huckster for your priceless jewel.

[*Giving a pocket-book.*]

There is the sum twice told! Blush not to take it—
There is not a coin that is not bought and hallow'd
In the cause of nations with a soldier's blood!

BEAU. Torments and death!

PAULINE. That voice! Thou art—

MEL. Thy husband!

[*PAULINE rushes into his arms.*]

CHAPTER XLI.

THIRTY-NINTH LESSON.

STUDIES IN SCENE ACTING.

NINETEENTH COUNTERPART.

CAMILLE. ACT V, SCENE I.

CHARACTERS: *Gaston and Camille.*

SCENE—*A poorly furnished chamber. A window. (R. 2 E.)*
—*A fire-place. (R. 2 E.)—Clock over fire-place with hands*
pointing to eight o'clock.—Table.—CAMILLE discovered
asleep on a couch, (C.) and GASTON on a chair.

Gaston [*Waking.*] I verily believe I have had a nap. I wonder if she wanted anything. Oh, she sleeps. What time is it? [*Looks at clock.*] Eight o'clock. I wish this room would stand still a moment. There's something the matter with my head. Ugh! ugh! ugh! It is very cold. Stay, she must be cold too. I thought there was a fire in this room when I lay down. Oh! here it is. [*Fixes fire.*]

Cam. Naniné are you there?

Gas. Yes! here I am.

Cam. Who is that?

Gas. Gaston. It is only Gaston.

Cam. You frighten me.

Gas. [*Giving a cup of tea.*] Drink, first, and then you shall know all about it. Is it sweet enough?

Cam. Yes, Gaston, just as I like it.

Gas. I thought so. I begin to think that nature intended me for a nurse.

Cam. What have you done with Nanine?

Gas. Sent her to bed. When I came here two hours ago, I found a man at the door giving her a little of his mind upon the matter of some accounts that were standing against her on his bread bill. I did not exactly like the manner in which he expressed himself, and so I told him. Whereupon he chose to direct his conversation to me. Handing him the amount of his claim, I was just in the act of handing him out at the window, when it suddenly occurred to me that the noise might wake you ; so I ended the affair by giving him a gentle impetus, which sent him down stairs upon an improved plan of speed.

TWENTIETH COUNTERPART.

CAMILLE. ACT V, SCENE I.

CHARACTERS: *Camille, Armand, Nanine, Nichette.*

Cam. A joy, say you? *Aye! speak to me of joy!* You have seen Armand! He is come! Armand, come—come! Oh, where are you! [*Enter ARMAND.*] Armand, you are come, but it is too late.

Arm. Oh, Camille! You must not speak of death, but life! Live, oh! live for me! [*Places her on couch. c.*]

Cam. Armand, it is wise—it is well—it is *just!* I have been guilty. Living, the memory of that guilt would haunt me like a spectre! It would flit between me and your smile! It would stand upon the platform of the past, growing monstrous, hideous with my years,

darkening with its fearful shadow my passage to the close! Death's kindly veil will hide it from my sight—the world will bury its resentment in my grave, and remembering my sufferings may forget my faults!

Arm. Camille, *you* were *my* world! With you I had all things—without you nothing!

Cam. Closer, closer, Armand, and listen while I speak! mand, keep this. [*Giving likeness.*] I had it taken for you long ago. You will gaze upon it often, I am sure, and think of me. And if some day a lovely, pure, chaste girl, should seek your love, I ask you in my name to listen to her kindly and let her lay her heart upon the shrine which was once mine. And if she ask you who this was—tell her. Say it was a young friend who loved you well, and who from her peaceful home beyond the sky keeps vigil with the stars, shedding smiles upon you both! If this silent image cost her heart one pang, bury it in my grave, without remorse, without a tear!

Arm. Oh! Camille! Camille! Hope smiles no more for me!

Cam. Armand, the day I met your father, I wore upon my breast these little flowers, the same you gave me in the morning. When I left you that evening and came to Paris, I took the flowers and kissed them; but they were withered, bloomless, faded—and with them every little hope that blossomed on my heart! I have kept them ever since. [*Takes flowers from casket.*] See how pale and blighted they have grown. They are called "Heart's-ease"—a pretty name! Armand keep them. They will remind you how I loved you—and when I am dead, plant others like them on the grave where I shall sleep in peace.

Enter NANINE, NICHETTE.

Arm. Gustave, this is a bitter hour.

Nich. Oh, Camille! how you frightened me! You wrote me you were dying!

Cam. And so I am, Nichette! But I can smile, for I am happy! You, too, are happy. You are a bride. You will think of me sometimes—will you not? And Gustave, too—you will speak of me together! Armand, come! Your hand! You must not leave me. Armand here, and all my friends! Oh, this is happiness! And Gaston too! I am so glad you are come! Armand is here, and I am so happy! Oh, how strange!

Arm. What is it, Camille?

Cam. All the pain is gone! Is this life? Now everything appears to change. Oh, how beautiful! Do not wake me—I am so happy.

[*Dies.*]

Arm. Camille! Camille! Camille! Dead! Dead!

TWENTY-FIRST COUNTERPART.

KING LEAR, ACT V, SCENE V.

A Prison.

Enter LEAR, through opening in R. F. with CORDELIA dead, in his arms.—OFFICER enters L. U. E., as on guard—he remains at back, L.

Lear. [*Advancing, c.*] Howl, howl, howl, howl! Oh, ye are men of stones!.

Had I your tongues and eyes I'd use them so
That heaven's vault should crack.—Oh, she is gone for-
ever! [*Lear kneels on right knee, and places Cordelia
across his left, her feet toward R.*]

I know when one is dead, and when one lives;
She's dead as earth:—Lend me a looking-glass;

If that her breath will mist or stain the stone,
Why, then she lives.

Enter EDGAR, ALBANY, KENT, OFFICER, *and Soldiers*, R.
Officer marches the Soldiers up R., and back.

Kent. Is this the promised end?

Edg. Or image of that horror? [*Crosses behind Lear.*]

Alb. Fall and cease!

Lear. This feather stirs; she lives!—If it be so,
It is a chance that does redeem all sorrows,
That ever I have felt.

Kent. (R. C.) [*Kneceling.*] O, my good master!

Lear. Pr'ythee, away!

Edgar. (L. C.) 'Tis noble Kent, your friend.

Lear. A plague upon you, murderers, traitors, all!
I might have saved her; now she's gone forever!
Cordelia, Cordelia, stay a little!—Ha!
What is't thou say'st? Her voice was ever soft,
Gentle, and low; but I did kill the slave
That was a-hanging thee!

Offi. (L.) [*Advancing a little.*] 'Tis true, my lords,
he did.

Lear. Did I not, fellow?
I have seen the day, with my good biting faulchion,
I would have made them skip: I am old now,
And these same crosses spoil me. Who are you?
My eyes are none o' the best:—I'll tell you straight.

Kent. (R. C.) If fortune brag of two she loved and
hated,
One of them we behold.

Lear. This is a dull sight.—Are you not Kent?

Kent. The same.

Your servant Kent.—Where is your servant Caius?

Lear. He's a good fellow; I can tell you that;

He'll strike, and quickly, too :—He's dead and rotten.

Kent. No, my good lord ; I am the very man.

Lear. I'll see that straight.

Kent. That, from your first of difference and decay,
Have followed your sad steps.

Lear. You are welcome hither.

Kent. Nor no man else; all's cheerless, dark, and
deadly.

Your eldest daughters have foredoomed themselves,
And desperately are dead.

Lear. Ay, so I think.

Kent. He knows not what he says; and vain it is
That we present us to him. O, see! see!

Lear. And my poor fool is hanged! No, no, no life :
Why should a dog, a horse, a rat, have life,
And thou no breath at all? [*Laying Cordelia on the
ground, and kneeling on both knees.*] Oh, thou
wilt come no more!

Never, never, never, never, never!

Pray you undo this button. [*Placing his hand on his throat,
as if choking.*] Thank you, sir.

Do you see this? Look on her—look—her lips—

[*Kisses her.*]

Look there—look there!

[*Gives a convulsive gasp, and falls back. He is sup-
ported on the R. by Kent, and on the L., by Edgar—
Curtain falls to slow music.*]

TWENTY-SECOND COUNTERPART.

LEAH, THE FORSAKEN. ACT V., SCENE III.

CHARACTERS: *Leah, Rudolph.*

Night. The Church-yard behind the Village Church.

Enter LEAH, *slowly, from L., her hair streaming over her shoulders.*

LEAH. (*Alone.*) What seek I here? I know not; yet I feel I have a mission to fulfil. I feel that the cords of my soul are stretched to their utmost effort. Already seven days! So long! As the dead lights were placed about the body of Abraham, as the friends sat nightly at his feet and watched, (*slowly sinking down*) so have I sat for seven days and wept over the corpse of my love! (*With painful intensity.*)

What have I done? Am I not a child of man? Is not love the right of all—like the air, the light? And if I stretch my hands toward it, was it a crime? When I first saw him—first heard the sound of his voice, something wound itself around my heart. Then first I knew why I was created, and for the first time was thankful for my life. (*Laying her hand on her brow.*) Collect thyself, mind, and think! What has happened? I saw him yesterday—no! eight days ago! He was full of love. “You’ll come,” said he. I came. I left my people. I tore the cords that bound me to my nation, and came to him. He cast me forth into the night. And yet, my heart, you throb still. The earth still stands, the sun still shines, as if it had not gone down forever for me. (*Low.*) By his side stood a handsome maiden, and drew him away with caressing hands. It is her he loves, and to the Jewess he dares offer gold. (*Starting up.*) I will seek him. I will gaze on his face—(*Church lit up, windows illuminated, organ heard soft,*) that deceitful, beautiful face. I will ask him what I have done that—(*hides her head in her hand and weeps, organ swells louder and then subsides again to low music*) Perhaps he has been misled by someone—some false tongue! His looks, his words seem to reproach me. Why was I silent? Thou proud mouth, ye proud lips, why did ye not speak? (*exultingly*)

Perhaps he loves me still. Perhaps his soul, like mine, pines in nameless agony, and yearns for reconciliation. (*Music soft.*) Why does my hate melt away at this soft voice with which Heaven call to me. That grand music. (*listening*) I hear voices, it sounds like a nuptial benediction; perhaps it is a loving bridal pair. (*clasping her hands and raising them on high*) Amen—amen! to that benediction, whoever you may be. (*Music stops*) I, poor desolate one, would like to see their happy faces—I must—this window. Yes, here I can see into the church. (*goes to window, looks in, screams and comes down—speaks very fast*) Do I dream? Kind Heaven, that prayer, that amen, you heard it not. I call it back. You did not hear my blessing. You were deaf. Did no blood-stained dagger drop down upon them? 'Tis he! Revenge! (*throws off her mantle, disclosing white robe beneath—bares her arm and rushes to the little door, but halts*) No! Thou shalt judge! Thine, Jehovah, is the vengeance. Thou alone canst send it. (*stands beside broken column, rests her left arm upon it, letting the other fall by her side*).

Enter RUDOLF from the little door of church, with rose wreath in his hand.

RUD. I am at last alone. I cannot endure the joy and merriment around me. How like mockery sounded the pious words of the priest. As I gazed towards the church windows, I saw a face, heard a muffled cry, I thought was her face, her voice.

LEAH. (*coldly.*) Did you think so?

RUD. Leah! Is it you?

LEAH. Yes.

RUD. (*tenderly*) Leah—

LEAH. (*with a gesture of contempt.*) Silence, perjured one! Can the tongue that lied still speak? The breath that called me wife now swear faith to another? Does

it dare to mix with the pure air of heaven? Is this the man I worshipped? whose features I so fondly gazed upon? Ah! (*shuddering*) No—no! The hand of heaven has crushed, beaten, and defaced them! The stamp of divinity no longer rests there! (*walks away*)

RUD. Leah! hear me!

LEAH. (*turning fiercely*) Ha! You call me back? I am pitiless now.

RUD. You broke faith first. You took the money.

LEAH. Money! What money?

RUD. The money my father sent you.

LEAH. Sent me money? For what?

RUD. (*hesitating*) To induce you to release me—to—

LEAH. That I might release you. And you knew it. You permitted it?

RUD. I staked my life that you would not take it.

LEAH. And you believed I had taken it?

RUD. How could I believe otherwise? I——

LEAH. (*with rage*) And you believed I had taken it. Miserable Christian, and you cast me off! Not a question was the Jewess worth. (*subdued, but vindictive*) This then was thy work: this the eternity of love which you promised me, (*falling on her knees*) Forgive me, heaven, that I forget my nation to love this Christian. Let that love be lost in hate. Love is false, unjust—hate endless, eternal.

RUD. Cease these gloomy words of vengeance—I have wronged you. I feel it without your reproaches. I have sinned, but to sin is human, and it would be but human to forgive.

LEAH. You would tempt me again? I do not know that voice.

RUD. I will make good the evil I have done; aye, an hundredfold.

LEAH. (*bitterly*) Aye, crush the flower, grind it under foot, then make good the evil you have done. (*fiercely*) No, No! An eye for an eye, a tooth for a tooth, a heart for a heart!

RUD. Hold, fierce woman, I will beseech you no more! Do not tempt heaven, let it be the judge between us! If I have sinned through love, see that you do not sin through hate.

LEAH. Blasphemer! and you dare call on heaven! What commandment hast thou not broken? Thou shalt not swear falsely—you broke faith with me! Thou shalt not steal—you stole my heart. Thou shalt not kill—what of life have you left me?

RUD. (*advances towards her*) Hold, hold! No more.

LEAH. (*repelling him*) The old man who died because I loved you, the woman who hungered because I followed you; the infant who died of thirst because of you; may they follow you in dreams, and be a drag upon your feet forever. May you wander as I wander, suffer shame as I now suffer it. Cursed be the land you till, may it keep faith with you as you kept faith with me! Cursed be the unborn fruit of thy marriage! may it wither as my young heart has withered; and should it ever see the light, may its brows be blackened by the mark of Cain, and may it vainly pant for nourishment on its dying mother's breast! (*snatching the wreath from his uplifted hand*) Cursed, thrice cursed may you be evermore, and as my people on Mount Ebal spoke, so speak I thrice, Amen! Amen! Amen! (RUDOLF, *who has been standing as if petrified, drops on his knees as the curtain descends.*)

TWENTY-THIRD COUNTERPART.

LEAH THE FORSAKEN, ACT V, LAST SCENE.

Enter NATHAN on hill, with OFFICERS OF JUSTICE, a NOTARY and VILLAGERS.

NATH. She is here. Seize her!

RUD. Too late! too late, friend. She is dead.

NATH. It is false; I—

• LEAH. (*rousing herself*) It is false. (*ALL start*) For what come you?

NATH. You. I have the proper warrant for your apprehension. Go with me.

LEAH. This to me, daughter of Rabbi David. This to me, Nathan!

ALL. Nathan! a Jewish name.

NATH. 'Tis false! I know her not. She lies. I am no Jew.

RUD. Who said you were, Schoolmaster?

LEAH. This is Nathan of Presburg, who left his old father to die in poverty, and became a Christian!

NATH. It is false, woman!

LEAH. It is true, apostate.

NATH. What if I was a Jew! I am a man, and against man will battle for my life. Be your fate like that of the drivelling Jew who like you, dared to tell my secrets to the world. (*rushes at her, RUDOLF interposes, and signals OFFICERS to take him in custody, one on either side of him.*)

LEAH. You hear him?—he confesses it! You, then, killed the poor old man who tottered blindly on the borders of the grave. As Judith to Holofernes, so I to you. (*goes towards him and draws a knife from her girdle*)

I tell thee, apostate—*overcome by sudden faintness, she staggers, drops her dagger, and is falling as MADALENA catches her; she leans on MADALENA'S shoulders—after a pause, and faintly*) Thine, thine is the vengeance, vengeance, madness and folly. To him above, and not to me, even as he said it. Alas, alas! *(suddenly starting)* Who embraces me? Who dares—*(softly)* Rudolf, you—But I must not remain. I must now away with my people, for this night I shall wonder into the far-off—the promised land!

(LEAH separates from them, and is going off slowly and feebly, while RUDOLF, MADALENA, and CHILD kneel; NATHAN, bound, cowers in one side; VILLAGERS group—Music, as curtain falls, demi-slow.)

TWENTY-FOURTH COUNTERPART.

MACBETH. ACT II., SCENE I.

Enter MACBETH, R.

Macb. I have done the deed :—Did'st thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry. Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.

Macb. Hark! Who lies i'the second chamber?

Lady M. Donalbain.

Macb. This is a sorry sight. [*Showing his hands.*]

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in his sleep, and one cried "Murder!"

That they did wake each other; I stood and heard them
But they did say their prayers, and addressed them
Again to sleep.

Lady M. There are two lodged together.

Macb. One cried "God bless us;" and "Amen," the
other;

As they had seen me, with these hangman's hands,
Listening their fear. I could not say, Amen,
When they did say, God bless us.

Lady M. Consider it not so deeply.

Macb. But wherefore could I not pronounce, amen?
I had most need of blessing, and amen
Stuck in my throat.

Lady M. These deeds must not be thought
After these ways: so, it will make us mad.

Macb. Methought I heard a voice cry, *Sleep no more!*
Macbeth does murder sleep, the innocent sleep;
Sleep that knits up the revelled (sleeve) of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

Lady M. What do you mean?

Macb. Still it cried, *sleep no more!* to all the house;
Glamis hath murdered sleep; and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more!

Lady M. Who was it that thus cried? Why, worthy
Thane,

You do unbend your noble strength, to think
So brain-sickly of things; go, get some water,
And wash this filthy witness from your hand.—
Why did you bring these daggers from the place?
They must lie there: Go, carry them; and smear
The sleepy grooms with blood.

Macb. I'll go no more :
I am afraid to think what I have done;—
Look on't again, I dare not !

Lady M. Infirm of purpose !
Give me the daggers. The sleeping and the dead,
Are but as pictures : 'tis the eye of childhood
That fears a painted devil.—If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

[*Exit R.—Knocking within, M. D.*]

Macb. Whence is that knocking ?
How is't with me, when every noise appals me ?
What hands are here ? Ha ! they pluck out mine eyes !
Will all great neptune's ocean wash this blood
Clean from my hand ? No ! this my hand will rather
The multitudinous seas incarnardine,
Making the green—one red.

TWENTY-FIFTH COUNTERPART.

MACBETH. ACT III, SCENE IV.

CHARACTERS: *Lady Macbeth, Macbeth.*

Lady M. What ! quite unmanned in folly !

Macb. If I stand here, I saw him.

Lady M. Fie, for shame ! [*Returns to the Throne.*]

Macb. Blood hath been shed ere now, i' the olden
time

Ere human statute purged the gentle weal ;
Ay, and since, too, murders have been performed
Too terrible for the ear ; the time has been,
been,
That when the brains were out the man would die,

And there an end; but now, they rise again,
With twenty mortal gashes on their crowns,
And push us from our stools! This is more strange
Than such a murder is. [Crosses. L.]

Lady M. My worthy lord,
Your noble friends do lack you

Mach. I do forget:—
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all
Then I'll sit down:—[Goes to Throne.]—Give me some
wine, fill full—

[*Seyton pours out wine and presents it to Macbeth.*
I drink to the general joy of the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all, and him, we thirst,
And all to all.

BANQUO'S *Ghost re-appears.* R.
Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

Mach. What man dare, I dare;
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger,
Take any shape but that, and my firm nerves
Shall never tremble. Or, be alive again,
And dare me to the desert with thy sword!
If trembling, I inhabit then, protect me
The baby of a girl.—Hence, horrible shadow!
Unreal mockery, hence!—[Exit Ghost, R., *Macbeth following to the door.*] Why so; being gone,
I am a man again.

CHAPTER XLII.

FORTIETH LESSON.

BY-PLAY.

This word means "a scene carried on aside while the main action proceeds."

There is a wide difference between the acting of an amateur and a professional. The latter is keenly alive to the necessity of "filling in" his waiting moments while others are speaking. It is no easy matter to act while saying nothing.

If the actor is being addressed his work may or may not be included in the term "By-play;" if his action is presented to the other party speaking it is mere counterpart work; if it is aside, and is presented to the audience, or another actor, and not intended for the person speaking, it is by-play.

But the most common species of by-play is seen when the main play is going on, and a stray act or two indulge in a sub-scene. There may be, therefore, two kinds of by-play; one when the person is being addressed, and the other when he is not participating in the main scene. We will discuss these separately, and provide examples for practice.

FIRST DIVISION OF BY-PLAY.

WHEN THE ACTOR IS BEING ADDRESSED.

It must not be presumed that all that the actor does while being addressed comes within the meaning of this term. On the other hand but little by-play, in fact, is ever used, except by very able actors.

The character of Richard III. abounds in many illustrations of this kind of work.

In Henry VI., last scene, while Gloster is being addressed by King Henry, he stands with his face away from the King, his hand nervously clutching his sword, his eyes telling to the audience the story of his intentions concerning the life of his majesty. The restless movement of his fingers, and the waiting, before he falls, to allow his passion to be wrought up to a murderous pitch. This is a difficult stroke of by-play.

The same character appears to great advantage in Scene II. of Act I., Richard III., where he *looks* a great deal of by-play, while he talks much love, in his conversation with Anne. It will not do for her to witness it, but it is effective in its work with the audience.

In Richard III., Act III., Scene VII., where Gloster meets the mayor and others, he is seen in company with two bishops, a bit of ordinary by-play; but in the long speeches that follow, he exhibits the more difficult kind.

So Shylock, when he suggests the nature of the merry bond, indulges in the same kind. As this division of by-play is not generally termed such, and as its nature may be studied in the second division we will proceed to present examples under that. The pupil must endeavor to enter into the spirit of this kind of work at all times, when the opportunities are found, for it shows itself in a marked degree in good acting.

SECOND DIVISION OF BY-PLAY.

WHEN THE ACTOR IS NOT ENGAGED IN COUNTERPART.

This is, by far, the larger of the two divisions. The word "Counterpart" may be considered somewhat technical in its use in this book. We apply it to dialogue or action in which one person is engaged with another, as an actual transaction. Thus two persons engaging in a duel are counterparts, whether they talk or not. Two persons merely conversing together are counterparts.

An actor may step out of his counterpart engagement for a few seconds or for a long time, and drift to some other portion of the stage. Whenever he is not absent from the arena, or is not in hiding or prostrated, he must engage in by-play.

It requires the utmost invention of genius to develop good action at such times.

The most difficult, perhaps, of all by-play, is that which falls to the lot of Portia in Merchant of Venice, Act II., Scene II.

Portia is seated at the left of a table in the centre of the stage in 2, while Bassanio is at L. U. E., his face toward the caskets. Portia's right arm rests upon this table, for she is on the left of it. Her back is to Bassanio and his to her. Let the pupil who desires to practice by-play, take Portia's seat, and act consistently while the following lines are being recited by Bassanio:

Bass. Some good direct my judgment!—Let me see—
"Who chooseth me, shall gain what many men desire."

That may be meant

Of the fool multitude, that choose by show;

The world is still deceived with ornament.

In law, what plea so tainted and corrupt,

But, being seasoned with a gracious voice,

Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
Thus ornament is but the guiled shore
To a most dang'rous sea; the beauteous scarf
Veiling an Indian beauty.
Therefore thou gaudy gold,
Hard food for Midas, I will none of thee.
“*Who chooseth me shall get as much as he deserves.*”
And well said, too; for who shall go about
To cozen fortune, and be honourable
Without the stamp of merit?
Oh, that states, degrees, and offices,
Were not derived corruptly! and that clear honour
Were purchased by the merit of the wearer?
How many then should cover, that stand bare?
How many be commanded, that command?
And how much honour,
Picked from the chaff and ruin of the times,
To be new varnished? “*Such as he deserves.*”
I'll not assume desert.—

“*Who chooseth me must give and hazard all he hath.*”
I'll none of thee, thou pale and common drudge
’Tween man and man: but thou, thou meagre lead,
Which rather threat’nest than dost promise aught,
Thy plainness moves me more than eloquence,
And here choose I: Joy be the consequence!

Portia. How all the other passions fleet to air!
O, love, be moderate, allay thy ecstasy:
I feel too much thy blessing, make it less,
For fear I surfeit.

Bass. [*Opening the Leaden Casket.*] What find I here?
Fair Portia’s counterfeit! Here is the scroll,
The continent and summary of my fortune,

[*Reads.*] "You that choose not by view,
Chance as fair, and choose as true !
Since this fortune falls to you,
Be content, and seek no view.
If you be well pleased with this,
And hold your fortune for your bliss,
Turn you where your lady is,
And claim her with a loving kiss."
"A gentle scroll;—Fair lady, by your leave;
I come by note, to give, and to receive;
Yet doubtful whether what I say be true,
Until confirmed, signed, ratified by you."

[*Kneels, kissing her.*]

The by-play on the part of Portia ceases when Bassanio says "A gentle scroll, etc." He has no occasion for the use of the art. Her by-play commences with the very first line of Bassanio's "Some good direct my judgment, etc.," and continues through to the words just quoted above. Even her soliloquy is in the nature of this species of action.

A brain must be fertile to tell how to occupy the time so long. What shall Portia do? Why, of course, be natural; she should do as any refined delicate lady would do, whose heart was bursting with love for a worthy gentleman, and whose destiny was now trembling on the edge of fate. She is intent on his every word, and hears, but not sees his every action. At the supreme moment of the choice her heart overflows into words which seem to have been gathering for the quiet, intense outburst.

During the entire action another by-play has been proceeding in dumb show between Nerissa and Gratiano. It has been of a much quieter nature, however.

Having furnished the most difficult of all by-plays, let us take up some simpler ones.

In *Romeo and Juliet*, Act III., Scene IV., the Nurse and Peter enter upon a street where Benvolio, Mercutio, and Romeo are conversing. Mercutio is full of by-play from the time of this entrance until he makes his exit. To undertake to create it for him would be to tread upon the ground of genius, which is its exclusive property. Mercutio seems to delight in imitating both the nurse and Peter, and whatever their action may be, will do well for Mercutio. Benvolio may take one of the characters and Mercutio the other, and thus repeat the action both of the Nurse and Peter.

Peter generally goes to sleep. He is always very tired and languid. He has considerable by-play of this sort going on. Sometimes he may be interested in things about him, or in the insects that infest tired people.

This is very easy. All comedy affords more and better by-play than tragedy.

In *Hamlet*, Act III., Scene II., the young prince indulges in some remarkably strong by-play, as he watches the countenance of the king while the players are performing. This should be carefully practiced by the pupil. It is the life of the scene.

Comedians often take advantage of everything about them, in an unpremeditated manner. Thus an actor who entered a Kitchen Scene, where the only hooks upon which to hang the hat and coat were painted, indulged in a humorous piece of by-play, until his part came, by trying to hang his hat upon the painted hook. It fell, and he picked it up, measured with his hands the apparent length of the hook and made another effort to do the same thing, walking away as he did so, in a spirit of triumph, making the audience believe that he supposed his hat was safely on the hook. This by-play was entirely off-hand.

An actor in undertaking a part should first look for the places where he must be present on the stage and not a participant in the main scene. He should then seek to fill in his waits by proper, consistent and effective by-play.

The author can do no more than to inspire, by these suggestions, an eager interest among all his pupils in this great source of histrionic power.

CHAPTER XLIII.

FOURTY-FIRST LESSON.

HOW TO MANAGE A PART ; AND "STARRING."

Not the least among the necessities of good acting is good management of the part to be acted. There must be method in all excellent work. The committing to memory of the lines is the merest incident of the general labor involved; and should be left to the last.

To adopt a system in managing one's part of a play requires the opposite of an indolent mind; and the fact that such methodical ways are distasteful is evidence of laziness. In the end it saves labor, although in the beginning it causes it. The magnificent results, however, bring their own reward.

As soon as the actor has been assigned his part, he must determine the manner in which he is to play it. This should be done before committing it to memory. The practice of leading the lines first is a pernicious one.

The reasons need not be stated; they will be seen and felt, when such a method is compared with that which is pursued by the leading actors of any age.

The following method of reading must be pursued with scrupulous care :

1ST READING.

The Actor should very carefully read the entire play from beginning to end, including all parts, whether in

his own scenes or not. Every word whose meaning he is unfamiliar with, or not perfectly sure of, should be looked up in a dictionary. All pronunciation should be noted in the margin. This reading should proceed slowly, and with great deliberation. It makes no difference how small a part the Actor may have assigned to him, the whole play should be read and studied. It is better not to do this aloud at this time.

2ND READING.

This reading should likewise be of the whole play. It is the last where this is insisted upon. A perfect familiarity with the story, thoughts and movement of the play will aid in the impersonation of even the smallest character. Lack of time is no excuse, for a person who has not plenty of time should not engage in this Art. In the present reading the Actor must settle the following inquiries:—

- 1—In what century and what part of it are the scenes supposed to be laid?
- 2—In what country, and what part of it, did the events transpire, in each and every scene?
- 3—Is the character which you are to assume a native of that country? If not, of what?

A minute, or record, should be made of the facts elicited. The reading should not be aloud; but should be slow and searching. Haste will make waste.

3D READING.

The Actor need not peruse the entire play if his part is a minor one. The present reading may be confined to the scenes in which he appears; and every word of such scene should be carefully and slowly read, including all the language of all the characters. This is strictly necessary. The reading should not be aloud. The use of the voice before the sense is acquired leads to a shal-

low understanding of part. The following questions are now to be answered. They may require much study and investigation.

- 1—What is the **NATIVE CHARACTER** of the individual whom you are to personate?
- 2—What is his **MORAL OR PERSONAL RANK**?
- 3—What is his **SOCIAL RANK**?

The use of the masculine gender as represented by the word "his" is intended to include the opposite sex. This holds true everywhere in the present volume; in the same manner the word "Actor" includes both sexes.

No person should attempt to portray another being until he understands his three-fold character. By **NATIVE CHARACTER** is meant that constitutional or temperamental nature which classifies the human race the world over. Thus the temperaments of a Frenchman, Irishman, Yankee, or Negro, are all different. Who would attempt to play the part of a Chinaman and a Jew alike? It will be seen that there are constitutional natures which must be studied and understood in this, the 3d Reading of the part.

Having investigated and answered the First Question, the Actor should now proceed to determine the **MORAL OR PERSONAL RANK** of the individual whose part he is to assume. Is he a villain, a philanthropist, a politician, a soldier, a priest, a doctor, a detective, a legislator, a scientist, an author, a lawyer, or what? There are scores of classes of moral or personal rank, from which the person is taken. This must be determined, for the acting is different for each; or should be in the hands of a good actor.

The third question is quite important: What is his **SOCIAL RANK**? A villain may be found in the highest position among society, or he may be in middle life, or a low, degraded villain. A philanthropist may be found

in the humblest walks of life, as well as in the more favored class. There are not less than three distinctions of social rank recognized on the stage, for each and every class of persons who are referred to in the second question; and many more divisions may be made.

In thus reading the actor becomes familiar with the exact person whom he is to represent.

4TH READING.

The full scenes are again to be read, as in the last reading. The actor must answer the following questions and record the answers:

- 1—What COSTUMES should be worn in each of these scenes?
- 2—What should be the HEAD DRESS, and the FACIAL MAKE-UP?
- 3—What should be the CARRIAGE of the BODY?
- 4—What AUTOMATIC MOTIONS shall be allowed?
- 5—What AUTOMATIC SOUNDS should be allowed?

In answering these questions the actor is approaching the direct work of his profession. The reading must be insisted upon, and should not be aloud. There should be plenty of rest between each perusal.

The first two questions involve investigation into the customs and garbs of the people of the play: unless the book gives a list of the costume necessary. This is generally done.

“Stars” should seek to represent truthfully the habits and dress of the character personated.

The Third Question, “What should be the carriage of the body?” refers to the Moral or Personal Rank in the first place, and the Social Rank in the second place. Thus a clergyman has a solemn grave carriage when he is in his native element; a soldier is stately; a villain crouches in some of his work, has a hang-dog appearance at other times, or is brazen and bold, as the case

may be; and so on through the whole vocabulary. Each has his social rank, which must be determined by a careful study of the play. The result of this inquiry will help much in selecting the proper carriage of the body. A person in high social rank is refined and graceful. The laws of GRACE, the rules of DEPORTMENT, and the best articulation of the spoken language apply. Not so in the next step downward in the social rank. Dignity becomes less apparent: the words are not so well articulated; manners are more abrupt; and the rules of grace less observed. It does not follow that the social rank which a person actually *occupies* is to follow the suggestions just made; but the social rank for which a person is *fitted*. Thus a poor girl in the lowest rank in real life *may* be fitted to occupy the highest social position. If so, the actor must portray the rank to which she is entitled. Or a woman of the coarsest manners, may by a stroke of fortune, rise to high social recognition; yet her coarseness must be preserved by the actor in his representation.

In persons of the lowest social rank all the rules of grace are badly broken, the voice is boorish, and the whole bearing rough.

The Fourth and Fifth Questions will cause considerable difficulty.

Automatic motions and sounds are escapes of supposed individuality which are to make the character seem as real as possible. The pupil should commit to memory the following:

The next list contains a full description of the Automatic Sounds ; that is, noises that "make themselves" unconsciously.

All of them may be used in Comedy and Burlesque; and nearly all in serious playing.

In suffering of a quiet nature,	}	we SIGH.
In hopelessness, in wishing,		
In disappointment and in relief,		

In sickness and in strong emotions	}	we BREATHE ALoud.
------------------------------------	---	----------------------

In gay moods, or in nonchalance,	}	we WHISTLE.
----------------------------------	---	-------------

In severe fright, excitement,	}	we GASP, GURGLE OR CHOKE.
or in dying, or stifling,		

In petulance,	}	we WHIMPER.
---------------	---	-------------

In grief,	}	we SOB and GROAN.

In dying,	}	we give the DEATH RATTLE.

In plain nature,	}	we grunt, sneeze,
		snort, sip, hiss,
		s m a c k, sniff,
		gulp, gag,
		wheeze, cough,
		hawk, spit, and hiccoup.

The general character of the part will enable the actor to determine how many of the automatic sounds and motions to employ. The lists should be committed to memory, for ready use and application at all times.

5TH READING.

This may be confined to the words of the character only, and should not be aloud. The following questions must be answered :

1—What GREAT DRAMATIC PASSIONS are to be employed in the part?

2—How should they be portrayed?

3—What objective gestures are necessary and where?

4—What subjective action is necessary and where?

The great DRAMATIC PASSIONS are

- 1—Love. 2—Hate. 3—Joy. 4—Grief.
 5—Hope. 6—Despondency. 7—Pride. 8—Humility.
 9—Calmness. 10—Fear. 11—Surprise. 12—Horror.
 13—Resolution. 14—Rage, 15—Contempt. 16—Shame.

All the other passions, (of which there are many,) will be found to be mild or intense forms of the foregoing, capable of being classed under them.

In LOVE, the face is smooth, the features move upward, the brows are slightly elevated, the eye is bright, the attitude is graceful, the movements slow, firm and intense, except in outbursts, when they are rapid; the shoulders are raised in proportion to the honesty and activity of the love, the voice is soft, with occasional sighs.

In HATE, the face is lowering, the brows descend, the eyes roll, and are wide open, the teeth gnash, the fists are clenched, the pitch is low and the voice guttural.

In JOY, the face expands, the features move upward, the eyes beam, the movements are light and rapid, the corners of the mouth are up, the thumbs out, the pitch is high and the voice clear.

In GRIEF, the face is clouded, the brows raised, the lids drooping, the eyes melting, the thumb inward, the voice tremulous and dark, pitch rather high.

In **HOPE**, the face is open, the brows raised, the eyes upturned, the voice is normal, bright and soft.

In **DESPONDENCY**, the face lengthens, the features incline downward, the jaw falls, the arms are listless, the voice is dark and pitch rather low.

In **PRIDE**, the features expand, the chest is full, the lips are firm, the head is erect the voice firm and bright.

In **HUMILITY**, the eyes are cast down, the lids droop, the lips are relaxed, the head hangs forward, the chest is depressed, the voice is weak and dark.

In **CALMNESS**, all the parts of the body are normal.

In **FEAR**, the eye-balls are restless, the mouth is half open, the head is crouched, the chest is depressed, the shoulders are raised, the hands are rigidly expanded, and the voice is aspirate.

In **SURPRISE**, the brows are raised, the nostrils slightly expanded, the mouth is wide open, the eyes are well open, and the pitch is high.

In **HORROR**, the eyes are wild, the nose fully expanded, the mouth wide open and corners lowered, the shoulders high, the fingers spread and crooked, and the voice dark, aspirate and tremulous.

In **RESOLUTION** the eyes are open, the brows half depressed, the forehead smooth, the mouth very firm, the head erect, the voice firm and not high.

In **RAGE**, the features form radii, the outside corners of the brows raising, the inside lowering; the corners of the mouth being down; the eyes roll wildly; the mouth foams; the shoulders are high; the arms are rigid; the fingers spread and crooked. The voice is fiercely tremulous and guttural.

In **CONTEMPT**, the brows are slightly raised, the lip is curled, the eyes measure their object from head to foot; the voice is full of extended inflections.

In SHAME, the features are elongated; the eyes cast downward: the face is sullen; the voice is indistinct.

The answer of the remaining questions in this reading is left to the pupil. The preceding chapters are full of study. Familiarity with the *practice* of Objective and Subjective gestures will enable the pupil to execute them naturally, after a while.

This reading ought to last for days, or weeks, if the time allows. Haste and unsystematic preparation are the causes of so many failures on the stage, and probably failures to get on the stage, also.

6TH READING.

The actor is nearly ready to commit the lines to memory. In the present reading the emphatic words should be marked before the lines are recited aloud. If the emphasis is obtained by *hearing* the sounds, as is often the case, the wrong meaning is apt to be brought out. Only weak minds employ this method.

The emphatic words should be underlined; then copied on a blank page to be inserted opposite that of the text; and from here committed to memory. Not only should the blank words be memorized, but the order in which they occur should also be learned. This is one of the most valuable of all methods for strengthening the memory; and at the same time it accomplishes the other purpose of fixing the thoughts well in mind.

7TH READING.

This should be done aloud, and the cues should be read aloud also. The proper vocal action as to form, quality, time, pitch, force, and stress, should be employed. The meanings of the variations of each of these vocal elements is given in a previous chapter. The value of applying them correctly lies in

the fact that they color the voice and inspire the actor to his best dramatic expressions.

LAST READINGS.

These are to be continued until the lines are perfectly familiar. The author desires the actor to avoid committing the lines to memory until the last resort. The result is of great importance. When the readings have been continued until the words are well known, the pupil must mark the

DRAMATIC PAUSES.

A Dramatic Pause is a waiting for applause after a strong utterance. It is well to speak plainly in this matter. Every actor should select a few strong places in his lines where he expects and desires applause. In uttering them he should avoid over-doing them, but at the same time should throw into the thought his utmost dramatic power. A solid attitude, held as immovable as a rock is necessary. After an utterance of this nature the actor must retain his facial expression, his attitude and gesture, as the slightest movement or change destroys the effect. Applause, if coming at all, will commence in four seconds; therefore too long a pause must not be given.

It requires rare skill, and careful preparation to select the places for the Dramatic Pauses. When once determined upon, the practice in them should be assiduous. Good actors repeat them aloud thousands of times, putting their utmost efforts in both voice and action.

RULE—The Dramatic pauses cannot be made in places where the language should be spontaneous, or the action continuous.

The following are selected as a few

Examples :

1. "Sir! leave this house. It is humble; but a husband's roof however lowly, is, in the eyes of God and man, the temple of a wife's honour!"

2—"By all the gods, yes, it is quite too much."

3—"Now mark it well, this is my answer."

4—"Ho—stand off! away!—another step and I stand dead before thee!"

5—"And on thy head, ay though it wore a crown, I launch the curse of Rome!"

6—"Avaunt! My name is Richelieu! I defy you!"

7—"In the lexicon of youth, which fate reserves for a bright manhood, there's no such word as—*fail*!"

These examples will suffice. As the language and the dramatic situation must concur to sustain some powerful utterance, the foregoing lines will be of little value except as examples. The following is an example of Henry Mossop's care in marking his part :

Eyes up.

Surprise and peevish.

What should this mean? What sudden anger's this?

Sudden turn of voice—quick.

He parted frowning from me, as if ruin

Smart.

Wild.

Leap'd from his eye.

Voice quick and loud.

I must read this paper ;

Transition. Much breath.

Opens paper very hastily.

I fear the story of his anger.—'Tis so—

Strikes it quickly.

Vast throbs of feeling.

This paper has undone me. 'Tis the account of all that world of wealth I've DRAWN together.

Cunning and head nod.

Dislike, teeth quite close.

Lips partly pressed.

To gain the Popedom. O negligence!

Quick and high.

Wild, sudden, spitefully peevish.

Fit for a fool to fall by. What cross devil made me

Hurried spirit, and all in a breath.

Pause.

put this MAIN SECRET in the packet I sent the king? Is

Side look. Cunning, fretful and musing--
Smelling inward.

there no cure for this? *No new* device to beat THIS from

Force. Loud. Pause. Sudden turn.

his brains? I know 'twill *stir* him strongly.

Opens letter.

What's this?—to the *Pope*.

Look at letter. Rest. Sigh, slow step. head declined.

The *letter*, as I live, with all the business I writ to's

Quite calm, and resigned.

Holiness. Nay, then, farewell! I have touched the

G tone, with feeling but low.

highest point of all my greatness ;

No jerk.

And from that full *meridian* of my glory,

Under feeling. Finger pointed down. G tone. Sudden pause.

I haste now to my setting ; I shall fall

Sudden. Mournful.

Like a bright *exhalation* in the evening,

Weak manner. Feeling restrained. Wildness of old man.

And *no* man see me more.

The Monthly Mirror, March, 1799.

CHAPTER XLIV.

KNEELING.

THE VARIETIES OF THIS ACTION AND THEIR MEANINGS.

THE TWELVE KNEELING ATTITUDES.

Kneeling may be performed both as an Action and an Attitude. As an Action it is employed for the purpose of showing respect to a superior. It may be performed in all cases in either of the two following ways :

1—The Advanced Kneeling.

2—The Retired Kneeling.

We will first discuss it as a means of exercise and grace ; and then consider its meanings.

A person whose body is stiff and awkward in its carriage cannot kneel gracefully. It is therefore advisable to practice a few preliminary movements in order to break up the stiffness of the waist, for at this part the most rigidity is generally found in ungainly people.

EXERCISE.

Place the arms akimbo, the hands resting above the hip bones and pressing hard against the fleshy parts of the sides.

1—Bend the body to the right and back to a perpendicular position eight times.

2—Bend to the left and back to a perpendicular position eight times.

3—Bend to the extreme right and back to the extreme left sixteen times.

4—Bend straight back and then to a perpendicular position eight times.

5—Bend forward and then to a perpendicular position eight times.

6—Bend forward and backward sixteen times.

In the last two exercises will be found the test of that flexibility, which all actors need in almost all varieties of action, and especially in kneeling and bowing. Place the hands on the hip joints, which are several inches lower than the tops of the hip bones at the waist. While holding the hands against the joints, bend the whole torso forward, keeping the waist stiff.

This is called a hip action. It is awkward. Now replace the hands akimbo and endeavor to keep the hip joints still while all the bending occurs at the waist, in the exercises numbered 5 and 6. A crushing in of the front wall of the abdomen must accompany the bending.

Not at first will flexibility be acquired, but in a few weeks changes in the entire carriage of the body will be seen. As a means of acquiring physical strength The Art of Acting is unsurpassed. Where persons are weak, lameness follows an exercise. Therefore such exercises as produce soreness and lameness are beneficial, although not in excess. Kneeling will make a person very lame in the muscles which are weak. Fifteen minutes at one time devoted to the practice of continuous kneeling will be sufficient.

RULES OF GRACE IN KNEELING.

1st. *In advanced Kneeling the foot which is farthest from the audience should be advanced, and the weight brought down upon the knee which is nearest the audience.*

2nd. *In retired kneeling, the knee which is NEAREST the audience should be retired and the weight brought down upon it.*

3rd. *The feet must be separated by a long stride in order to kneel gracefully.*

4th. *Kneeling on BOTH KNEES is not graceful, but is sometimes used as an attitude; in which case the weight must FIRST be brought down upon the knee which is nearest the audience and the other knee will follow.*

5th. *Never come down upon both knees at once, except in burlesque.*

MEANINGS:

The depression of the body as a mere Action, if advanced, means a deep respect for a superior. It is allowable only in places where custom prescribes it as a rule of Deportment; or, under circumstances of solemnity or sorrow where a tenderness of feeling is expressed.

It is a salute made upon meeting a person. It may be accompanied by kissing the hand of the person, in which case the one kneeling will use his own hand which is farthest from the audience, and lift to his lips the hand of the other person which is nearest him. The lips should touch the hand very lightly and no actual kissing occur.

The Action of kneeling by retiring the weight is used for the same purpose, but its meaning is applicable to a withdrawal from the presence of the other. It is used in parting.

Kneeling on both knees is never proper as an Action.

We come now to the Attitudes of Kneeling. Their meaning is quite different from those just described; and the position is held, while the action of kneeling requires the raising of the body as soon as it is lowered, although it may be done slowly.

For convenience the Twelve Kneeling Attitudes are arranged in Alphabetical order:

1st ATTITUDE: ABJECT HUMILITY.

The First Kneeling Attitude means *Abject Humility*. It is made by retiring the foot in the act of kneeling, crushing

in the chest and placing both hands upon the chest, crossed at the wrists.

ABJECT HUMILITY.

"I pray you take my life and all; pardon not that."

Merchant of Venice, Act IV, Scene 1.

2nd ATTITUDE: ABJECT FEAR.

The Second Kneeling Attitude means *Abject Fear*.

It is made by retiring the foot in the act of kneeling, and uplifting both hands, while the head looks downward laterally.

ABJECT FEAR.

"O grace! O heaven defend me!"

Othello, Act III, Scene III.

3rd ATTITUDE: BESEECHING.

The Third Kneeling Attitude means *Beseeching*. It is made by advancing the foot in the act of kneeling, and extending the hands parallel supine, the head looking up.

BESEECHING.

"Hear me honored father! If e'er Irene's peace was dear to thee, now hear me!"

Barbarossa, Act V, Scene 1.

4th ATTITUDE: DESPAIR.

The Fourth Kneeling Attitude means *Despair*.

It is made by advancing the weight in the act of kneeling, and clasping the raised knee with both hands. The head is down in front.

DESPAIR.

"He cast me forth into the night."

Leah, the Forsaken, Act IV, Scene III.

5th ATTITUDE: DISCOURAGEMENT.

The Fifth Kneeling attitude means *Discouragement*.

It is made by retiring the weight in the act of kneeling and resting the elbow on the raised knee with the chin in the palm of that hand.

DISCOURAGEMENT.

“He’s dead, and never knew how much I loved him.”

Cato, Act IV, Scene II.

6th ATTITUDE: PLEADING.

The Sixth Kneeling attitude means *Pleading*.

It is made by advancing the foot in the act of kneeling, placing the left hand on the heart and extending the right hand supine.

PLEADING.

“My Liege, forgive her.”

Mary Stuart, Act III, Scene IV.

7th ATTITUDE: PENITENCE.

The Seventh Kneeling Attitude means *Penitence*.

It is made by retiring the foot in the act of kneeling and clasping both hands under the left ear while the head looks downward and right oblique.

PENITENCE.

“Bow, Stubborn knees, and heart, with strings of steel, be soft as sinews of the new-born babe.”

Hamlet, Act III, Scene III.

8th ATTITUDE: PRAYER.

The Eighth Kneeling Attitude means *Prayer*.

It is made by advancing the weight in the act of kneeling, and placing the two hands palm to palm, the fingers pointing upward, and the thumbs lightly touching the center of the chest.

PRAYER.

"My words fly up, my thoughts remain below."

Hamlet, Act III, Scene III.

9th ATTITUDE: RESPECT.

The Ninth Kneeling Attitude means *Respect*.

It is made by advancing to kneel on one knee and placing the tips of the fingers of the right hand to the lips.

RESPECT.

"I am much bounden to your majesty."

King John, Part I.

10th ATTITUDE: REMORSE.

The Tenth Kneeling Attitude means *Remorse*.

It is made by advancing the weight in the act of kneeling, and clasping the hands back of the neck, the head being down.

REMORSE.

"I have lived long enough: my way of life

Is fallen into the sear, the yellow leaf."

Macbeth, Act V, Scene III.

11th ATTITUDE: SUPPLICATION.

The Eleventh Kneeling Attitude means *Supplication*.

It is made by advancing the weight in the act of kneeling, lowering the hands to right and left oblique, the palms facing outward.

SUPPLICATION.

"My Louis, do you refuse me justice."

Richelieu, Act IV, Scene I.

12th ATTITUDE: TREPIDATION.

The Twelfth Kneeling Attitude means *Trepidation*.

It is made by retiring the foot in the act of kneeling, placing one arm over the head, so that the wrist rests on top the head; and the back of the other hand is placed against the face on the side of the raised arm. The head is turned away and down.

TREPIDATION.

“By heaven you do me wrong.”
Othello, Act IV, Scene II.

RULE.—*As kneeling indicates subjection of self, the head cannot be raised in any attitude which does not convey the meaning of appeal in some form.*

CHAPTER XLV.

THE TEN SITTING ATTITUDES.

WITH THEIR MEANINGS.

All these attitudes are made while sitting in a chair.

13th ATTITUDE: BROWN-STUDY.

The First Sitting Attitude means *Brown-Study*.

It is made by leaning forward, with the right elbow on the knee, the right cheek in the palm of the right hand, and the back of the fingers of the left hand resting on the left knee. The head looks down.

BROWN-STUDY.

“I must be false to Love, or sacrifice a father!”

Lady of Lyons, Act V, Scene II.

14th ATTITUDE: COMPOSURE.

The Second Sitting Attitude means *Composure*.

It is made by sitting erect, with the arms folded on the upper chest, and the head very slightly inclined forward in calm meditation.

COMPOSURE.

“What! is not your pride humbled yet?”

Lady of Lyons, Act IV, Scene I.

15th ATTITUDE: DAY DREAMING.

The Third Sitting Attitude means *Day Dreaming*.

It is made by sitting forward in the chair, and leaning back, with the body turned in a right-oblique direction. The right elbow rests on the back of the chair, and the temple is in the right palm. The head looks up dreamily.

DAY DREAMING.

"Let all be fancy, love be but a dream."

Ingomar, Act I, Scene I.

16th ATTITUDE: DESERTED.

The Fourth Sitting Attitude means *Deserted*.

It is made by inclining the torso forward, with the head down so far that the face cannot be seen. The left palm rests on the left knee, the right elbow is on the right knee; the forearm being horizontal. The right hand rests on the left hand.

DESERTED.

"He cast me forth into the night."

Leah, the Forsaken, Act IV, Scene III.

17th ATTITUDE: DRUNKENNESS.

The Fifth Sitting Attitude means *Drunkenness*.

It is made by sitting with the torso slightly turned to the right; the waist, chest and neck being entirely relaxed, causing a general drooping. The right arm hangs straight down at the side, and the left hand falls lax over the left knee.

DRUNKENNESS.

"Do not think, gentlemen, I am drunk."

Othello, Act II, Scene III.

18th ATTITUDE: RECLINING.

The Sixth Sitting Attitude means *Reclining*.

It is made by sitting forward in the chair, and leaning back, with the torso turned in a left-oblique direction. The right hand crosses the body and rests on the back of the chair at the left. The left arm rests on the right arm. The head rests on the left shoulder, and looks down.

RECLINING.

"I verily believe I have had a nap."

Camille, Act V, Scene I.

19th ATTITUDE: REFLECTION.

The Seventh Sitting Attitude means *Reflection*.

It is made by placing the left arm carelessly across the chest. The right cheek rests in the right palm.

REFLECTION.

"To be, or not to be ; that is the question."

Hamlet, Act III, Scene I.

20th ATTITUDE: SUFFERING.

The Eighth Sitting Attitude means *Suffering*.

It is made by folding both arms on the table and resting the forehead on them.

SUFFERING.

"Oh, my father! why did I leave you?"

Lady of Lyons, Act IV, Scene I.

21st ATTITUDE: PERPLEXITY.

The Ninth Sitting Attitude means *Perplexity*.

It is made by placing the palm of the left hand on the left leg. The right hand lightly touches the forehead. The eyes

are slightly raised. The torso rests against the back of the chair.

PERPLEXITY.

“It must be so;—Plato, thou reasonest well.”

Cato, Act V, Scene I.

22nd ATTITUDE: WISHING.

The Tenth Sitting Attitude means *Wishing*.

It is made by placing the right elbow on the table, and the right cheek in the palm of the hand. The face looks up and off.

WISHING.

“Else whence this pleasing hope, this fond desire,
This longing after immortality?”

Cato, Act V, Scene I.

CHAPTER XLVI.

EIGHT ATTITUDES OF SURPRISE, FEAR AND KINDRED MOODS.

23rd ATTITUDE: AMAZEMENT.

This attitude is made by standing with the head slightly thrown back, the face looking right oblique, the hands thrown up at each side of head, about six inches away, the palms facing front, fingers slightly crooked and spread, the shoulders raised very little, the weight on the left foot retired, left knee slightly bent.

AMAZEMENT.

“I am overwhelmed with wonder.”

Sir Giles Overreach.

24th ATTITUDE: ASTONISHMENT.

This attitude is made by standing with the head more thrown back than in amazement, the face looking front, the hands thrown up much higher, and the body thrown back somewhat more.

ASTONISHMENT.

“Whither are they vanished?”

Macbeth, Act I, Scene III.

25th ATTITUDE: EXCITEMENT.

This attitude is made by standing with the weight on the advanced foot, the feet spread wide apart in the lengths,

both hands thrown up high, the fingers spread, the face looking front, and the shoulders raised as high as possible.

EXCITEMENT.

"Though you were legions of accursed spirits,
Thus would I fly among you."

Sir Giles Overreach.

26th ATTITUDE: FEAR.

This attitude is made by standing with the head turned left oblique, the face looking down, both hands up and vertical on the right side of the body, the left hand protecting the head, the weight on the left foot and the shoulders raised.

FEAR.

"Avaunt! and quit my sight!"

Macbeth, Act III, Scene IV.

27th ATTITUDE: FRIGHT.

This attitude is made by standing with the head thrown back, the face looking front, both hands clutching the neck under the chin, the weight on the retired foot and the shoulders raised.

FRIGHT.

"Angels and ministers of grace defend us."

Hamlet, Act IV, Scene IV.

28th ATTITUDE: HORROR.

This attitude is made by standing with the head thrown back, the face looking right oblique, both hands up and vertical in the right side, the left hand protecting the face, the weight on the left foot and the shoulders raised.

HORROR.

"Hence, horrible shadow: unreal mockery, hence."

Macbeth, Act III, Scene IV.

29th ATTITUDE: STARTLING.

This attitude is made by standing with the head slightly thrown up, the face looking front, both hands raised in front of the abdomen, the fingers crooked, the weight on the retired foot and the shoulders raised.

STARTLING.

“Ha! who comes here?”

Julius Cæsar, Act IV, Scene III.

CHAPTER XLVII.

SIX ATTITUDES OF TENDERNESS AND KINDRED MOODS.

30th ATTITUDE: FAREWELL.

This attitude is made by standing with the head in the attitude of bowing, the face looking front, the right hand down at side of leg, about six inches away, the palm facing forward, the weight on the right foot retired, the shoulders slightly forward, and the chest crushed very little.

FAREWELL.

“Adieu, Camille, I am going.”
Camille, Act I, Scene I.

31st ATTITUDE: FLATTERY.

This attitude is made by standing with the head down very low in front, the face looking down, both hands lateral, down at the sides, each about a foot away from the leg, the palms facing down, the right leg back and the knee bent as much as possible.

FLATTERY.

“Did ever Dian so become a grove.”
Taming of the Shrew, Act II, Scene I.

32nd ATTITUDE: GOOD-BYE.

This attitude is made by standing obliquely, with the head thrown upward and inclined toward the front, and the finger tips to the lips.

GOOD-BYE.

"Good night, good night, parting is such sweet sorrow."

Romeo and Juliet, Act II, Scene II.

33rd ATTITUDE: JOY.

This attitude is made by standing on the right foot retired, with the head thrown back and the finger tips interlaced over the head, forming, with the arms, as round a circle as possible.

JOY.

"Seven hundred pounds, and possibilities in good gifts."

The Merry Wives of Windsor, Act I, Scene I.

34th ATTITUDE: LOVE.

This attitude is formed by standing with the weight on the right foot advanced in an oblique direction, the head inclined in the same direction, the left hand on the heart and the right hand horizontal oblique supine.

LOVE.

"And run through fire I will, for thy sweet sake."

Midsummer-night's Dream, Act II, Scene II.

35th ATTITUDE: WELCOME.

This attitude is formed by standing on the right foot advanced, the head thrown back and the arms extended and slightly spread.

WELCOME.

"You are welcome home my lord."

The Merchant of Venice, Act V, Scene I.

CHAPTER XLVIII.

SEVEN INTELLECTUAL ATTITUDES.

36th ATTITUDE: DOUBT.

This attitude is formed by looking steadily right oblique, the weight in that direction, and the right arm raised with the elbow bent and the face looking right oblique.

DOUBT.

“Are you sure that we are awake?”

Midsummer-night's Dream, Act IV, Scene I.

37th ATTITUDE: ENLIGHTENMENT.

This attitude is formed by standing with the weight on the left foot retired, the hands raised, one higher than the other, the palms facing the audience, and the elbows bent. The lips are pressed.

ENLIGHTENMENT.

“What are you answered yet?”

Merchant of Venice, Act IV, Scene I.

38th ATTITUDE: EXPLANATION.

This attitude is made by standing with the weight on the right foot advanced, the body leaning forward, and the first finger of the right hand in the palm of the left.

EXPLANATION.

“Thus it is, general.”

Othello, Act II, Scene II.

39th ATTITUDE: LISTENING.

This attitude is made by stepping in a right lateral direction, the weight being upon that foot, the head inclining to the right while the eyes look to the left. The right hand is placed to the ear.

LISTENING.

"I hear the sound of feet:—they march this way."

Cato, Act IV, Scene I.

40th ATTITUDE: LISTENING TO A BIRD.

This attitude is made by standing with the weight on the foot in a right-oblique direction, the face and eyes looking up in the same direction, and the hand as in listening, but a foot away from the ear.

LISTENING TO A BIRD.

"This guest of summer, the temple-haunting martlet."

Macbeth, Act I, Scene VI.

41st ATTITUDE: LOOKING.

This attitude is made by advancing the weight upon the right foot in an oblique direction, the body leaning forward and the right hand above the eyes.

LOOKING.

"But soft! what light through yonder window breaks?"

Romeo and Juliet, Act II, Scene II.

42nd ATTITUDE: NEUTRALITY.

This attitude is formed by taking a No. 1 Oratorical position, the arms hanging down at the side.

NEUTRALITY.

"I am ready, so please your Grace."

Merchant of Venice, Act IV, Scene I.

CHAPTER XLIX.

TEN ATTITUDES OF APPEAL AND REVERENCE.

43rd ATTITUDE: BEGGING.

This attitude is made by standing with the weight upon the left foot retired, both hands supine, the left hand held near the stomach, and the other extended right oblique.

BEGGING.

"Give, O, give me food."

The Mountaineer, Act IV, Scene I.

44th ATTITUDE: BLESSING.

This attitude is made by standing with the weight on the right foot advanced in front, both hands prone extended in front, a little higher than horizontal and slightly spread.

BLESSING.

"God bless your grace."

Richard III, Act III, Scene VII.

45th ATTITUDE: BURIAL.

This attitude is made by standing with the weight on the left foot retired, and both hands descending in front, prone; the head inclined down.

BURIAL.

"Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud."

Romeo and Juliet, Act V, Scene III.

46th Attitude: ENTREATY.

This attitude is made by standing with the weight on the right foot advanced obliquely, and the body leaning in that direction. The hands are extended right oblique parallel supine; the head is thrown forward.

ENTREATY.

"Oh, save him!"

Ingomar, Act II, Scene I.

47th ATTITUDE: FAITH.

This attitude is made by standing with the weight on the left foot retired, both hands crossed on the chest, the face looking up obliquely, and the head inclined slightly to the right.

FAITH.

"Some power invisible supports his soul."

Cato, Act V, Scene I.

48th ATTITUDE: HOPELESS PRAYER.

This attitude is made by standing with the weight on the right foot laterally, the head considerably drooped to the right, the right arm fallen upon the top of the head, the left arm ascending left oblique supine.

HOPELESS PRAYER.

"Farewell, a long farewell to all my greatness."

Henry VIII, Act III, Scene II.

49th ATTITUDE: IMPLORING.

This attitude is made by standing with the weight on the right foot advanced, the hands down, the palms facing forward and slightly upward, the eyes looking up.

IMPLORING.

"O save me, Hubert, save me!"

King John, Act IV, Scene I.

50th ATTITUDE: RECEIVING DIVINE BLESSING.

This attitude is made by standing with the weight on the left foot retired, the arms bent, both hands in front on a level with the heart, face upturned.

RECEIVING DIVINE BLESSING.

“Do we all holy rites.”

Henry V, Act IV, Scene VIII.

51st ATTITUDE: REVERENCE.

This attitude is made by standing with the hands down behind, the backs upward, and the face looking up.

REVERENCE.

“Just are thy ways, O heaven!”

Barbarossa, Act V, Scene III.

52nd ATTITUDE: TRUSTING.

This attitude is made by standing with the weight on the left foot retired, the left hand palm down resting on the palm of the right hand. The face is upturned.

TRUSTING.

“There is ONE above who sways the harmonious mystery of the world.”

Richelieu, Act V, Scene II.

CHAPTER L.

EIGHTEEN ATTITUDES OF ILL-NATURE.

53rd ATTITUDE : ARROGANCE.

This attitude is made by standing with the weight on the left foot retired, the head thrown back, and the thumbs in the arm-pits.

ARROGANCE.

“ Why damn it, Judge ! ”

Rip Van Winkle, Act II, Scene V.

54th ATTITUDE : AVARICE.

This attitude is made by standing with the weight on the right foot advanced, the shoulders raised, the chin projecting, the palms together as though rubbing the hands, the face looking a little left of front, and the eyes leering.

AVARICE.

“ I will have my bond.”

Merchant of Venice, Act IV, Scene I.

55th ATTITUDE : DISGUISE.

This attitude is made by standing with the weight on the left foot retired, the right arm in front of the chest, and the elbow raised so as to partially hide the face, which looks over it.

DISGUISE.

“ But I must not be seen ! ”

Leah the Forsaken, Act V, Scene I.

56th ATTITUDE: GUILT.

This attitude is made by standing with the weight on the right foot retired, the hands both behind, and the head inclined downward.

GUILT.

“From this time forth I never will speak word.”

Othello, Act V, Scene II.

57th ATTITUDE: HATRED.

This attitude is made by standing with the weight on the left foot retired; the hands down and clinched; the face looking right oblique.

HATRED.

“Thou rascal, thou art worst in blood to run.”

Coriolanus, Act I, Scene I.

58th ATTITUDE: HATRED IN HORROR.

This attitude is made by standing with the weight on the left foot retired, the shoulders raised; chin forward; crooked fingers raised to the mouth.

HATRED IN HORROR.

“An eye for an eye, and a tooth for a tooth!”

Leah the Forsaken, Act IV, Scene I.

59th ATTITUDE: JEALOUSY.

This attitude is made by standing with the weight on the right foot retired oblique backward; the knuckles of the right hand in left palm, head down and backward, looking front; the shoulders slightly raised.

JEALOUSY.

“I think my wife be honest, and think she is not.”

Othello, Act III, Scene III.

60th ATTITUDE: REJECTION.

This attitude is made by standing with the weight on the left foot laterally, the head turned to the left, the left arm hanging at the side; the right hand horizontal lateral vertical.

REJECTION.

“O! get thee from my sight!”
Cymbeline, Act V, Scene V.

61st ATTITUDE: RIDICULE.

This attitude is made by standing with the weight on the left foot retired oblique backward, the head thrown back, and the right index finger pointing right oblique forward horizontally.

RIDICULE.

“This wins him, liver and all!”
Twelfth Night, Act II, Scene V.

62nd ATTITUDE: SCORN.

This attitude is made by standing with the weight on the right foot lateral, the right hand hanging down; the left hand on the right hand at the right side; head back slightly, and looking left.

SCORN.

“Thou cam’st to bite the world!”
Third Part of King Henry VI, Act V, Scene VI.

63rd ATTITUDE: SPURNING.

This attitude is made by standing with the weight on the left foot lateral, both hands parallel and descending vertical right oblique backward. “Get thee behind me Satan.”

SPURNING.

“Dive in the earth!”
Timon of Athens, Act IV, Scene I.

64th ATTITUDE: SELF-CONCEIT.

This attitude is made by touching the hands at the points of the fingers, pointing downward.

SELF-CONCEIT.

"You are idle, shallow things; I am not of your element."

Twelfth Night, Act III, Scene IV.

65th ATTITUDE: STEALTH.

This attitude is made by standing with the weight on the right foot advanced, the body crouching, both hands prone and down in front; the face looking to the right.

STEALTH.

"Hark! I hear horses!"

Macbeth, Act III, Scene III.

66th ATTITUDE: SULKINESS.

This attitude is made by folding the arms, and looking down, the face being nearly concealed, and the body turned obliquely.

SULKINESS

"And dogs bark at me as I halt by them."

Richard III, Scene I.

67th ATTITUDE: THREATENING.

This attitude is made by advancing the weight in front and holding the clenched fist toward some imaginary person.

THREATENING.

"If thou dost slander her and torture me, never pray more!"

Othello, Act III, Scene II.

68th ATTITUDE: TREACHERY.

This attitude is made by standing with the weight on the right foot laterally; the right hand raised; the face looking left lateral, while the head is inclined right lateral; the body crouching.

TREACHERY.

“Look behind you, my lord.”

Richard III, Act I, Scene II.

69th ATTITUDE: UNPLEASANT SOUNDS.

This attitude is made by placing the crooked fingers to the ears and showing facial disgust.

UNPLEASANT SOUNDS.

“There is a passing shrillness in her voice.”

The Honeymoon, Act I, Scene I.

70th ATTITUDE: WARNING.

This attitude is made by standing with the weight retired on the right foot, the head inclined slightly forward, and the index finger raised towards an imaginary person.

WARNING.

“Thy oath remember; thou hast sworn to do it.”

Pericles, Prince of Tyre, Act IV, Scene I.

CHAPTER LI.

SIXTEEN ATTITUDES OF COMMAND, COURAGE AND KINDRED MOODS.

71st ATTITUDE: AIMING.

This attitude is made by raising the right hand to the chin, and extending the left in front of the body; the eyes being in scrutiny.

AIMING.

“As I will watch the aim.”

Merchant of Venice, Act I, Scene I.

72nd ATTITUDE: ATTENTION.

This attitude is made by uplifting the hand, the palm facing front.

ATTENTION.

“Stand forth, Claudius!”

Virginus, Act IV, Scene II.

73rd ATTITUDE: CALLING.

This attitude is made by standing with the weight on the right foot advanced, the hand up as in beckoning, taken to here.

CALLING.

“Come! what delays thee?”

Ingomar, Act V, Scene I.

74th ATTITUDE: CONDEMNING.

This attitude is made by standing with the weight on the left foot retired, the right index finger pointing down in front.

CONDEMNING.

“To thy knees and crawl for pardon!”

Richelieu.

75th ATTITUDE: CHALLENGE.

This attitude is made by advancing the body, chest extended, the hands down, fists clenched; the right fist slightly in front, and left slightly behind.

CHALLENGE.

“I tell ye all, I am your better, traitors as ye are!”

Third Part of King Henry VI, Act V, Scene VI.

76th ATTITUDE: COURAGE.

This attitude is made by placing the right arm in front of the chest, the fist nearly clenched, left arm at side.

COURAGE.

“I will answer in mine honor.”

Coriolanus, Act II, Scene II.

77th ATTITUDE: DEFENCE.

This attitude is made by standing with the weight on the left foot retired, the fists raised as to fight.

DEFENCE.

“Brutus, bay not me.”

Julius Cæsar, Act IV, Scene III.

78th ATTITUDE: DEFIANCE.

This attitude is made by folding both arms on the chest, looking right oblique, weight on the back leg, both knees stiff.

DEFIANCE.

“Avaunt! my name is Richelieu! I defy thee!”

Richelieu.

79th ATTITUDE: DETECTION.

This attitude is made by looking straight ahead, the face inclined forward, the index finger in front of the face.

DETECTION.

“You told a lie, an odious, damned lie.”

Othello, Act V, Scene II.

80th ATTITUDE: EXPULSION.

This attitude is made by advancing the weight with both hands extended vertical.

EXPULSION.

“Out, out ye vermin!”

Taming of the Shrew, Act V, Scene II.

81st ATTITUDE: GO!

This attitude is made by standing with the weight on the left foot retired, the head inclined left oblique backward, the face looking front, the right hand pointing with index finger to right lateral.

GO!

“Sir, leave this house.”

Lady of Lyons, Act IV, Scene I.

82nd ATTITUDE: PRIDE.

This attitude is made by placing the right hand on the left wrist, elevating the head, and extending the chest.

PRIDE.

“Ay, every inch a king.”
King Lear, Act IV, Scene VI.

83rd ATTITUDE: SILENCE.

This attitude is made by inclining the head forward, and placing the index finger to the lips.

SILENCE.

“A footstep! Hush!”
Ion, Act I, Scene I.

84th ATTITUDE: SHOUTING.

This attitude is made by advancing the weight upon the right foot, and placing the right hand to the right of the mouth; the latter being open.

SHOUTING.

“What ho! Brabantio! Signior Brabantio, ho!”
Othello, Act I, Scene I.

85th ATTITUDE: STRENGTH.

This attitude is made by advancing the weight upon the right foot, far enough forward to slightly bend the knee; and folding the arms upon the chest.

STRENGTH.

“Does no one speak? I am defendant here.”
Virginus, Act IV, Scene II.

86th ATTITUDE: TRIUMPH.

This attitude is made by stepping back with the weight upon the right foot, the right index hand raised over the head.

TRIUMPH.

“Justice is satisfied, and Rome is free!”

Brutus, Act V, Scene I.

CHAPTER LII.

EIGHT ATTITUDES OF SUFFERING AND KINDRED MOODS.

78th ATTITUDE: AGONY.

This attitude is made by retiring the weight upon the left foot; placing the tips of the fingers of both hands back of the neck, the head falling back upon the left shoulders.

AGONY.

“O Antony! Antony! Antony!”

Antony and Cleopatra, Act IV, Scene I.

88th ATTITUDE: ANGUISH.

This attitude is made by placing the palms of both hands to the temple. The face looks up.

ANGUISH.

“Oh, now forever farewell to the tranquil mind!”

Othello, Act III, Scene II.

89th ATTITUDE: DISCONSOLATION.

This attitude is made by inclining the head slightly forward; the eyes looking off; the shoulders elevated a little; the hands clasped, palms downward.

DISCONSOLATION.

“Well death’s the end of all.”

Romeo and Juliet, Act III, Scene IV.

90th ATTITUDE: FRENZY.

This attitude is made by inclining the head backward ; looking up ; and clutching the hair with both hands.

FRENZY.

"Thus would I fly among you."

A New Way to Pay Old Debts, Act V, Scene II.

91st ATTITUDE: HOPELESSNESS.

This attitude is made by inclining the head right oblique downward, allowing the right arm to rest over the top of the head, and the left arm to hang down.

LEANING AND DROOPING.

"Farewell, sweet dreams."

Parthenia, Act I, Scene I.

92nd ATTITUDE: MENTAL PAIN.

This attitude is made by the weight on the right foot, placing the left hand upon the heart, the right upon the forehead, and inclining the head backward, the eyes looking upward.

MENTAL PAIN.

"Why, how is this? What sudden change has come upon the world?"

Ingomar, Act IV, Scene I.

93rd ATTITUDE: WEEPING.

This attitude is made by resting the left arm across the body ; and placing the tips of the fingers on the eye-balls.

WEEPING.

"This was the most unkindest cut of all."

Julius Cæsar, Act III, Scene II.

94th ATTITUDE: WOUNDED.

This attitude is made by clutching the chest over the heart with both hands, and inclining the head left oblique backward.

WOUNDED.

“Help me into some house, Benvolio, or I shall faint.”

Romeo and Juliet, Act III, Scene I.

CHAPTER LIII.

TWELVE ATTITUDES OF MEDITATION AND HUMBLENESS.

95th ATTITUDE: CONTEMPLATION.

This attitude is made by placing the right elbow in left palm, the face looking up, and the right hand on the right cheek.

BUILDING AIR CASTLES.

"At noon we'd sit beneath the arching vines, and wonder why earth could be unhappy."

Lady of Lyons, Act III, Scene II.

96th ATTITUDE: DELIBERATION.

This attitude is made by folding the arms upon the chest and looking down right oblique.

DELIBERATION.

"What should this mean?"

Henry VIII, Act III, Scene II.

97th ATTITUDE: FORGETFULNESS.

This attitude is made by placing the hands behind the body, and looking up.

FORGETFULNESS.

"I have not the remotest idea."

London Assurance, Act V, Scene I.

98th ATTITUDE: GAZING.

This attitude is made by placing both arms akimbo, the mouth being slightly open, and the face looking off right oblique.

GAZING.

“Who were those went by?”

Troilus and Cressida, Act I, Scene II.

99th ATTITUDE: HUMILITY.

This attitude is made by crossing the hands upon the chest, which is collapsed; and looking down.

HUMILITY.

“I am sorry, sir, that I have hindered you.”

Comedy of Errors, Act V, Scene I.

100th ATTITUDE: MORTIFICATION.

This attitude is made by inclining the head downward, and hiding the face in both hands.

MORTIFICATION.

“How you blush!”

The Hunchback, Act V, Scene I.

101st ATTITUDE: OBEDIENCE.

This attitude is made by allowing the left arm to hang at the side, the right resting on the chest, and the head bowed.

OBEDIENCE.

“I shall in all my best obey you, madam.”

Hamlet, Act I, Scene II.

102nd ATTITUDE: REVERIE.

This attitude is made by looking up in front, the left arm being akimbo, and the right hand being against the back of the head.

REVERIE.

"Tis now six months since Lady Teazle made me the happiest of men—and I have been the most miserable dog ever since."

School for Scandal, Act I.

103rd ATTITUDE: SHAME.

This attitude is made by inclining the head downward and allowing both arms to hang at the side.

SHAME.

"Sir, you see a penitent before you."

The Rivals, Act III, Scene I.

104th ATTITUDE: SILENT SORROW.

This attitude is made by raising the folded arms to the forehead.

SILENT SORROW.

"I must e'en submit."

The Honeymoon, Act III, Scene IV.

105th ATTITUDE: PONDERING.

This attitude is made by placing the right elbow in the left palm, the fingers resting lightly on the forehead above the nose.

PONDERING.

"To die! to sleep! to sleep? Perchance to dream!"

Hamlet, Act III, Scene I.

106th ATTITUDE: THOUGHTFULNESS.

This attitude is made by placing the left hand upon the hip, and the fingers of the right hand on the head, the face looking downward right oblique.

THOUGHTFULNESS.

“Chance comes from Providence, and man must mould it to his own designs.”

Don Carlos, Act III, Scene IX.



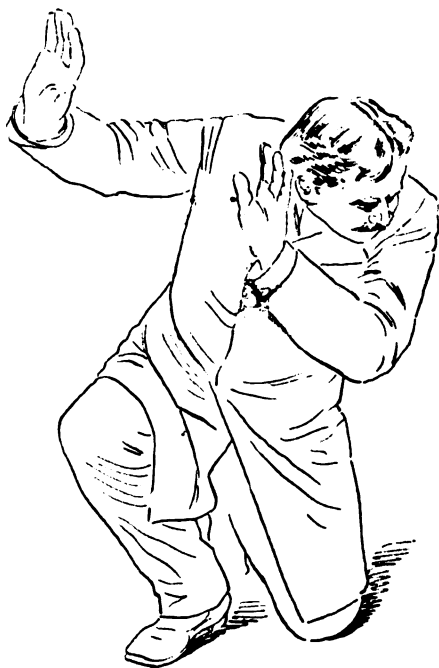
1st ATTITUDE: ABJECT HUMILITY.

The First Kneeling Attitude means *Abject Humility*. It is made by retiring the foot in the act of kneeling, crushing in the chest and placing both hands upon the chest, crossed at the wrists.

ABJECT HUMILITY.

"I pray you take my life and all; pardon not that."

Merchant of Venice, Act IV, Scene 1.



2nd ATTITUDE: ABJECT FEAR.

The Second Kneeling Attitude means *Abject Fear*.

It is made by retiring the foot in the act of kneeling, and uplifting both hands, while the head looks downward laterally.

ABJECT FEAR.

“O grace! O heaven defend me!”

Othello, Act III, Scene III.



3rd ATTITUDE: BESEECHING.

The Third Kneeling Attitude means *Beseeching*. It is made by advancing the foot in the act of kneeling, and extending the hands parallel supine, the head looking up.

BESEECHING.

“Hear me honored father! If e'er Irene's peace was dear to thee, now hear me!”

Barbarossa, Act V, Scene 1.



4th ATTITUDE: DESPAIR.

The Fourth Kneeling Attitude means *Despair*.

It is made by advancing the weight in the act of kneeling, and clasping the raised knee with both hands. The head is down in front.

DESPAIR.

“He cast me forth into the night.”

Leah, the Forsaken, Act IV, Scene III.



5th ATTITUDE: DISCOURAGEMENT.

The Fifth Kneeling attitude means *Discouragement*.

It is made by retiring the weight in the act of kneeling and resting the elbow on the raised knee with the chin in the palm of that hand.

DISCOURAGEMENT.

"He's dead, and never knew how much I loved him."

Cato, Act IV, Scene II.



6th ATTITUDE: PLEADING.

The Sixth Kneeling attitude means *Pleading*.

It is made by advancing the foot in the act of kneeling, placing the left hand on the heart and extending the right hand supine.

PLEADING.

“My Liege, forgive her.”

Mary Stuart, Act III, Scene IV.



7th ATTITUDE: PENITENCE.

The Seventh Kneeling Attitude means *Penitence*.

It is made by retiring the foot in the act of kneeling and clasping both hands under the left ear while the head looks downward and right oblique.

PENITENCE.

. "Bow, Stubborn knees, and heart, with strings of steel, be soft as sinews of the new-born babe."

Hamlet, Act III, Scene III.



8th ATTITUDE : PRAYER.

The Eighth Kneeling Attitude means *Prayer*.

It is made by advancing the weight in the act of kneeling, and placing the two hands palm to palm, the fingers pointing upward, and the thumbs lightly touching the center of the chest.

PRAYER.

“My words fly up, my thoughts remain below.”

Hamlet, Act III, Scene III.



9th ATTITUDE: RESPECT.

The Ninth Kneeling Attitude means *Respect*.

It is made by advancing to kneel on one knee and placing the tips of the fingers of the right hand to the lips.

RESPECT.

"I am much bounden to your majesty."

King John, Part I.



10th ATTITUDE: REMORSE.

The Tenth Kneeling Attitude means *Remorse*.

It is made by advancing the weight in the act of kneeling, and clasping the hands back of the neck, the head being down.

REMORSE.

“I have lived long enough: my way of life
Is fallen into the sear, the yellow leaf.”

Macbeth, Act V, Scene III.



11th ATTITUDE: SUPPLICATION.

The Eleventh Kneeling Attitude means *Supplication*.

It is made by advancing the weight in the act of kneeling, lowering the hands to right and left oblique, the palms facing outward.

SUPPLICATION.

“My Louis, do you refuse me justice.”

Richelieu, Act IV, Scene I.



12th ATTITUDE: TREPIDATION.

The Twelfth Kneeling Attitude means *Trepidation*.

It is made by retiring the foot in the act of kneeling, placing one arm over the head, so that the wrist rests on top the head; and the back of the other hand is placed against the face on the side of the raised arm. The head is turned away and down.

TREPIDATION.

“By heaven you do me wrong.”

Othello, Act IV, Scene II.

**13th ATTITUDE: BROWN-STUDY.**

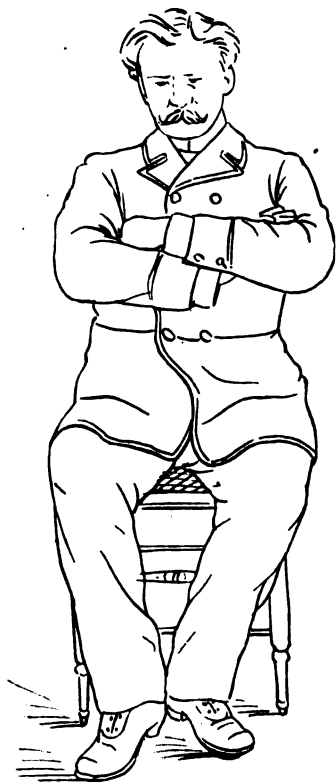
The First Sitting Attitude means *Brown-Study*.

It is made by leaning forward, with the right elbow on the knee, the right cheek in the palm of the right hand, and the back of the fingers of the left hand resting on the left knee. The head looks down.

BROWN-STUDY.

“I must be false to Love, or sacrifice a father!”

Lady of Lyons, Act V, Scene II.



14th ATTITUDE: COMPOSURE.

The Second Sitting Attitude means *Composure*.

It is made by sitting erect, with the arms folded on the upper chest, and the head very slightly inclined forward in calm meditation.

COMPOSURE.

“What! is not your pride humbled yet?”

Lady of Lyons, Act IV, Scene I.



15th ATTITUDE: DAY DREAMING.

The Third Sitting Attitude means *Day Dreaming*.

It is made by sitting forward in the chair, and leaning back, with the body turned in a right-oblique direction. The right elbow rests on the back of the chair, and the temple is in the right palm. The head looks up dreamily.

DAY DREAMING.

"Let all be fancy, love be but a dream."

Ingomar, Act I, Scene I.



16th ATTITUDE: DESERTED.

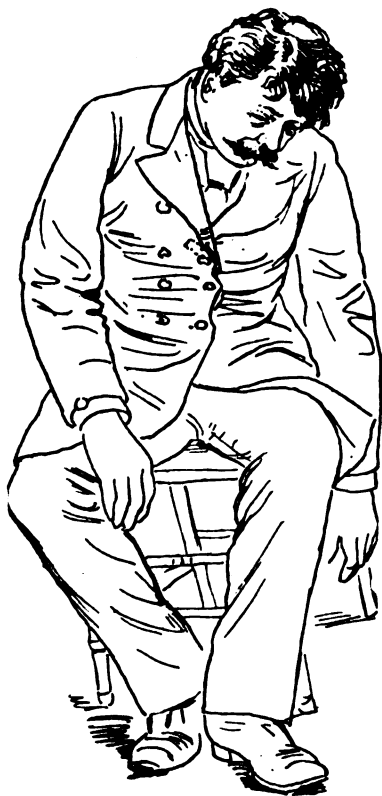
The Fourth Sitting Attitude means *Deserted*.

It is made by inclining the torso forward, with the head down so far that the face cannot be seen. The left palm rests on the left knee, the right elbow is on the right knee; the forearm being horizontal. The right hand rests on the left hand.

DESERTED.

"He cast me forth into the night."

Leah, the Forsaken, Act IV, Scene III.



17th ATTITUDE: DRUNKENNESS.

The Fifth Sitting Attitude means *Drunkenness*.

It is made by sitting with the torso slightly turned to the right; the waist, chest and neck being entirely relaxed, causing a general drooping. The right arm hangs straight down at the side, and the left hand falls lax over the left knee.

DRUNKENNESS.

“Do not think, gentlemen, I am drunk.”

Othello, Act II, Scene III.



18th ATTITUDE: RECLINING.

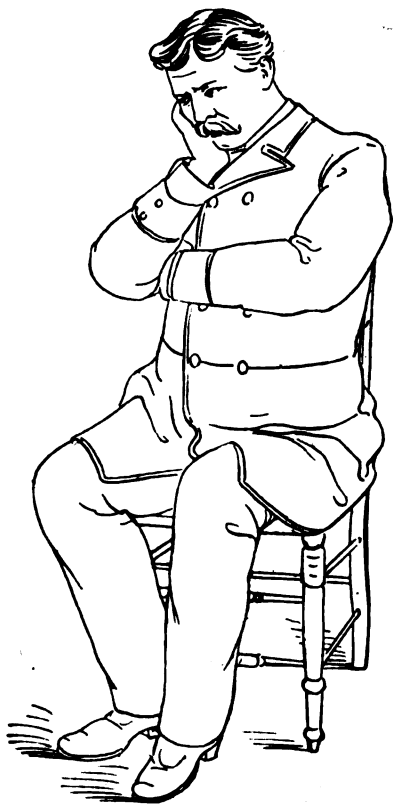
The Sixth Sitting Attitude means *Reclining*.

It is made by sitting forward in the chair, and leaning back, with the torso turned in a left-oblique direction. The right hand crosses the body and rests on the back of the chair at the left. The left arm rests on the right arm. The head rests on the left shoulder, and looks down.

RECLINING.

“I verily believe I have had a nap.”

Camille, Act V, Scene I.



19th ATTITUDE: REFLECTION.

The Seventh Sitting Attitude means *Reflection*.

It is made by placing the left arm carelessly across the chest.
The right cheek rests in the right palm.

REFLECTION.

"To be, or not to be ; that is the question."

Hamlet, Act III, Scene I.



20th ATTITUDE SUFFERING.

The Eighth Sitting Attitude means *Suffering*.

It is made by folding both arms on the table and resting the forehead on them.

SUFFERING.

“Oh, my father! why did I leave you?”

Lady of Lyons, Act IV, Scene I.

**21st ATTITUDE: PERPLEXITY.**

The Ninth Sitting Attitude means *Perplexity*.

It is made by placing the palm of the left hand on the left leg. The right hand lightly touches the forehead. The eyes are slightly raised. The torso rests against the back of the chair.

PERPLEXITY.

“It must be so;—Plato, thou reasonest well.”

Cato, Act V, Scene I.



22nd ATTITUDE: WISHING.

The Tenth Sitting Attitude means *Wishing*.

It is made by placing the right elbow on the table, and the right cheek in the palm of the hand. The face looks up and off.

WISHING.

"Else whence this pleasing hope, this fond desire,
This longing after immortality?"

Cato, Act V, Scene I.

**23rd ATTITUDE: AMAZEMENT.**

This attitude is made by standing with the head slightly thrown back, the face looking right oblique, the hands thrown up at each side of head, about six inches away, the palms facing front, fingers slightly crooked and spread, the shoulders raised very little, the weight on the left foot retired, left knee slightly bent.

AMAZEMENT.

"I am overwhelmed with wonder."

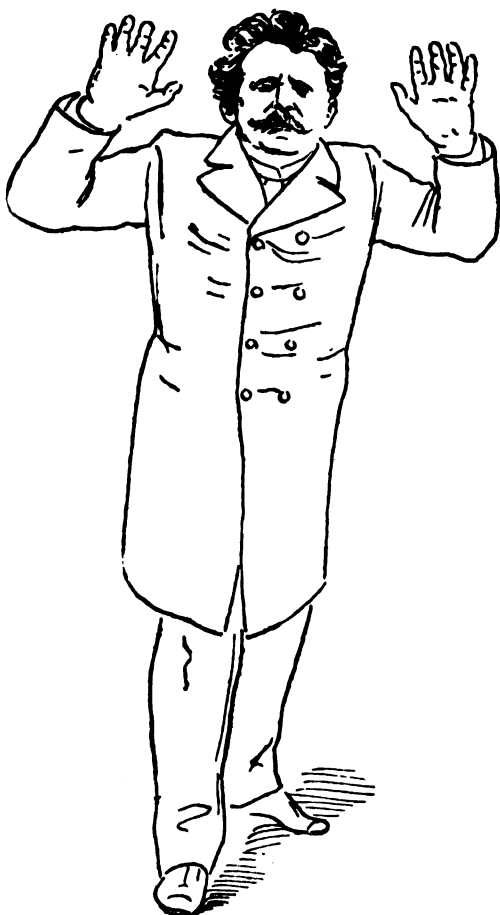
Sir Giles Overreach.

**24th ATTITUDE: ASTONISHMENT.**

This attitude is made by standing with the head more thrown back than in amazement, the face looking front, the hands thrown up much higher, and the body thrown back somewhat more.

ASTONISHMENT.

“Whither are they vanished?”
Macbeth, Act I, Scene III.



25th ATTITUDE: EXCITEMENT.

This attitude is made by standing with the weight on the advanced foot, the feet spread wide apart in the lengths, both hands thrown up high, the fingers spread, the face looking front, and the shoulders raised as high as possible.

EXCITEMENT.

“Though you were legions of accursed spirits,
Thus would I fly among you.”

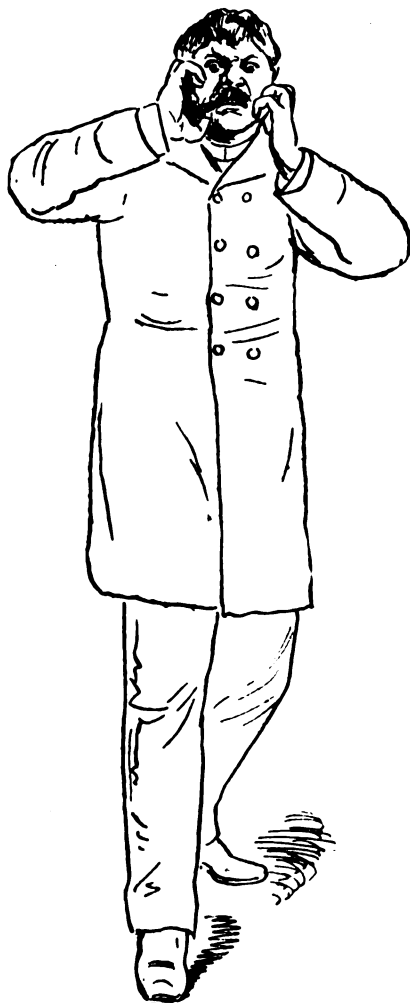
Sir Giles Overreach.

**26th ATTITUDE: FEAR.**

This attitude is made by standing with the head turned left oblique, the face looking down, both hands up and vertical on the right side of the body, the left hand protecting the head, the weight on the left foot and the shoulders raised.

FEAR.

“Avaunt! and quit my sight!”
Macbeth, Act III, Scene IV.

**27th ATTITUDE: FRIGHT.**

This attitude is made by standing with the head thrown back, the face looking front, both hands clutching the neck under the chin, the weight on the retired foot and the shoulders raised.

FRIGHT.

"Angels and ministers of grace defend us."

5 *Hamlet, Act IV, Scene IV.*

**28th ATTITUDE: HORROR.**

This attitude is made by standing with the head thrown back, the face looking right oblique, both hands up and vertical in the right side, the left hand protecting the face, the weight on the left foot and the shoulders raised.

HORROR.

“Hence, horrible shadow : unreal mockery, hence.”
Macbeth, Act III, Scene IV.



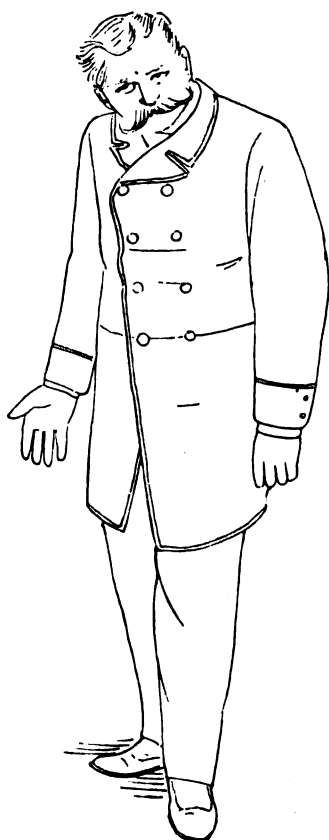
29th ATTITUDE: STARTLING.

This attitude is made by standing with the head slightly thrown up, the face looking front, both hands raised in front of the abdomen, the fingers crooked, the weight on the retired foot and the shoulders raised.

STARTLING.

“Ha! who comes here?”

Julius Cæsar, Act IV, Scene III.

**30th ATTITUDE: FAREWELL.**

This attitude is made by standing with the head in the attitude of bowing, the face looking front, the right hand down at side of leg, about six inches away, the palm facing forward, the weight on the right foot retired, the shoulders slightly forward, and the chest crushed very little.

FAREWELL.

“Adieu, Camille, I am going.”

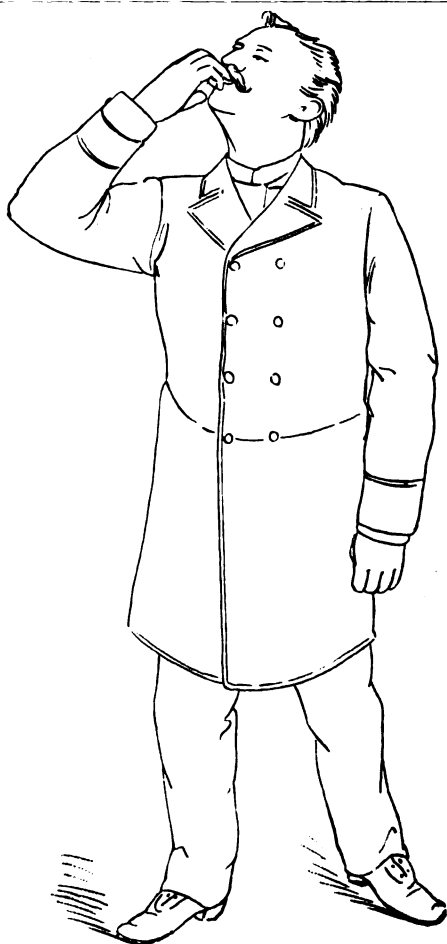
Camille, Act I, Scene I.

**31st ATTITUDE: FLATTERY.**

This attitude is made by standing with the head down very low in front, the face looking down, both hands lateral, down at the sides, each about a foot away from the leg, the palms facing down, the right leg back and the knee bent as much as possible.

FLATTERY.

"Did ever Dian so become a grove."
Taming of the Shrew, Act II, Scene I.

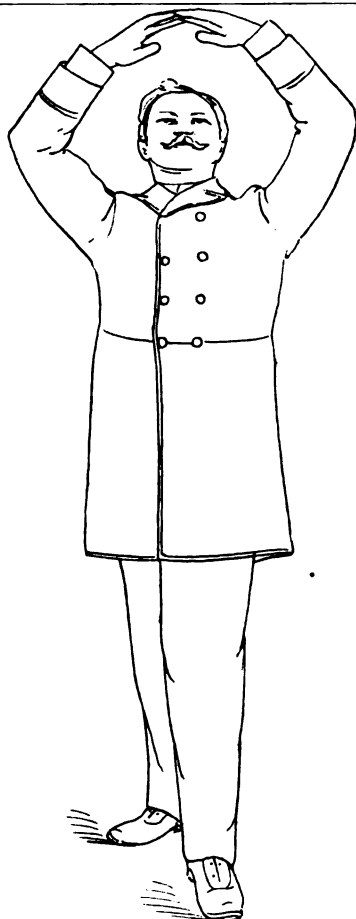
**32nd ATTITUDE: GOOD-BYE.**

This attitude is made by standing obliquely, with the head thrown upward and inclined toward the front, and the finger tips to the lips.

GOOD-BYE.

“Good night, good night, parting is such sweet sorrow.”

Romeo and Juliet, Act II, Scene II.

**33rd ATTITUDE: JOY.**

This attitude is made by standing on the right foot retired, with the head thrown back and the finger tips interlaced over the head, forming, with the arms, as round a circle as possible.

Joy.

"Seven hundred pounds, and possibilities in good gifts."

The Merry Wives of Windsor, Act I, Scene I.

**34th ATTITUDE: LOVE.**

This attitude is formed by standing with the weight on the right foot advanced in an oblique direction, the head inclined in the same direction, the left hand on the heart and the right hand horizontal oblique supine.

LOVE.

“And run through fire I will, for thy sweet sake.”

Midsummer-night's Dream, Act II, Scene II.

**35th ATTITUDE: WELCOME.**

This attitude is formed by standing on the right foot advanced, the head thrown back and the arms extended and slightly spread.

WELCOME.

"You are welcome home my lord."

The Merchant of Venice, Act V, Scene I.

**36th ATTITUDE: DOUBT.**

This attitude is formed by looking steadily right oblique, the weight in that direction, and the right arm raised with the elbow bent and the face looking right oblique.

DOUBT.

“Are you sure that we are awake?”

Midsummer-night's Dream, Act IV, Scene I.

**37th ATTITUDE: ENLIGHTENMENT.**

This attitude is formed by standing with the weight on the left foot retired, the hands raised, one higher than the other, the palms facing the audience, and the elbows bent. The lips are pressed.

ENLIGHTENMENT.

“What are you answered yet?”

Merchant of Venice, Act IV, Scene I.

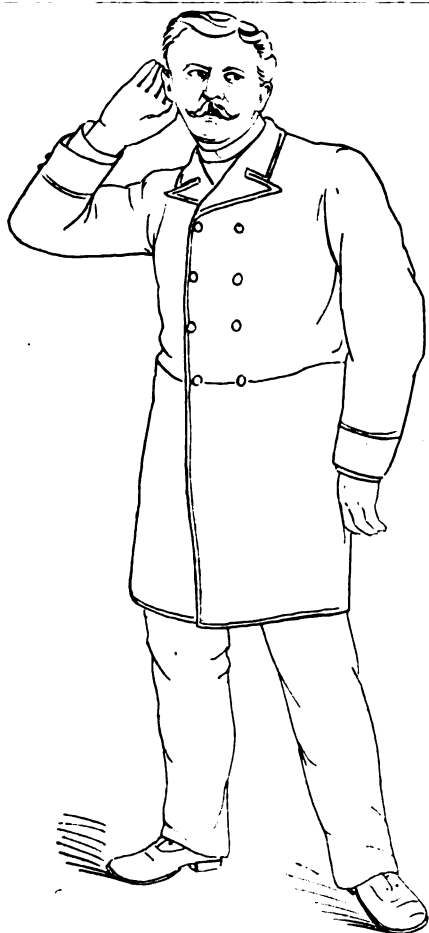
**38th ATTITUDE: EXPLANATION.**

This attitude is made by standing with the weight on the right foot advanced, the body leaning forward, and the first finger of the right hand in the palm of the left.

EXPLANATION.

“Thus it is, general.”

Othello, Act II, Scene II.

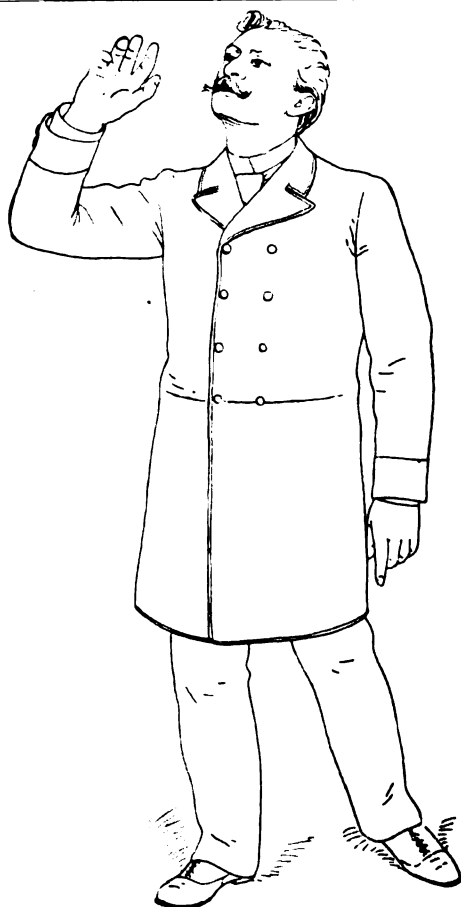
**39th ATTITUDE: LISTENING.**

This attitude is made by stepping in a right lateral direction, the weight being upon that foot, the head inclining to the right while the eyes look to the left. The right hand is placed to the ear.

LISTENING.

“I hear the sound of feet:—they march this way.”

Cato, Act IV, Scene I.

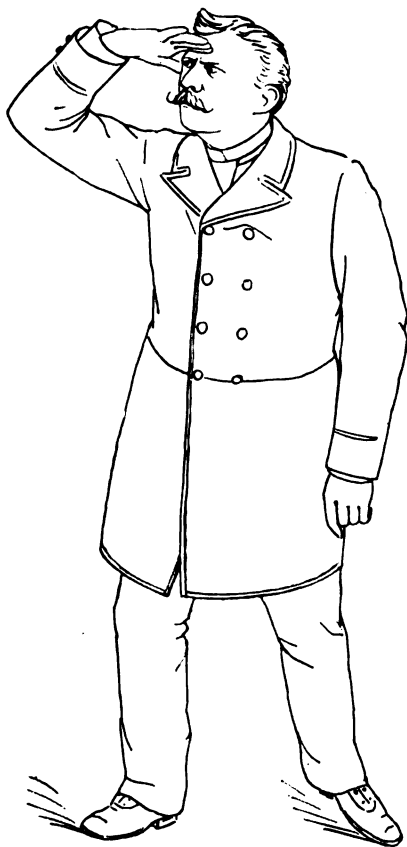


40th ATTITUDE: LISTENING TO A BIRD.

This attitude is made by standing with the weight on the foot in a right-oblique direction, the face and eyes looking up in the same direction, and the hand as in listening, but a foot away from the ear.

LISTENING TO A BIRD.

"This guest of summer, the temple-haunting martlet."
Macbeth, Act I, Scene VI.

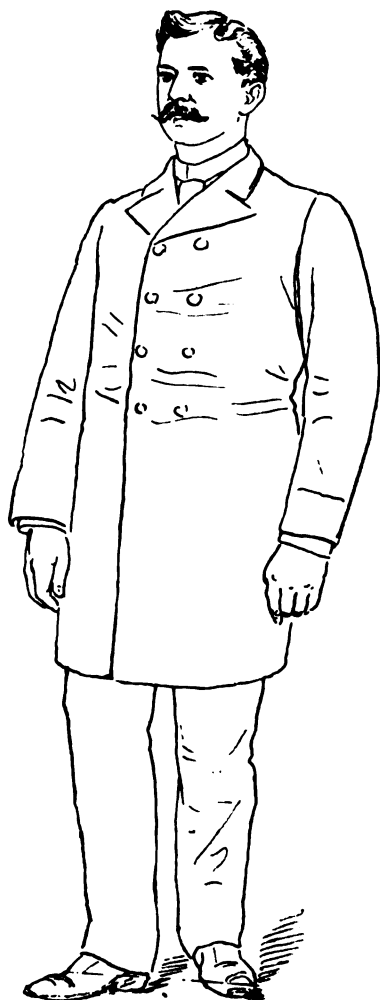
**41st ATTITUDE: LOOKING.**

This attitude is made by advancing the weight upon the right foot in an oblique direction, the body leaning forward and the right hand above the eyes.

LOOKING.

“But soft! what light through yonder window breaks?”

Romeo and Juliet, Act II, Scene II.



42nd ATTITUDE: NEUTRALITY.

This attitude is formed by taking a No. 1 Oratorical position, the arms hanging down at the side.

NEUTRALITY.

"I am ready, so please your Grace."
Merchant of Venice, Act IV, Scene I.

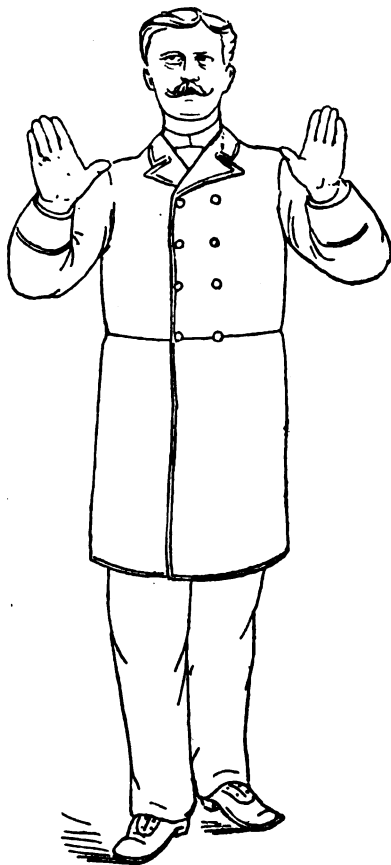
**43rd ATTITUDE: BEGGING.**

This attitude is made by standing with the weight upon the left foot retired, both hands supine, the left hand held near the stomach, and the other extended right oblique.

BEGGING.

"Give, O, give me food."

The Mountaineer, Act IV, Scene I.

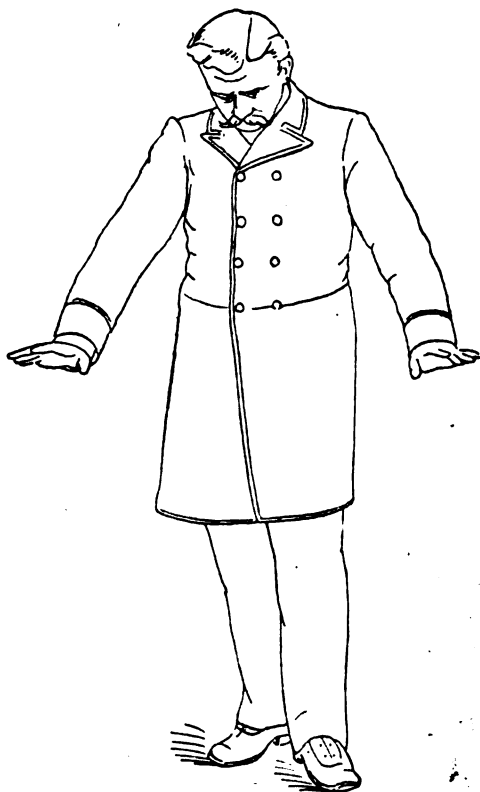
**44th ATTITUDE: BLESSING.**

This attitude is made by standing with the weight on the right foot advanced in front, both hands prone extended in front, a little higher than horizontal and slightly spread.

BLESSING.

“God bless your grace.”

Richard III, Act III, Scene VII.

**45th ATTITUDE: BURIAL.**

This attitude is made by standing with the weight on the left foot retired, and both hands descending in front, prone: the head inclined down.

BURIAL.

"Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud."

Romeo and Juliet, Act V, Scene III.



46th ATTITUDE: ENTREATY.

This attitude is made by standing with the weight on the right foot advanced obliquely, and the body leaning in that direction. The hands are extended right oblique parallel supine; the head is thrown forward.

ENTREATY.

"Oh, save him!"

Ingomar, Act II, Scene I.



47th ATTITUDE: FAITH.

This attitude is made by standing with the weight on the left foot retired, both hands crossed on the chest, the face looking up obliquely, and the head inclined slightly to the right.

FAITH.

“Some power invisible supports his soul.”

Cato, Act V, Scene I.



48th ATTITUDE: HOPELESS PRAYER.

This attitude is made by standing with the weight on the right foot laterally, the head considerably drooped to the right, the right arm fallen upon the top of the head, the left arm ascending left oblique supine.

HOPELESS PRAYER.

"Farewell, a long farewell to all my greatness."

Henry VIII, Act III, Scene II.

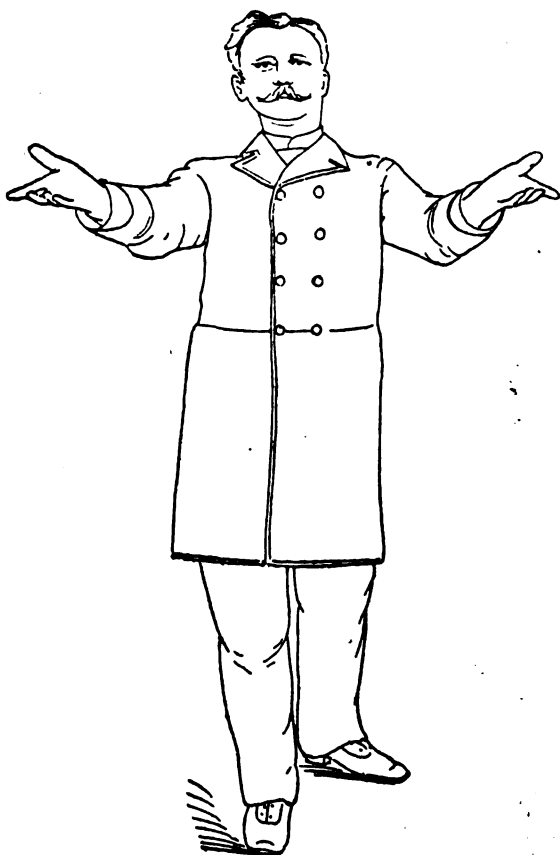
**49th ATTITUDE: IMPLORING.**

This attitude is made by standing with the weight on the right foot advanced, the hands down, the palms facing forward and slightly upward, the eyes looking up.

IMPLORING.

"O save me, Hubert, save me!"

King John, Act IV, Scene I.



50th ATTITUDE: RECEIVING DIVINE BLESSING.

This attitude is made by standing with the weight on the left foot retired, the arms bent, both hands in front on a level with the heart, face upturned.

RECEIVING DIVINE BLESSING.

"Do we all holy rites."

Henry V, Act IV, Scene VIII.

**51st ATTITUDE: REVERENCE.**

This attitude is made by standing with the hands down behind, the backs upward, and the face looking up.

REVERENCE.

“Just are thy ways, O heaven!”
Barbarossa, Act V, Scene III.



52nd ATTITUDE: TRUSTING.

This attitude is made by standing with the weight on the left foot retired, the left hand palm down resting on the palm of the right hand. The face is upturned.

TRUSTING.

“There is ONE above who sways the harmonious mystery of the world.”

Richelieu, Act V, Scene II,

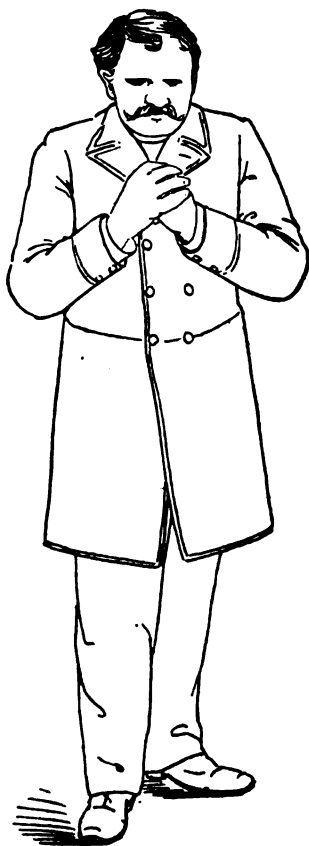
**53rd ATTITUDE: ARROGANCE.**

This attitude is made by standing with the weight on the left foot retired, the head thrown back, and the thumbs in the arm-pits.

ARROGANCE.

"Why damn it, Judge!"

Rip Van Winkle, Act II, Scene V.

**54th ATTITUDE: AVARICE.**

This attitude is made by standing with the weight on the right foot advanced, the shoulders raised, the chin projecting, the palms together as though rubbing the hands, the face looking a little left of front, and the eyes leering.

AVARICE.

"I will have my bond."

Merchant of Venice, Act IV, Scene I.



55th ATTITUDE: DISGUISE.

This attitude is made by standing with the weight on the left foot retired, the right arm in front of the chest, and the elbow raised so as to partially hide the face, which looks over it.

DISGUISE.

"But I must not be seen!"

Leah the Forsaken, Act V, Scene I.



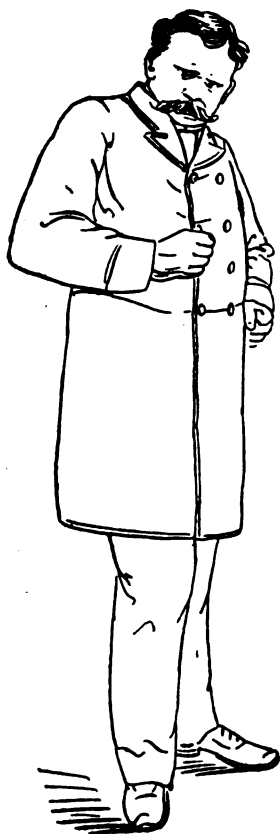
56th ATTITUDE: GUILT.

This attitude is made by standing with the weight on the right foot retired, the hands both behind, and the head inclined downward.

GUILT.

"From this time forth I never will speak word."

Othello, Act V, Scene II.



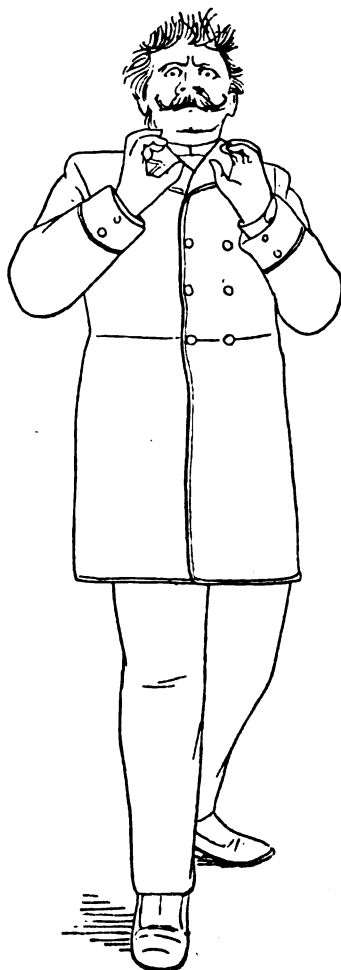
57th ATTITUDE: HATRED.

This attitude is made by standing with the weight on the left foot retired; the hands down and clinched; the face looking right oblique.

HATRED.

"Thou rascal, thou art worst in blood to run."

Coriolanus, Act I, Scene I.



58th ATTITUDE: HATRED IN HORROR.

This attitude is made by standing with the weight on the left foot retired, the shoulders raised; chin forward; crooked fingers raised to the mouth.

HATRED IN HORROR.

“An eye for an eye, and a tooth for a tooth!”

Leah the Forsaken, Act IV, Scene I.



59th ATTITUDE: JEALOUSY.

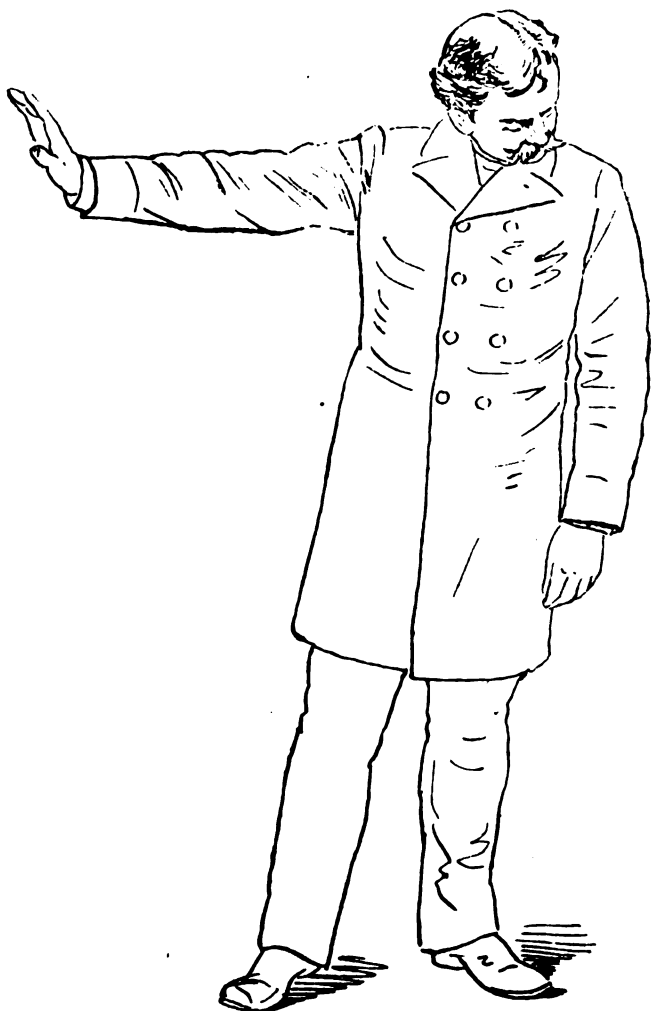
This attitude is made by standing with the weight on the right foot retired oblique backward; the knuckles of the right hand in left palm, head down and backward, looking front; the shoulders slightly raised.

JEALOUSY.

"I think my wife be honest, and think she is not."

7

Othello, Act III, Scene III.



60th ATTITUDE: REJECTION.

This attitude is made by standing with the weight on the left foot laterally, the head turned to the left, the left arm hanging at the side; the right hand horizontal lateral vertical.

REJECTION.

"O! get thee from my sight!"

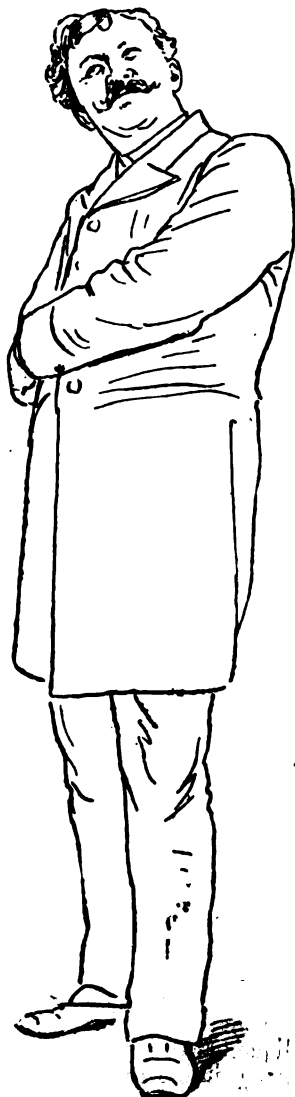
Cymbeline, Act V, Scene V.

**61st ATTITUDE: RIDICULE.**

This attitude is made by standing with the weight on the left foot retired oblique backward, the head thrown back, and the right index finger pointing right oblique forward horizontally.

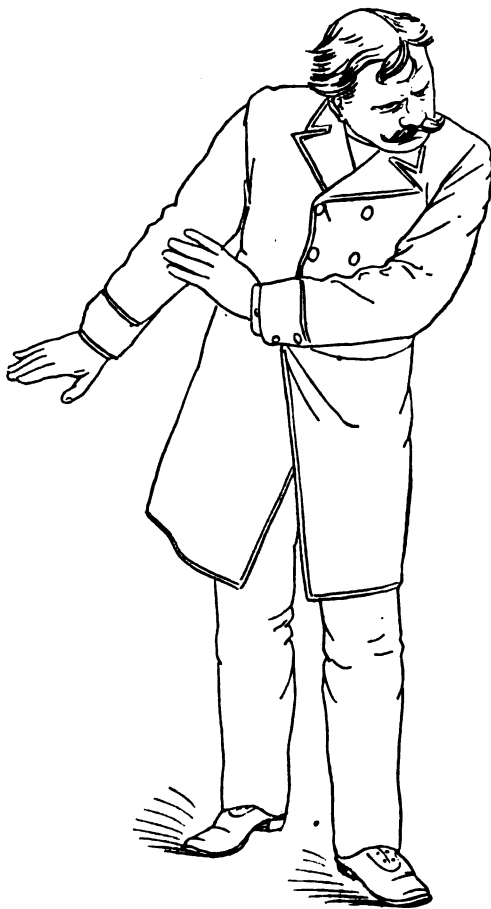
RIDICULE.

"This wins him, liver and all!"
Twelfth Night, Act II, Scene V.



62nd ATTITUDE: SCORN.

This attitude is made by standing with the weight on the right foot lateral, the right hand hanging down; the left hand on the right hand at the right side; head back slightly, and looking left.

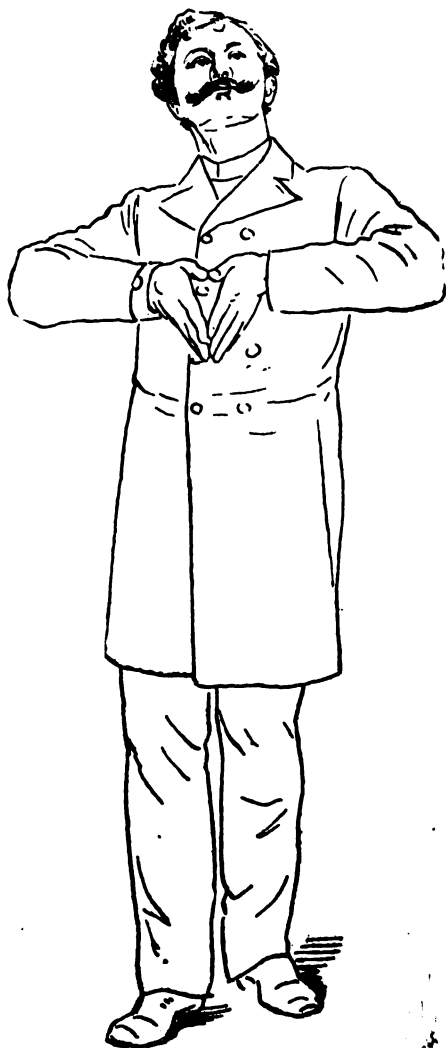
**63rd ATTITUDE: SPURNING.**

This attitude is made by standing with the weight on the left foot lateral, both hands parallel and descending vertical right oblique backward. "Get thee behind me Satan."

SPURNING.

"Dive in the earth!"

Timon of Athens, Act IV, Scene I.

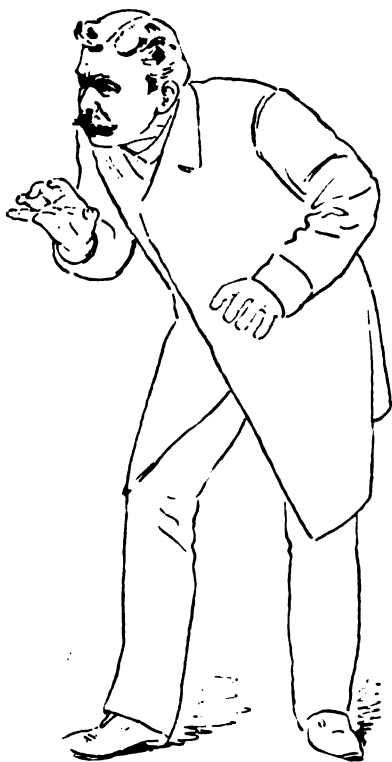


64th ATTITUDE: SELF-CONCEIT.

This attitude is made by touching the hands at the points of the fingers, pointing downward.

SELF-CONCEIT.

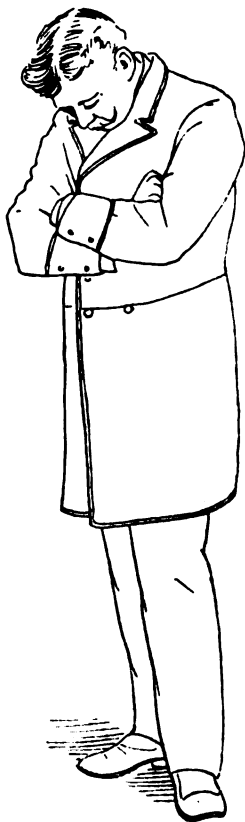
“ You are idle, shallow things; I am not of your element.”
Twelfth Night, Act III, Scene IV.

**65th ATTITUDE: STEALTH.**

This attitude is made by standing with the weight on the right foot advanced, the body crouching, both hands prone and down in front; the face looking to the right.

STEALTH.

“Hark! I hear horses!”
Macbeth, Act III, Scene III.



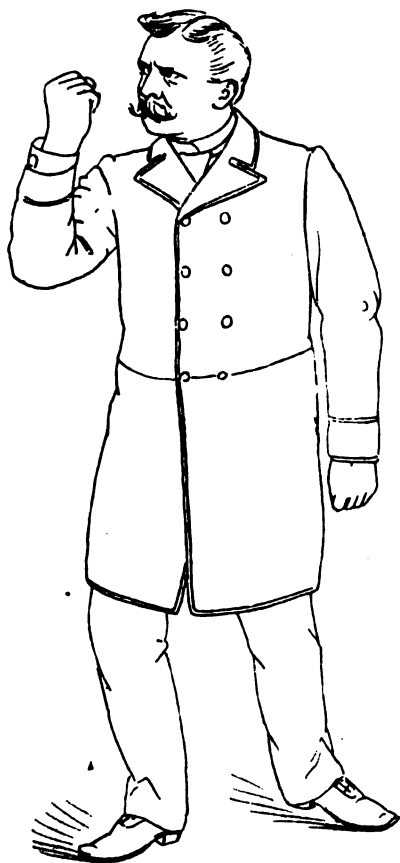
66th ATTITUDE: SULKINESS.

This attitude is made by folding the arms, and looking down, the face being nearly concealed, and the body turned obliquely.

SULKINESS

“And dogs bark at me as I halt by them.”

Richard III, Scene I.

**67th ATTITUDE: THREATENING.**

This attitude is made by advancing the weight in front and holding the clenched fist toward some imaginary person.

THREATENING.

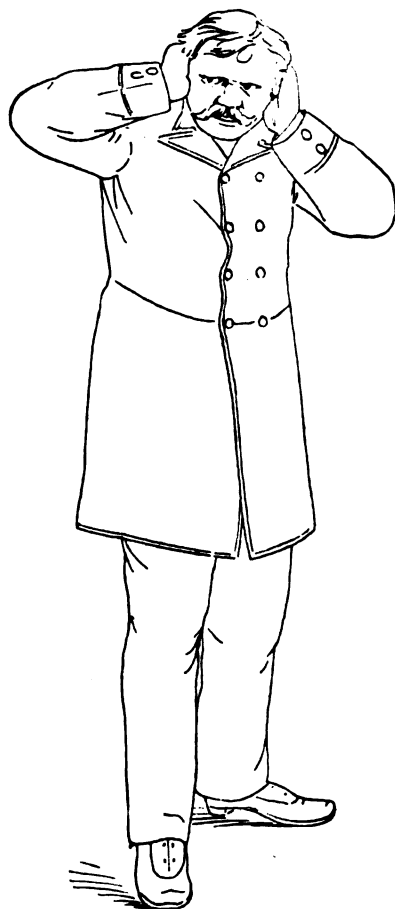
“ If thou dost slander her and torture me, never pray more !”
Othello, Act III, Scene II.

**68th ATTITUDE: TREACHERY.**

This attitude is made by standing with the weight on the right foot laterally; the right hand raised; the face looking left lateral, while the head is inclined right lateral; the body crouching.

TREACHERY.

"Look behind you, my lord."
Richard III, Act I, Scene II.

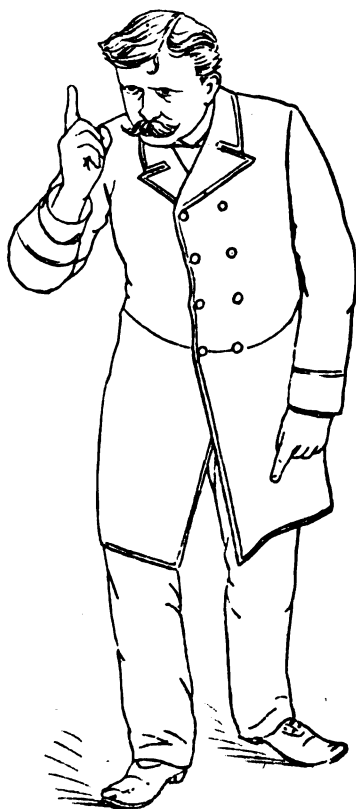
**69th ATTITUDE: UNPLEASANT SOUNDS.**

This attitude is made by placing the crooked fingers to the ears and showing facial disgust.

UNPLEASANT SOUNDS.

“There is a passing shrillness in her voice.”

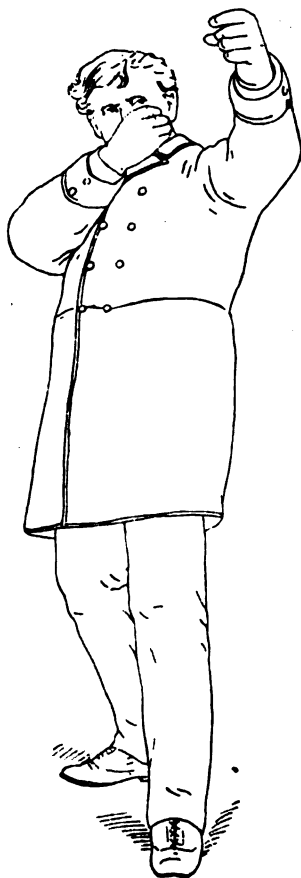
The Honeymoon, Act I, Scene I.

**70th ATTITUDE: WARNING.**

This attitude is made by standing with the weight retired on the right foot, the head inclined slightly forward, and the index finger raised towards an imaginary person.

WARNING.

"Thy oath remember ; thou hast sworn to do it."
Pericles, Prince of Tyre, Act IV, Scene I.

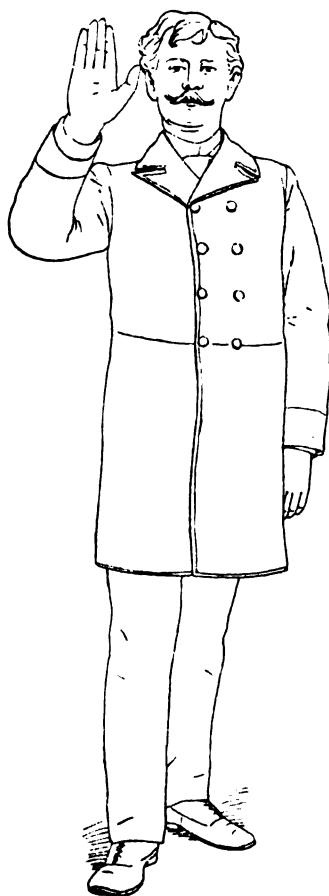
**71st ATTITUDE: AIMING.**

This attitude is made by raising the right hand to the chin, and extending the left in front of the body; the eyes being in scrutiny.

AIMING.

“As I will watch the aim.”

Merchant of Venice, Act I, Scene I.

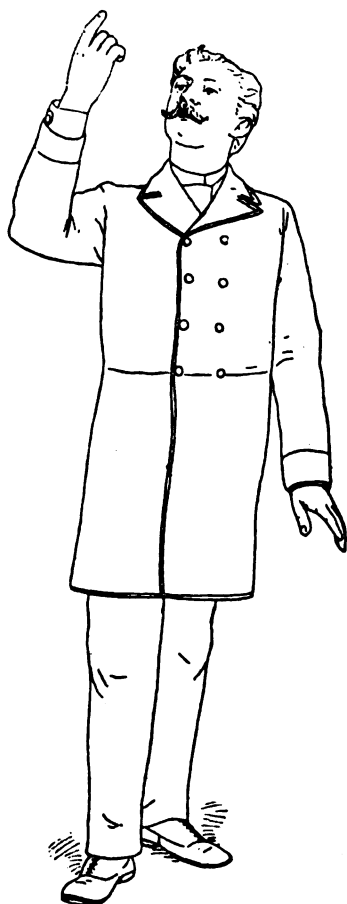


72nd ATTITUDE: ATTENTION.

This attitude is made by uplifting the hand, the palm facing front.

ATTENTION.

"Stand forth, Claudius!"
Virginius, Act IV, Scene II.



73rd ATTITUDE: CALLING.

This attitude is made by standing with the weight on the right foot advanced, the hand up as in beckoning, taken to here.

CALLING.

“Come! what delays thee?”

Ingomar, Act V, Scene I.



74th ATTITUDE: CONDEMNING.

This attitude is made by standing with the weight on the left foot retired, the right index finger pointing down in front.

CONDEMNING.

"To thy knees and crawl for pardon!"

Richelieu.

**75th ATTITUDE: CHALLENGE.**

This attitude is made by advancing the body, chest extended, the hands down, fists clenched; the right fist slightly in front, and left slightly behind.

CHALLENGE.

“I tell ye all, I am your better, traitors as ye are!”

Third Part of King Henry VI, Act V, Scene VI.

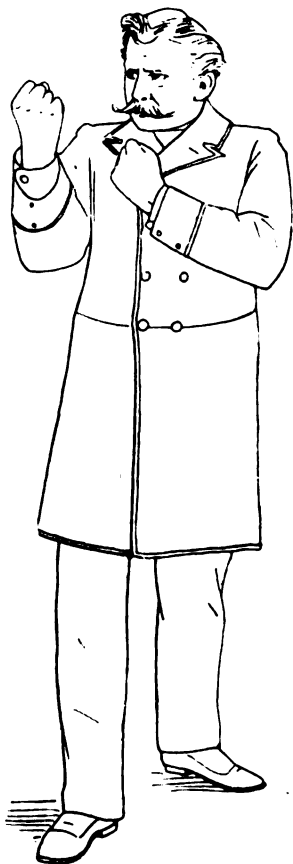


76th ATTITUDE: COURAGE.

This attitude is made by placing the right arm in front of the chest, the fist nearly clenched, left arm at side.

COURAGE.

“I will answer in mine honor.”
Coriolanus, Act II, Scene II.



77th ATTITUDE: DEFENCE.

This attitude is made by standing with the weight on the left foot retired, the fists raised as to fight.

DEFENCE.

"Brutus, bay not me."

Julius Cæsar, Act IV, Scene III.



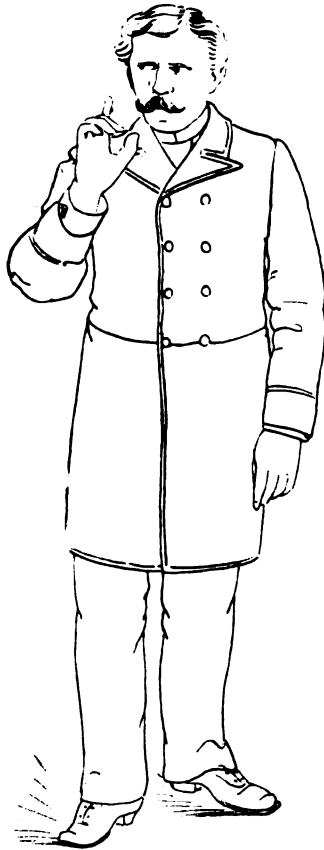
78th ATTITUDE : DEFIANCE.

This attitude is made by folding both arms on the chest, looking right oblique, weight on the back leg, both knees stiff.

DEFIANCE.

“Avaunt! my name is Richelieu! I defy thee!”

Richelieu.

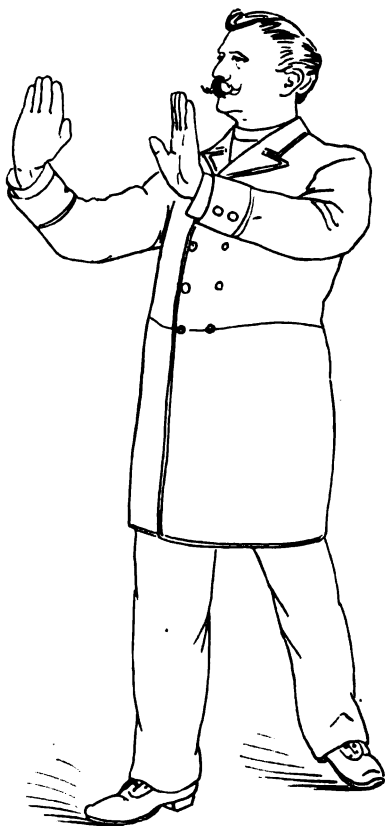
**79th ATTITUDE : DETECTION.**

This attitude is made by looking straight ahead, the face inclined forward, the index finger in front of the face.

DETECTION.

“ You told a lie, an odious, damned lie.”

Othello, Act V, Scene II.

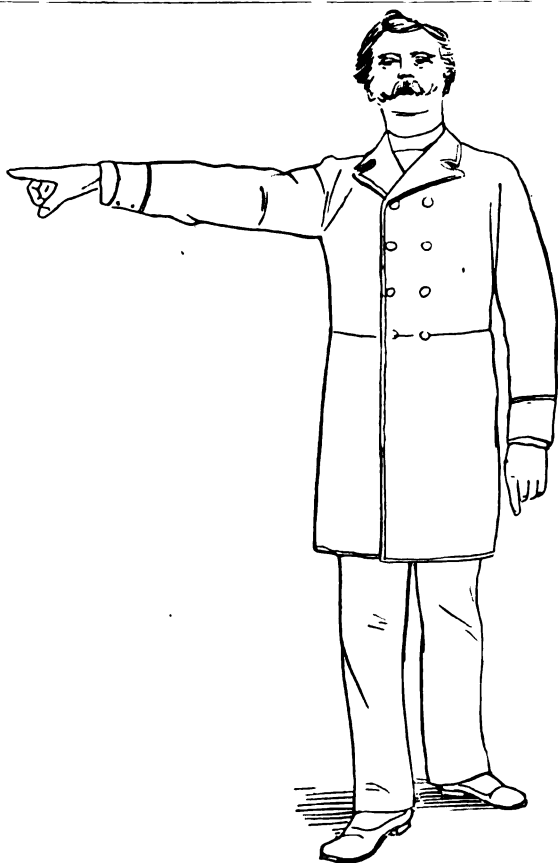
**80th ATTITUDE: EXPULSION.**

This attitude is made by advancing the weight with both hands extended vertical.

EXPULSION.

“Out, out ye vermin!”

Taming of the Shrew, Act V, Scene II.

**81st ATTITUDE: Go!**

This attitude is made by standing with the weight on the left foot retired, the head inclined left oblique backward, the face looking front, the right hand pointing with index finger to right lateral.

Go!

"Sir, leave this house."

Lady of Lyons, Act IV, Scene I.

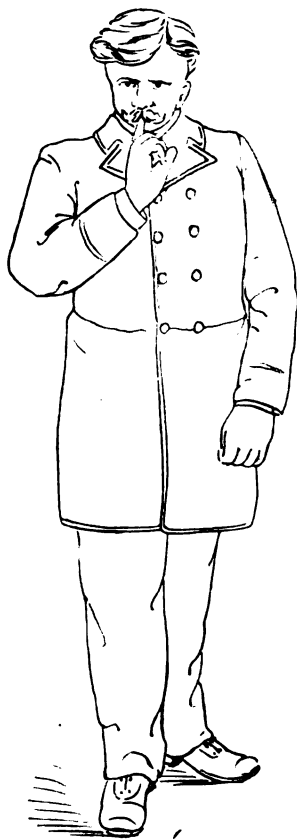


82nd ATTITUDE: PRIDE.

This attitude is made by placing the right hand on the left wrist, elevating the head, and extending the chest.

PRIDE.

“Ay, every inch a king.”
King Lear, Act IV, Scene VI.



83rd ATTITUDE: SILENCE.

This attitude is made by inclining the head forward, and placing the index finger to the lips.

SILENCE.

"A footstep! Hush!"

Ion, Act I, Scene I.



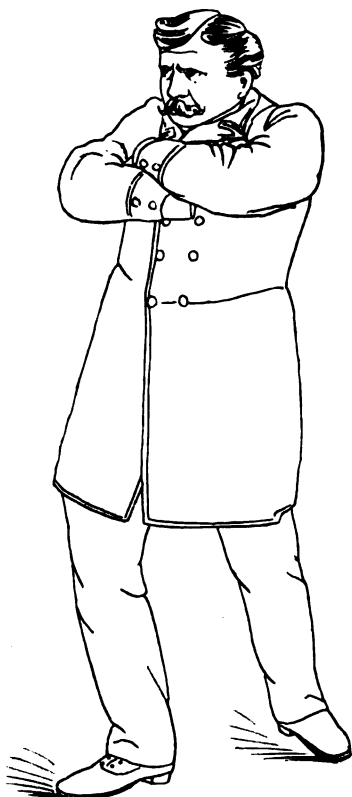
84th ATTITUDE: SHOUTING.

This attitude is made by advancing the weight upon the right foot, and placing the right hand to the right of the mouth; the latter being open.

SHOUTING.

“What ho! Brabantio! Signior Brabantio, ho!”

Othello, Act I, Scene I.

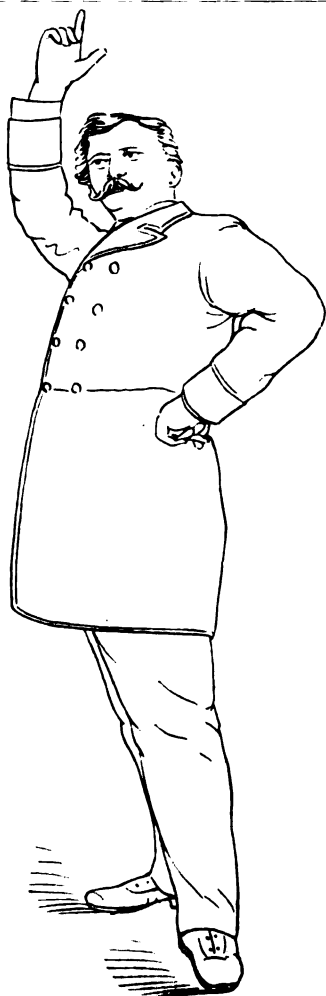
**85th ATTITUDE: STRENGTH.**

This attitude is made by advancing the weight upon the right foot, far enough forward to slightly bend the knee ; and folding the arms upon the chest.

STRENGTH.

“Does no one speak ? I am defendant here.”

Virginus, Act IV, Scene II.

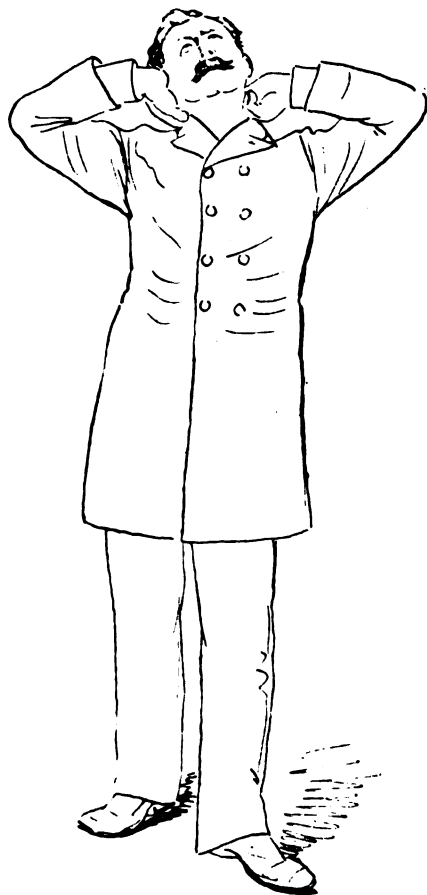
**86th ATTITUDE: TRIUMPH.**

This attitude is made by stepping back with the weight upon the right foot, the right index hand raised over the head.

TRIUMPH.

“Justice is satisfied, and Rome is free!”

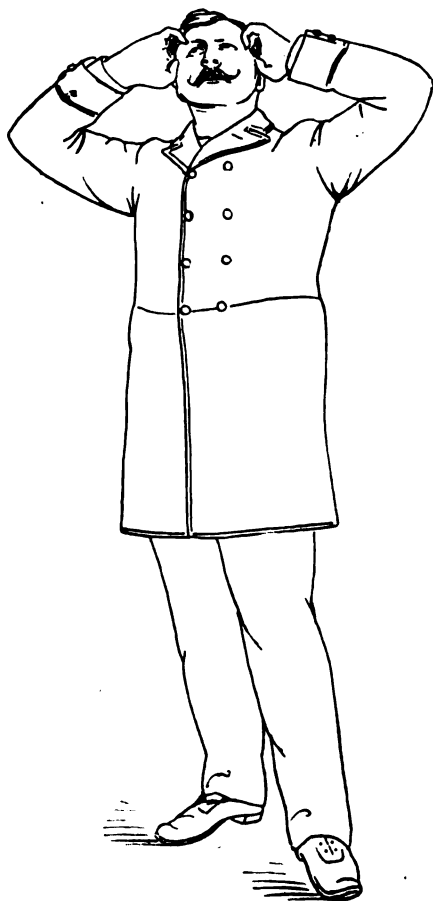
Brutus, Act V, Scene I.

**87th ATTITUDE: AGONY.**

This attitude is made by retiring the weight upon the left foot; placing the tips of the fingers of both hands back of the neck, the head falling back upon the left shoulders.

AGONY.

"O Antony! Antony! Antony!"
Antony and Cleopatra, Act IV, Scene I.



88th ATTITUDE: ANGUISH.

This attitude is made by placing the palms of both hands to the temple. The face looks up.

ANGUISH.

"Oh, now forever farewell to the tranquil mind!"

Othello, Act III, Scene II.



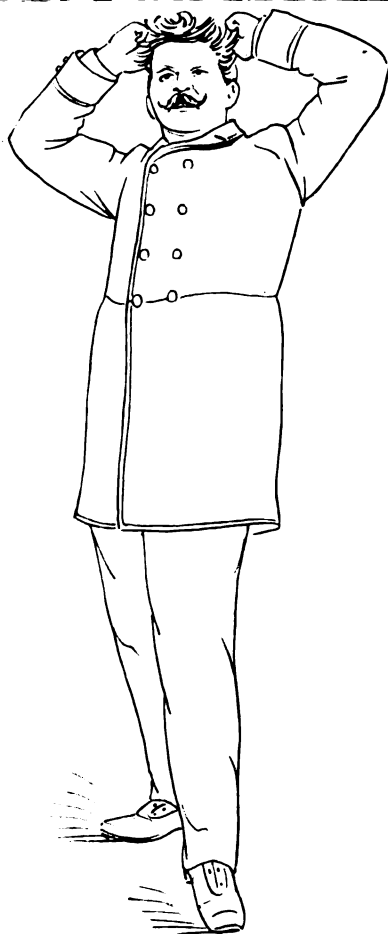
89th ATTITUDE: DISCONSOLATION.

This attitude is made by inclining the head slightly forward; the eyes looking off; the shoulders elevated a little; the hands clasped, palms downward.

DISCONSOLATION.

“Well death’s the end of all.”

Romeo and Juliet, Act III, Scene IV.



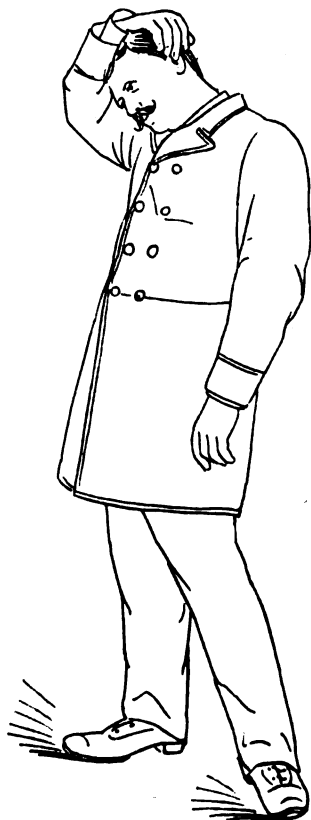
90th ATTITUDE: FRENZY.

This attitude is made by inclining the head backward ; looking up ; and clutching the hair with both hands.

FRENZY.

“Thus would I fly among you.”

A New Way to Pay Old Debts, Act V, Scene II.



91st ATTITUDE: HOPELESSNESS.

This attitude is made by inclining the head right oblique downward, allowing the right arm to rest over the top of the head, and the left arm to hang down.

LEANING AND DROOPING.

"Farewell, sweet dreams."

Parthenia, Act I, Scene I.

**92nd ATTITUDE: MENTAL PAIN.**

This attitude is made by the weight on the right foot, placing the left hand upon the heart, the right upon the forehead, and inclining the head backward, the eyes looking upward.

MENTAL PAIN.

“Why, how is this? What sudden change has come upon the world?”

Ingomar, Act IV, Scene I.

**93rd ATTITUDE: WEEPING.**

This attitude is made by resting the left arm across the body; and placing the tips of the fingers on the eye-balls.

WEEPING.

"This was the most unkindest cut of all."

Julius Cæsar, Act III, Scene II.

**94th ATTITUDE: WOUNDED.**

This attitude is made by clutching the chest over the heart with both hands, and inclining the head left oblique backward.

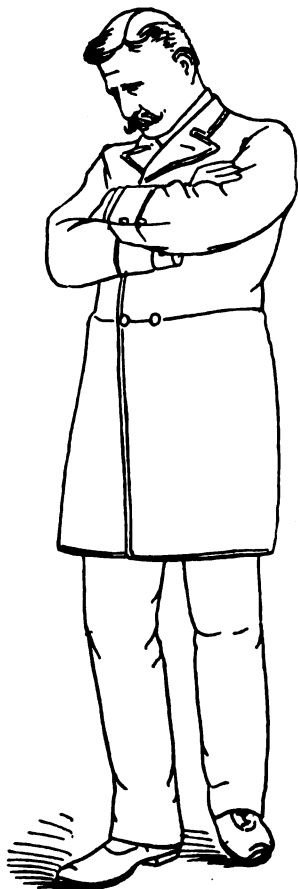
WOUNDED.

“Help me into some house, Benvolio, or I shall faint.”

Romeo and Juliet, Act III, Scene I.

**95th ATTITUDE: CONTEMPLATION.**

This attitude is made by placing the right elbow in left palm, the face looking up, and the right hand on the right cheek.



96th ATTITUDE: DELIBERATION.

This attitude is made by folding the arms upon the chest and looking down right oblique.

DELIBERATION.

"What should this mean?"

Henry VIII, Act III, Scene II.



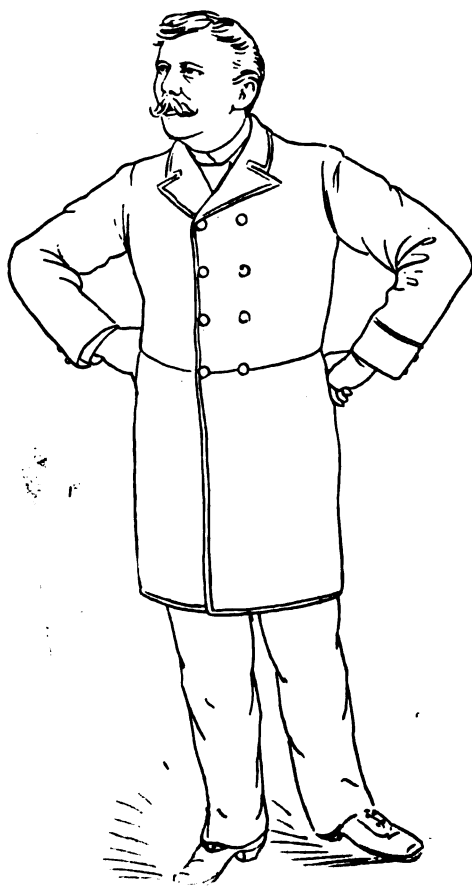
97th ATTITUDE: FORGETFULNESS.

This attitude is made by placing the hands behind the body, and looking up.

FORGETFULNESS.

"I have not the remotest idea."

London Assurance, Act V, Scene I.

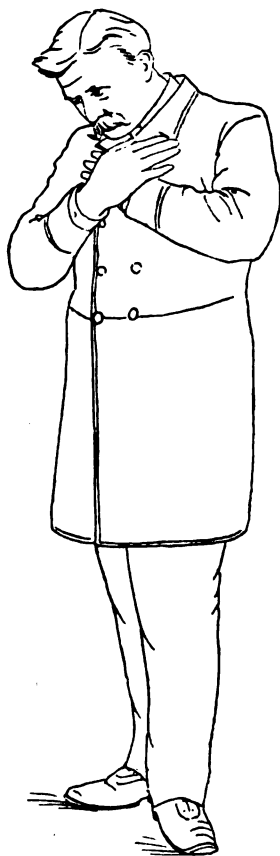
**98th ATTITUDE: GAZING.**

This attitude is made by placing both arms akimbo, the mouth being slightly open, and the face looking off right oblique.

GAZING.

“ Who were those went by ? ”

Troilus and Cressida, Act I, Scene II.

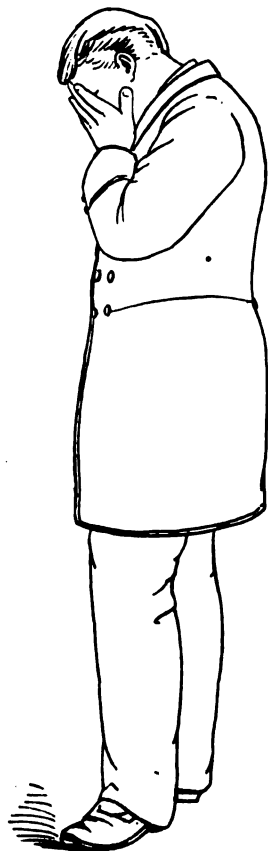
**99th ATTITUDE: HUMILITY.**

This attitude is made by crossing the hands upon the chest, which is collapsed; and looking down.

HUMILITY.

"I am sorry, sir, that I have hindered you."

Comedy of Errors, Act V, Scene I.



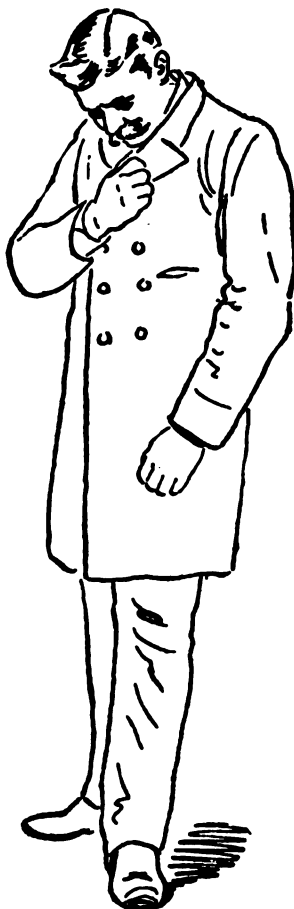
100th ATTITUDE: MORTIFICATION.

This attitude is made by inclining the head downward, and hiding the face in both hands.

MORTIFICATION.

“How you blush!”

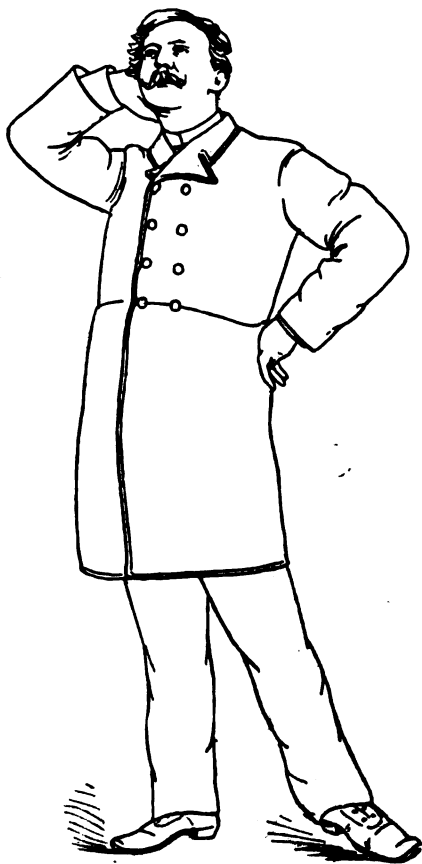
The Hunchback, Act V, Scene I.

**101st ATTITUDE: OBEDIENCE.**

This attitude is made by allowing the left arm to hang at the side, the right resting on the chest, and the head bowed.

OBEDIENCE.

"I shall in all my best obey you, madam."
Hamlet, Act I, Scene II.

**102nd ATTITUDE: REVERIE.**

This attitude is made by looking up in front, the left arm being akimbo, and the right hand being against the back of the head.

REVERIE.

"Tis now six months since Lady Teazle made me the happiest of men—and I have been the most miserable dog ever since."

School for Scandal, Act I.



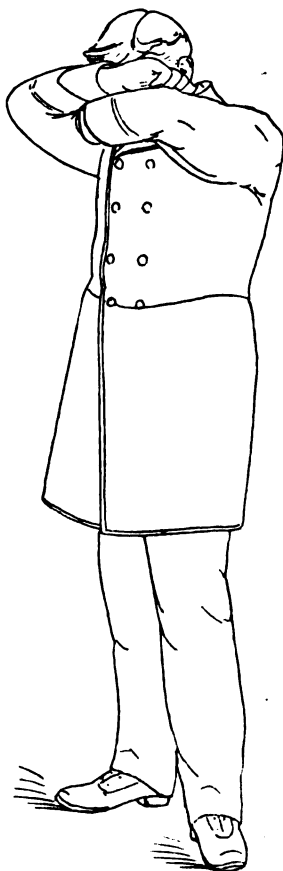
103rd ATTITUDE: SHAME.

This attitude is made by inclining the head downward and allowing both arms to hang at the side.

SHAME.

"Sir, you see a penitent before you."

The Rivals, Act III, Scene I.



104th ATTITUDE: SILENT SORROW.

This attitude is made by raising the folded arms to the forehead.

SILENT SORROW.

"I must e'en submit."

The Honeymoon, Act III, Scene IV.

**105th ATTITUDE: PONDERING.**

This attitude is made by placing the right elbow in the left palm, the fingers resting lightly on the forehead above the nose.

PONDERING.

"To die! to sleep! to sleep? Perchance to dream!"

Hamlet, Act III, Scene I.



106th ATTITUDE: THOUGHTFULNESS.

This attitude is made by placing the left hand upon the hip, and the fingers of the right hand on the head, the face looking downward right oblique.

THOUGHTFULNESS.

"Chance comes from Providence, and man must mould it to his own designs."

Don Carlos, Act III, Scene IX.