

# A PRACTICAL DELSARTE PRIMER.

—BY—

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NEW YORK.

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INGS, POPULAR READINGS, TWO THOUSAND WORDS NOT IN  
WEBSTER'S DICTIONARY, ETC., ETC.



SYRACUSE, N. Y.:

C. W. BARDEEN, PUBLISHER.

1890.

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## P R E F A C E.

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A great volume unfolding the philosophy of Delsarte in elaborate detail could not fail to interest the general reader and be of value to the student in any department of art ; but the special demand of the present time is a brief compendium which may be used as a manual and drill-book by the masses who study elocution.

In this work, preparatory to what follows, exercises are given for imparting suppleness and strength to the organs used in expression. The fundamental principles of art-delineation, according to the great teacher, are then presented ; his admirable charts are shown and reduced to practical utility by examples for illustration and use in voice and action. To thoroughly understand the Delsarte philosophy is in itself a valuable acquisition in knowledge ; to make it applicable until rules and restrictions are forgotten and action is but an automatic means of communicating thought and feeling, is a liberal education in art. This treatise was prepared chapter by chapter to meet the wants of pupils, and has been successfully used in manuscript for four years. It may be studied alone or in connection with any treatise on elocution.

The theoretical part of the book may not interest the mere surface-pupil of elocution, or it may be diffi-

cult for him to master ; but whoever pursues the study with due care and patience, will be amply rewarded for the labor thus expended. The teacher is requested to consider that this work is only suggestive. Pupils should be questioned at every step, and required to give examples not found in the book.

If there is any failure to make the Delsarte philosophy of practical benefit, it is the fault of those who do not understand it fully, or who have only a pretended knowledge, and not of the system itself. To properly understand the laws of expression cannot stifle the inspiration of genius or menace the liberty of art. We may master rules, but we must not let them master us. Though governed by rules, we have perfect freedom only when oblivious to them.

Throughout the length and breadth of the land Delsarte's influence is felt, and the interest will increase until every intelligent instructor of elocution in America is imbued with the sublime teachings. In the hope of hastening that glorious day, this book is written.

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## FRANCOIS DELSARTE.

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The most vivid imagination could scarcely picture so sad, so wonderful a life.

He first saw the light at the little town of Solesmes in the north of France.

His father was a physician and an inventor; his mother a woman of rare culture for that time and place.

When Delsarte was six years of age his father died, leaving the little family a legacy of poverty.

To Paris journeyed the mother with her two sons, where for a time she furnished them with food and shelter by teaching modern languages.

But want, anxiety and toil soon ended her life, and at the age of ten years Delsarte found himself depending upon his unaided efforts for the maintenance of his brother and himself.

Then all too soon the little brother died, and was laid away in *Père la Chaise*; and the boy was alone.

One cold day in December the poor child fell fainting in the snow. He was found by a kind-hearted rag-picker who nursed him back to life and kept the little waif in his employ.

Two years a rag-picker in the streets of Paris! But during that time he listened to many bands of musicians and learned the songs of wandering minstrels.

One summer afternoon the National Guards were playing in the garden of the Tuilleries, and Delsarte wishing to remember the airs which struck his fancy traced them out with a stick upon the ground, using a system of musical notation which he had invented for the purpose. The method was crude enough, but it sufficed his needs. While the boy was humming over the tunes so strangely written a musician chanced to pass that way.

It was Pére Bambini. "What are you doing?" he asked the ragged urchin.

"Trying to sing the music I have written," was the reply.

"Who taught you these strange characters?"

"No one. I thought them out myself, that I may remember how to sing the airs I like."

Bambini was amazed; he drew from the child the story of his life, and in the end the rag-picker became the adopted son of the great musician.

At last the boy's ambition was realized; he was a pupil at the Conservatoire, and would one day become a great singer.

But alas! at the end of one happy year the generous patron died, and Delsarte was again thrown into poverty.

Obstacles, however, could not daunt the heroic soul. What were hunger, cold and rags! In spite of them all he determined not to abandon the idea of a musical career, and after studying the leading roles of the operas of the day he had the temerity to apply to the director of the Grand Opera House for a position. His garments were threadbare, but he gained a hearing. He sang; and an engagement was immediately offered



him for three years, at one hundred francs a month—a fortune to the hungry youth.

At twenty-one years of age the young singer was rapidly growing in favor and fortune. Even the daughter of the manager of the Grand Opera considered herself honored in accepting his hand in marriage, and there seemed no barrier in the way to the pinnacle of fame.

But Delsarte was the child of vicissitudes and he was doomed to another disappointment. After a few years of marvelous success as a public singer his voice failed; he left the stage and became a private teacher of singing.

Convinced that the artificial methods of vocal training pursued at the Conservatoire were seriously at fault, he set about to discover a system of voice-building which should be natural and therefore not harmful.

In this he succeeded; he not only recovered his own voice, but had eminent success with his pupils.

He also believed that there were fixed laws which govern expression, and he rested not until he had found them out.

He studied anatomy that he might know the use of every muscle, he familiarized himself with the great works of art in the galleries, he found living models in the men and women about him.

He devised his famous charts for teaching expression, and in time developed the system of philosophy which bears his name.

Sculptors, painters, orators, actors and singers came to him as pupils. Kings and Princes honored him with their friendship, and learned societies conferred titles and decorations upon him.

America is under a debt of obligation to Mr. James Steele Mackaye, the famous play-wright and actor, who studied with Delsarte in Paris, and who first made him known to this country.

Mr. Mackaye has had a limited number of pupils, and his professional engagements have thus far prevented his preparing a great treatise upon the Delsarte system, for which he is probably better prepared than any other living person.

The great master would have made America his home had he lived to carry out his intentions.

He died suddenly of hypertrophy of the heart in 1871. His wife and two daughters still reside in Paris.

ANNA RANDALL-DIEHL.

## PART I.—The Delsarte Philosophy, with Applications.

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### CHAPTER I.

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#### INTRODUCTORY EXERCISES OF ORGANS USED IN EXPRESSION.

There are usually two difficulties to overcome in training the voice and action: Rigidity and weakness. We must first free the organs of expression from bondage, then strengthen them by proper exercise. They will then become our willing and most obedient servants.

It is not intended that the study of this chapter shall be concluded before the next is begun. The exercises should be most industriously practiced during all the time given to that part of the book preceding the charts.

The lessons are only suggestive; they might be multiplied almost indefinitely. The skillful teacher, as well as the apt pupil, will make additions as the study is pursued.

#### FINGERS.

EXERCISE I. Pin elbows to side; or, if sitting, rest them upon a table; spread the fingers wide apart and move them back and forth as vigorously as possible:

(a) Right hand; (b) left hand; (c) both hands.

EXERCISE II. Shut hand tightly, open and throw fingers wide apart with an effort as if to lengthen them.

(a) Right hand five times, counting aloud; (b) left hand five times, counting aloud; (c) both hands five times, counting aloud.

### HANDS.

EXERCISE III. Hand limp. Shake it upon the wrist as vigorously as possible. The fingers will not be discernable; the hand will seem to be only a lump of flesh:

(a) Right hand; (b) left hand; (c) both hands.

EXERCISE IV. Pin elbows to sides, back of the hand up. Throw the hand forward and downward; then upward and backward as far as possible. Count five downward strokes:

(a) Right hand; (b) left hand; (c) both hands.

### ARMS.

EXERCISE V. Extend arm in horizontal position, describing a right angle with the breast; let it fall and become limp. Swing arm directly forward and backward by shoulder impulse:

(a) Right arm; (b) left arm; (c) both arms. Be careful that the arms are perfectly parallel in movement.

EXERCISE VI. Let the arm swing from shoulder with will-power removed. It seems to be simply fastened on the body at the shoulder. Let some person give it a violent push forward, like pushing a swing, so that the impulse shall send it as far up and out as possible. Then, to carry out the figure of the swing, "let the old cat die;" in other words, let it continue moving backward and forward until, gradually, its force is spent, and it comes to rest. This is a very valuable exercise, as it is easier to exert will-power than to be free from it;

but the practice must be continued until the absolute power to use and to withdraw force is attained:

(a) Right arm five times; (b) left arm five times; (c) both arms five times.

EXERCISE VII. Extend arm horizontally at right side. Take out will-power; it falls by force of gravity:

(a) Right arm five times; (b) left arm five times; (c) both arms five times.

EXERCISE VIII. (Double Fling.) Throw out the arm with a quick movement, so that a jerk at the elbow and wrist is plainly felt:

(a) Right arm five times; (b) left arm five times; (c) both arms five times.

#### TOES.

EXERCISE IX. Weight upon one foot, the other advanced and set up on heel. Spread toes of advanced foot apart; throw backward and forward as much as possible, similar to first finger exercises:

(a) Right foot five times; (b) left foot five times; (c) both feet five times.

EXERCISE X. Stretch and contract the toes as much as possible:

(a) Right foot, counting ten; (b) left foot, counting ten; (c) both feet, counting ten.

EXERCISE XI. Rise slowly and evenly upon the toes; fall slowly and evenly back, counting ten.

EXERCISE XII. Stand upon toes; count ten.

EXERCISE XIII. Walk upon tip-toe.

EXERCISE XIV. Run on tip-toe rapidly.

#### FEET.

EXERCISE XV. Stand upon one foot, holding the other limp; shake it vigorously upon the ankle.

(a) Right foot; (b) left foot; (c) sit; shake both feet vigorously upon the ankles.

EXERCISE XVI. Stand upon one foot; lift the other from the floor and bend it upward and downward as much as possible, with an effort as if to increase its length:

(a) Right foot, counting ten; (b) left foot, counting ten; (c) sit and practice with both feet.

### LEGS.

EXERCISE XVII. Stand upon one leg, hold the other limp and swing it back and forth from the hip as far outward and upward as possible:

(a) Right leg, counting ten; (b) left leg, counting ten; (c) sit on a table and swing both legs; (d) let the legs be moved by an impulse given as in the "swing" exercise of the arms, until force is expended.

EXERCISE XVIII. Rest on one leg, extend the other; remove will-power; let it drop by force of gravity:

(a) Right leg five times; (b) left leg five times; (c) sit, extend both legs; remove will-power; let them fall.

EXERCISE XIX. (Double Fling.) Throw out a leg so violently that a jerk at the knee and ankle is distinctly felt:

(a) Right leg five times; (b) left leg five times; (c) sit and double-fling both at once.

### WALKING.

EXERCISE XX. Head and trunk erect, shoulders down. Walk in a straight line with long steps in even time.

EXERCISE XXI. Walk on toes, throwing out each leg by turn in double fling, long strides.

## REVOLVING MOVEMENT.

EXERCISE XXII. Stand upon one foot and revolve the other about it: (*a*) Right foot, ten times; (*b*) left foot, ten times; (*c*) alternate feet, ten times.

## KNEELING.

EXERCISE XXIII. Bend one knee with the foot squarely placed upon the floor; bend the other knee upon the floor with the lower part of the leg extending backward, foot erect on toes. Spring to standing position:

(*a*) Right knee, ten times; (*b*) left knee, ten times; (*c*) right and left knees, alternating five times each; (*d*) kneel upon knees and rise five times.

## EQUILIBRIUM.

EXERCISE XXIV. Stand, heels near together, toes apart, weight equally upon feet; count five.

EXERCISE XXV. Retain position, throw weight upon one foot, the other free with knee relaxed and slightly bent:

(*a*) Right foot, count five; (*b*) left foot, count five; (*c*) alternate feet, count five on each.

EXERCISE XXVI. Weight upon retired foot, the other advanced. Trunk thrown backward holding equilibrium upon point of toes:

(*a*) Right foot, count five; (*b*) left foot, count five; (*c*) alternate feet, count five.

EXERCISE XXVII. Weight upon advanced foot, keeping equilibrium upon point of toes of retired foot; trunk thrown forward:

(*a*) Right foot, count five; (*b*) left foot, count five; (*c*) alternate feet, count five.

EXERCISE XXVIII. Go through the above exercises in succession, counting five on each.

#### WAIST MOVEMENTS.

EXERCISE XXIX. Bend upper part of body from waist line as far forward and downward as possible.

EXERCISE XXX. Bend as far backward as possible.

EXERCISE XXXI. Rotate trunk to right at waist line.

EXERCISE XXXII. Rotate trunk to left at waist line.

EXERCISE XXXIII. Lean far to one side, standing firmly with equal weight on feet; resume position:

(a) Right side, five times; (b) left side, five times; (c) alternate sides, five times.

#### HEAD.

EXERCISE XXXIV. Drop head forward, will-power removed.

EXERCISE XXXV. Drop head backward, will-power removed.

EXERCISE XXXVI. Drop head to right, will-power removed.

EXERCISE XXXVII. Drop head to left, will-power removed.

EXERCISE XXXVIII. Rotate head, will-power removed.

#### FACE.

EXERCISE XXXIX. Raise the brow as if in laughter or great surprise, making wrinkles across the forehead, five times.

EXERCISE XL. Depress brow, and contract at the summit of the nose as if in frowning ill-nature.

EXERCISE XLI. Slight sadness; increase in intensity until grief is shown in deep furrows at the sides of the mouth, with quivering chin.



EXERCISE XLII. Smile as in satisfaction; pass on to joy, mirth, with pantomime of laughter. Let the pupil invent exercises of all kinds for giving flexibility and power to the organs of expression.

EXERCISE XLIII. Let the eyelids drop as if in sleep; then open wide as if in surprise.

EXERCISE XLIV. Drop the jaw as if dislocated; set it firmly as if great strength were to be expended, physically or mentally.

### STAGE-FALLS.

The secret of the stage-fall is to withdraw the will-power, make the body limp and unresisting, and in falling to strike certain pivotal points which are so cushioned with flesh, or in some other manner so constructed, that no injury can be sustained. The succession is followed so rapidly that the various stages are not noticed.

*Side-Fall.*—The side-fall is probably the easiest for the novice to practice. It is taken thus:

EXERCISE XLV. Withdraw will-power; fall to side striking the following pivots in succession: (*a*) side of calf, (*b*) middle of upper limb, (*c*) thigh, (*d*) shoulder, (*e*) head.

*Front-Fall.*—Weight on advanced foot, knee bent; retired leg straight.

EXERCISE XLVI. Withdraw will-power; fall forward: (*a*) upon bent knee, (*b*) strike palms of both hands or extended arms, (*c*) straighten bent leg and extend whole body as the chin, for the pivotal part of the face, strikes the floor.

*Back-Fall*.—Advanced leg straight and far advanced, as if slipping from foundation; retired leg with knee bent as low as possible.

EXERCISE XLVII. (*a*) Sit, (*b*) lie upon the back, striking first the shoulders and lastly back of head; straighten the bent leg as this is done.

Other directions may doubtless be given, but these methods are used by many actors at the present time.

## CHAPTER II.

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### DEFINITIONS—NATURE OF MAN—RECIPROCAL RELATIONS.

The Delsarte method is the study of human expression and of the laws which govern it. Its philosophy is based upon the triune nature of man and the reciprocal relations of body, mind, and soul.

A trinity is the union of three things necessarily co-existent in time, co-penetrative in space, coöperative in motion. The trinity in man consists of the physiologic element, which pertains to function; the psychologic, which pertains to essence; and the physiognomic, which pertains to form. The physiologic trinity consists of the visceral function, which sustains; the nervous, which feels; and the circulatory, which impels. Here man gradually *be*-comes; that is, here being comes to him according to the assimilation of things mental, moral and physical. This is the unconscious side of being.

#### THE SIDE OF CHARACTER,

The psychologic trinity consists of the vital essence, the sensitive principle of being, that which feels; the mental, the reflective principle of being, that which thinks; and the moral, the affective principle of being, that which loves and hates. Here man learns to know, by the developed perception, of the inward world of

principle. This is the conscious or impressible side of being.

#### THE SIDE OF KNOWLEDGE.

The physiognomic trinity consists of the upper and lower limbs, which are the vital agents of expression; the head, which is the mental agent; and the torso, which is the moral agent of expression. This is the operative side of being. Here man acts according to his conscious knowledge and unconscious character.

#### THE SIDE OF ACTION.

In the system of interdependence the vital physiologic essence is sustained in its manifestations by the visceral physiologic function; the mental psychologic essence, by the nervous physiologic function; and the moral physiognomic essence, by the circulatory physiologic function.

We speak of the man of brains, the man of heart, and the man of action. In the brute creation we find those animals that are developed broadly depend upon their strength, those that are narrow, upon subtlety and perception. Great power and subtlety united are indicated by those who have great breadth in the back part of the head and narrowness in front.

“He who seeks to conquer by his own vital energies fights alone, perhaps against the world; but he who seeks to conquer by truth, as his intellect directs and his heart prompts, has not only the whole world to back him, but God and the angels to fight his battles.”

The vice of the vital nature leads to bestiality in every form; it dominates unchecked in gluttony, and its end is idiocy. The vice of the mental nature is

avarice, both corporal and spiritual, and its end madness. The vice of the moral nature is fanaticism. The subject becomes, if the vital element is in control, an unrelenting persecutor; if the mental, a reckless proselyter or intolerant bigot; if the moral, an ecstatic devotee.

The limits of this work restrict the author to the special subject considered, but attention should be called to the fact that the trinity may be traced throughout all nature, and that the idea of a triune entity has been recognized by the peoples of all countries and during all times.

The ancients call three the generative number. The Hindus say that God creates all things by number, weight, and measure, with arithmetical and geometrical precision.

This work is intended to be suggestive, and the pupils should at this point, if they have not already done so, be led to give examples of ternary combinations, as:

Time: present, past, future.

Space: length, breadth, thickness;

Kingdoms of nature: animal, vegetable, and mineral, etc.

## CHAPTER III.

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### ESSENTIAL TRINITY AS FOUND IN THE VITAL ORGANS —GEOMETRIC FORMS.

*“Thought is the source of all that is,” says the Kabala. Thought is that from which everything springs, and to which in its last analysis it can be reduced.”—Evans.*

#### NERVOUS TRINITY.

The seat of the nervous trinity is the brain. From this telegraphic centre dispatches are sent to all parts of the body. The organs employed are the cerebrum, or large brain, which is the seat of voluntary or conscious thought, the throne of the reasoning faculties and of the will; the cerebellum, or small brain, which presides over the coördination of voluntary movement; and the medulla oblongata, the upper cranial portion of the spinal cord, which controls respiration, coördinates the muscles used in articulate speech, is the source of innervation for the heart, and the seat of facial expression. The medulla oblongata is sometimes called the seat of life, the organ of vitality.

#### CIRCULATORY TRINITY.

The seat of the circulatory trinity is the heart. The organs employed are the arteries, which convey the blood from the heart to all parts of the body; the veins, which receive the blood from the capillaries and return it to the heart; and respiration, which introduces air

into the lungs, purifies the blood, and supplies nutritive activity.

### VISCERAL TRINITY.

The seat of visceral trinity is the abdomen. The organs employed are the kidneys, intestines, and organs of generation.

### GEOMETRIC FORMS.

The geometric forms found in the physiognomic man are the lineal, as shown in the limbs; the spherical, as seen in the head; and the cylindrical, as found in the torso.

### CONDITIONS AND EXPRESSIONS.

Psychologic conditions are manifested by physiognomic positions. Grief has a bowed figure; courage is erect, with broadened chest; frenzy is explosive in all its movements.

This subject should be elaborated by the pupils. What is the expression of hope, wonder, admiration, curiosity, affection, melancholy, fear, shame, despair, remorse, etc.? Let pupils describe in words; but better yet, let them assume the expressions. With the younger pupils it is an amusing and useful exercise to let them, one by one, act whatever emotion they choose, calling upon the class to say what the pupil is endeavoring to represent.

## CHAPTER IV.

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### DYNAMIC TRINITY—COMPOSITION OF THE BODY— ORGANS OF VITAL EXPRESSION.

#### DYNAMIC TRINITY.

The organs employed in the outward expression of mental states are the limbs, which are vital; the head, which is mental; and the torso, which is moral.

The bones are the vital agents, they sustain the framework of the body; the skin is the mental, through it we gain knowledge by touch; the flesh is the moral agent, it gives shape and character to the body.

#### ANALYSIS OF THE VITAL AGENTS.

The thigh, with the hip as its base, is the vital portion of the leg; it sustains; it is the seat of strength, of power. Shylock, gloating over the opportunity for revenge, says: "Now, infidel, I have thee on the hip;" and Samson said: "I will be avenged of you....and he smote them hip and thigh with a great slaughter." *Judges*: xv., 7, 8.

The feet are mental. They are types of the understanding; they guide, they lead, they direct. Progress in knowledge is represented by steps. The knee is the moral agent; it is used in expressing submission, veneration, reverence, worship. "Every knee shall bow."

The shoulder is the vital agent; it sustains. "The government shall be upon his shoulders." We speak



of putting the shoulder to the wheel. Men carry trunks and heavy burdens upon their shoulders.

The hand is the intellectual agent. "Do you grasp the idea" is a typical expression.

The elbow represents the moral. In the normal position it expresses calmness, repose, sympathy, deference. The elbows pinned to the sides, shows constraint, uneasiness, humility, lack of confidence; placed akimbo, boorishness, impertinence, sauciness, indifference.

The upper arm represents the vital, the hand the mental, and the forearm the moral. The statue of Hercules shows the arm resting upon a pillar, indicating physical repose. Jesus took the little ones in His arms; the moral part of the arm, the forearm, was used because he took them to His heart. He did not command them (vital), or direct them (mental); He showed his love (moral) for them. The Oriental shepherd gathers his lambs to his bosom by closing his arms about them. Christ is call the Great Shepherd. The mother folds her child in her arms to express her love, and to shield it from danger.

The wrist turned outward, vital, expresses energy; turned inward, mental, concealment, collected force; normal, moral, repose, equilibrium.

The palm of the hand is vital, the back moral, the side mental.

The thumb is vital; it is the indicator of the will. In weakness, imbecility, timidity, insincerity, it droops inward. It is the index sign of life, always lying straightened against the hand in death. The thumb thrust into the side of the interlocutor shows a lack of

refinement. Hackett, the great personator of Falstaff, gave this gesture when saying:

“Reason, you rogues, reason, thinkest thou  
I’ll endanger my soul gratis?  
You stand upon your honor? Why  
It is as much as I can do to keep the  
Terms of my honor precise.”

Biting the thumb at a person is an old method of challenge. In “Romeo and Juliet” we find it used to bring about a quarrel between the Montagues and Capulets. “Do you bite your thumb at me, sir?” The fingers are the intellectual agents of the hand, and are constantly used to typify ideas.

To illustrate condensation we close the hand. When speaking of a granulated object, we seem to test it by rubbing the thumb and index finger together; if it is carneous, we seem to touch it with the thumb and middle finger; if fluid, delicate, impressionable, we express the idea with the third finger; if pulverable, we seem to touch it with the little finger. The body of the hand, palm and back, represents the moral. “Who shall ascend unto the hill of the Lord? He that hath clean hands.”

#### THROWING THE KISS.

Kissing fingers is vital; it indicates love, intensity; kissing tips of fingers is mental, simply an act of politeness; kissing second joint is moral, it shows respect, profound regard.

#### SHAKING HANDS.

Vital, strong, iron-like grasp, with vigorous movement of arms up and down or from side to side; mental, touching the hand coldly, no feeling; moral, responsive

pressure, cordial greeting. It is amusing to see two persons of decidedly opposite temperment and feeling undertake to shake hands. It is not pleasant to grasp a hand with warmth and find no response, or to have a person to whom you are perfectly indifferent propel your arm like a pump-handle in action.

## CHAPTER V.

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### ORGANS OF THE MENTAL SYSTEM.

#### ZONES OF THE HEAD.

The occipital zone is the vital; the temporal zone is the mental; and the parietal zone is the moral.

#### ZONES OF THE FACE.

The chin is vital, the forehead mental, and the buccal, which includes the nose and the cheek, is moral.

The kiss upon the lips is vital, love; upon the brow mental, respect; upon the cheek moral, kindness.

#### PHYSIOGNOMY.

The face is the mirror of the soul, and in it our thoughts are chiselled.

Poor King Duncan was not skilled in reading physiognomy when he said: "There's no art to find the mind's construction in the face." Could he have seen through the face into the traitorous heart, he would not have said of the Thane of Cawdor: "He was a gentleman on whom I built an absolute trust," and would not have fallen into the snare of the murderous Macbeth.

The white of the eye is vital; it is shown much in fear, and is almost covered in cunning and mirth. The pupil is mental; the iris moral. The eye is a type of the mental, viz.: "Do you *see* the truth?" "I *see* your position."

The bridge of the nose is vital; it sustains. The nostrils are mental; they detect pleasant or disagreeable odors, thus giving warning and advice. God breathed into man's nostrils, and the intellectual as well as vital life began.

The tip of the nose is moral; it expresses feeling, hatred, scorn, contempt, pleasure. Jealousy says:

"You need not turn up your nose at me."

"She turned up her nose,

That pure Grecian feature, as much as to say:

'How absurd that any sane man should suppose

That a lady would go to a ball in the clothes,

No matter how fair, that she wears every day.'

So I ventured again: 'Wear your crimson brocade.'

[*Second Turn Up of Nose.*]

'That's too dark by a shade.'—*Nothing to Wear.*

The internal ear, which is the terminal expansion of the auditory nerve, is vital; the external ear, which is the deploying agent for collecting vibrations, is mental; and the middle ear or drum, which conveys the vibrations to the inner ear, is moral.

## CHAPTER VI.

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### ORGANS OF THE MORAL SYSTEM.

The abdominal organs represent the vital, the thoracic the mental, and the epigastric the moral.

### ATTITUDES OF THE CHEST.

The vital is positive, active, convex; greatly dilated, it is the sign of vigor, energy, power. The mental is negative, passive, concave; greatly hollowed, it is the sign of weakness, suffering. The chest drawn in, with shoulders high, indicates rapture, sublimity, ecstasy. The moral is the normal position; it expresses moderate emotion of sympathy, confidence, love.

### VERTEBRAL ZONES.

The lumbar region answers to the vital; the cervical to the mental; and the dorsal to the moral. The vertical column forms the keys of the sympathetic human instrument, and from it proceed the nervous flexi.

## CHAPTER VII.

### THERMOMETERS.

The larynx is the thermometer of sensitive life. It is very impressionable, and sound and inflections are in perfect unison with the emotion experienced.

The wrist is the thermometer of organic physical life. It is the directing instrument of the fore-arm and the hand. With the extensor muscles in use it shows timidity, lack of confidence; with the flexor muscles in action it indicates power, strength.

The shoulder is the thermometer of passionate life. Every sensation, agreeable or painful, is expressed in raising the shoulders. With joy, admiration, hope, the shoulders are slowly and evenly lifted; with doubt, distrust, aversion, there is a decided shrug. It is said that a man does not elevate his shoulders when telling a lie.

The elbow is the thermometer of relative life. Turned outward it indicates strength, audacity, arrogance, domination, activity; inward it indicates fear, subordination, impotence, humility. Modest people make only a slightly outward movement; the humble person makes the inward; and the vacillating person thrusts his elbows backward and forward, thus indicating uncertainty, change.

The eyebrow is the thermometer of the mind. The elevated brow means the open door; the mind opens to let in the light or allow it to escape. The lowered brow signifies retention, repulsion, contention; it is the closed door.

The thumb is the thermometer of the will. It is thrown outward to represent strength and power; thrown inward it indicates imbecility, physical or moral weakness.

## CHAPTER VIII.

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### CHARTS.

The vital, mental and moral principles of being are considered as genus.

In preparing the charts the Roman character I. represents the vital; II. the mental; and III. the moral.

Red is the color of the blood, and life is in the blood; it represents the vital, and is the symbol of strength and power in God and man. Blue is cold, calculating, transparent; it represents the mental. Yellow is the color of flame; it is moral, and is the emblem of a soul set on fire by love.

In the charts, genus is shown in the transversal columns. The vital is considered the base; the mental the summit; and the moral as the connecting link of the vital and the mental, and for this reason placed between the two.

Conditions produced by the reciprocal relations of body, mind and soul constitute species. Each form of organism becomes triple by borrowing the form of two others.

The Arabic figure 1 represents the vital; 2 the mental; and 3, the moral. The colors are the same as in genus.

Species are shown in the vertical column. The vital is placed at the left, the mental at the right, and the moral between the two.



It may seem unnecessary to give precise directions for making the charts; but the author has found by experience in teaching that they are fixed more firmly in the mind by following a uniform order of construction.

Draw a square figure and divide it into nine equal squares. At the left extend the upper and lower horizontal lines of the large square half the width of one of the small squares, and connect with a vertical line. Outside of this line and parallel to this line write Genus. At the top extend the new vertical line and the right vertical line of the large square half the width of the small squares, and connect with a horizontal line. Over this line write Species. In the space at the left opposite the lower line of squares write I.; opposite the upper II.; and the middle III. Over the vertical column of squares at the left write 1, over the right 2, and over the middle 3. Carry out the characters representing Genus by writing in the upper right hand corner of each of the lower line of squares I.; in the upper line II.; and in the middle III. Bring down from the top the Arabic figure over each vertical line, place it before the Roman character in each square and connect with a hyphen. We have now, applying the words represented by the characters in the lower line of squares, reading from left to right, vito-vital, moro-vital, and mento-vital. In the upper line of squares we have vito-mental, moro-mental, and mento-mental. In the middle line of squares we have vito-moral, moro-moral, and mento-moral.

Following a diagonal line from bottom to top and left to right we find the most expressive forms, the maximum of the vital being the vito-vital; the mental,

the mento-mental; and the moral, the moro-moral. When the appropriate colors are used there is an added interest.

CHART I.  
*Essential Trinity in Man.*

Species.

Genus.	1	3	2
	1-II.	3-II.	2-II.
	Vito-mental.	Moro-mental.	Mento-mental.
	1-III.	3-III.	2-III.
	Vito-moral.	Moro-moral.	Mento-moral.
	1-I.	3-I.	2-I.
	Vito-vital.	Moro-vital.	Mento-vital.

EVOLUTION OF SPECIES.

The vital essence acted upon by the vital produces the vito-vital, 1-I.

The vital acted upon by the mental produces the mento-vital, 2-I.

The vital acted upon by the moral produces the moro-vital, 3-I.

The mental acted upon by the mental produces the mento-mental, 2-II.

The mental acted upon by the moral produces the moro-mental, 3-II.

The mental acted upon by the vital produces the vito-mental, 1-II.

The moral acted upon by the moral produces the moro-moral, 3-III.

The moral acted upon by the mental produces the mento-moral, 2-III.

The moral acted upon by the vital produces the vito-moral, 1-III.

## CHART II.

### *Attributes and Faculties.*

Species.

Genus.	Species.			
	1	3	2	
	1-II. Judgment.	3-II. Conscience.	2-II. Induction.	
	1-III. Sentiment.	3-III. Reverence.	2-III. Intuition.	
	1-I. Sensation.	3-I. Sympathy.	2-I. Instinct.	
Wisdom.—II.				
Love.—III.				
Power.—I.				

The vital principle of being expresses the attribute of power; the mental wisdom; the moral love. This is in

accordance with the old Rabbinical lore, which taught that the first three sephiroth comprise the triune entity, or the verbalized spirit of God, consisting of self-consciousness (the vital), wisdom (the mental), and love (the moral).

The essential attributes of being, in reciprocal relations, give us special faculties.

#### POWER OR VITAL EXPRESSION.

*Vito-vital.*—Sensation is the lowest and purest form of animal life.

*Moro-vital.*—Sympathy is the lowest element in the moral nature.

The highest approach to affection a brute can make is sympathy.

*Mento-vital.*—Instinct is the wisdom of the animal or vital nature. It is an inward impulse.

#### WISDOM OR INTELLECTUAL EXPRESSION.

*Mento-mental.*—Induction is the highest form of reasoning.

*Moro-mental.*—Conscience is the moral nature acting on the mental; it is the moral quality in the mind. Conscience is not an infallible rule of conduct, because it is in a measure the result of education. A heathen mother in order to satisfy her conscience may offer up her child to appease an angry god.

*Vito-mental.*—Judgment is the lowest form of intellectuality.

#### LOVE OR MORAL EXPRESSION.

*Moro-moral.*—Reverence is the highest form of love. God is love. Reverence for God is the measure of

greatness in a man. The essence of love is the annihilation of egoism; it is pure altruism.

*Mento-moral.*—Intuition is the wisdom of the heart, inward teaching. (Mark the difference between instinct and inward impulse, and intuition and inward teaching.)

*Vito-moral.*—Sentiment is the vital, acting through the heart.

## CHART III.

*Motion.*

## Species.

		1	3	2
Genus.	II.	1-II. Eccentro- accentric.	3-II. Concentro- accentric.	2-II. Accentro- accentric.
		1-III. Eccentro- concentric.	3-III. Concentro- concentric.	2-III. Accentro- concentric.
	III.	1-I. Eccentro- eccentric.	3-I. Concentro- eccentric.	2-I. Accentro- eccentric.
	I.			

## CHAPTER IX.

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### GESTURE.

Every mental state has its outward expression, and every movement which reveals the thought, whether by hand or foot, the upturned eye, the scornful lip or the dilated nostril, is a gesture; even tones and inflections are gestures of the voice. The vital organization translates itself by means of outward or eccentric (from a centre) movement. Fear and terror dilate the eye, send a tremor through the frame, quicken the breath, and in the lower animals, and sometimes in man, cause the hair to stand on end. Says the ghost in "Hamlet:"

"I could a tale unfold whose lightest word  
Would harrow up thy soul, freeze thy young blood,  
Make thy two eyes, like stars, start from their spheres,  
Thy knotted and combinèd locks to part,  
And each particular hair to stand on end,  
Like quills upon the fretful porcupine."

Says Macbeth, when contemplating the murder of King Duncan:

"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."

The mental speaks through inward or accentric (toward a centre) movements. A state of reflection or introspection usually causes a person to lower the head, close or partly close the eyes, as if to shut out the

external world, fold the arms and draw himself within a narrow compass. It is well-nigh impossible to collect and concentrate the thoughts when engaged in eccentric movements. Imagine Hamlet pronouncing the soliloquy "To be or not to be" with eccentric action! In the mento-mental state a person may be entirely oblivious to what passes around him.

The moral expresses itself by concentric (with or around a centre) movements. In an unimpassioned state of mind the gestures are all moderate, neither intensely outward nor inward in direction.

Power is expressed by movements from a centre. Wisdom is expressed by movements toward a centre. Love is expressed by movements with or around a centre.

Power gives opposition in gesture, showing strength. Wisdom gives precision, representing the exact thought, economy, no more gestures than necessary to express the thought. Love gives sincerity, expresses what one feels, consistency, harmony of gesture and of thought.

*Recapitulation of Offices, Agents, States, Motion.*

ATTRIBUTES.	OFFICES.	AGENTS.	STATES.	MOTION.
Wisdom.	Guides.	Nerves.	Mental.	Accentric.
Love.	Impels.	Circulation.	Moral.	Concentric.
Power.	Sustains.	Viscera.	Vital.	Eccentric.

## CHAPTER X.

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### GENERAL LAWS APPLIED TO SPECIAL ORGANS.

1. Weight on both feet, placed near together (concentro-centric). The attitude of humility, where one seems to occupy less space in order to give room to another; respect, deference, inferior before superior.

2. Weight on one foot, the other slightly advanced and relaxed (concentro-accentric). The attitude of reflection.

3. Poise forward, weight on advanced foot, the other slightly relaxed (eccentro-eccentric). The attitude of vehemence, expectation, earnest giving, emotions of a passional nature.

4. Weight on retired foot, with leg bent at the knee, the other leg far advanced and lifeless (accentro-accentric). This is a sign of weakness which follows vehemence.

5. Both feet in a straight line, weight upon one foot, the other slightly relaxed (concentro-eccentric). It is a passive attitude, preparatory to all oblique steps. It is passive or transitive, and ends all the angles formed by walking.

6. Weight upon left foot, right describes arc of a circle drawn backward as head and torso are inclined in bowing (accentro-eccentric). Attitude of ceremony, introduction.



7. Weight on both feet, which are wide apart (eccentric-concentric). Attitude of physical weakness, that of an old man, or a little child, or an intoxicated person. If a man lives more in his vital nature, his position will tend to wideness; as soon as he subordinates the vital to the moral his position will become narrower. He has the greatest moral power over himself who can balance on the smallest space.

## CHART IV.

*Attitudes of Base.*

Species.

		1	3	2
Genus.	II.	<b>1-II.</b> Strong position on retired foot, lofty thought, defiance, concentrated energy.	<b>3-II.</b> Weight on retired foot, advanced knee bent; reflection, easy position, that the mind may be lost in thought.	<b>2-II.</b> One foot far advanced, knee straight, weight on retired foot, knee bent; slipping from base, fainting, terror.
	III.	<b>1-III.</b> Even weight, centre of gravity wide to preserve equilibrium: weakness with constant effort to keep balance, intoxication, boorishness.	<b>3-III.</b> Normal position. even weight, heels near together, knee straight; unimpassioned state, humility.	<b>2-III.</b> One foot advanced, equal weight, knees straight; hesitation, doubt, indecision. What next? Offensive or defensive.
	I.	<b>1-I.</b> Feet wide apart, weight on advanced foot, balance kept by raising on toes of retired foot; great vehemence.	<b>3-I.</b> Feet in diagonal line, weight upon one foot; transitory, ordinary walking.	<b>2-I.</b> Weight on left foot, right describes arc of circle as head and torso are inclined; ceremony, introduction.

8. Both feet on a line, one straight, the other slanting, weight about equal (accentro-concentric). It is the attitude of menace, jealousy, hesitation, mental debate.

9. Weight on one foot, the other advanced almost straight (eccentro-accentric). The attitude of lofty and noble thought, egotism, conceit, antagonism, conscious power, concentrated energy.

*Examples for Practice with Voice and Feet.*

2—II. I faint, I fall, my feet no longer perform their office [Back-fall].

3—II. To be or not to be.

1—II. (*Lofty thought.*) And thou, O silent mountain, sole and bare.—*Hymn to Mt. Blanc.*

(*Defiance.*) But I defy him, let him come, Rediger.

Leah, is it you? [*Head and attitude indicate scorn.*] Yes.—*Leah the Forsaken.*

3—III. I would rather be a peasant with her baby at her breast.  
—*Royal Princess.*

And slowly lifting up his kingly head,  
He to a learned clerk beside him said,  
“What mean those words?” The clerk made answer meet,  
“He has put down the mighty from their seat  
And has exalted them of low degree.”—*Robert of Sicily.*

2—III. I know not what to do.

I will take action at once. No, I cannot bear the responsibility.

1—III. (*Boorishness.*) Wot's that you're readin'? A novel—  
well bless my skin!

You a man grown and bearded, an' histen such stuff as that in.  
—*Luke.*

1—I. Will ye give it up to slaves?

Will ye look for greener graves?

Hope ye mercy still?—*Warren's Address.*

2—I. And so I'm going on the stage [*with low stage courtesy*] to star in western cities.—*Tom's Little Star*.

Sir Harcourt, Lady Gay Spanker; Mr. Dazzle, Mr. Hamilton, Lady Gay Spanker.—*London Assurance*.

3—I. [*As if starting for a walk*]. I will walk to the station.

### POSITION AND DIRECTION OF THE HAND.

Supine (palm upward) describing inverted curve U; confidence, happiness, well being.

Prone (palm downward) describing direct curve  $\cap$ ; dominion, power, security, silence.

Hand supine, describing curve opening at right or left ) ( ; delicacy, fineness.

Spiral movement from right to left, hand edgewise; victory.

The nine positions of the hand may be illustrated by a cube. [For cuts see “Delsarte System of Oratory,” pages 95 and 474.]

1. Front of block. Palm in front and turned inwardly=limit; palm held up and turned inwardly=mystery, divine mystery, unexplained thought; palm downward and turned inwardly=intentional mystery, arrogant affirmation; palm turned downward horizontally=retaining; palm lifted upward horizontally=contemplation, self-study.

2. Back of block. Palm down and outward=affirmation; palm up and outward=revealing.

3. Top of block. Palm down=protect, suppress, repress, subdue, quell.

4. Bottom of block. Palm upward=support, accept, maintain, sustain, present, receive.

5. Right side of block. Palm vertical and turned to left=define.

6. Left side of block. Palm vertical and turned to right=reject, keep off.

## CHART V.

*The Hand.*

Species.

		1	3	2
Genus.	II.	1-II. Fingers closed like claws; convulsions, summary vengeance.	3-II. Hand shut calmly; controlled force.	2-II. Hand close shut; mental or physical conflict, concentration of force.
	III.	1-III. Fingers separated, thumb normal; approbation, expansion.	3-III. Hand supine or prone; neutral state of mind.	2-III. Thumb drooping inward; prostration, insensibility, death.
	I.	1-I. Fingers spread to fullest extent; exasperation, terror.	3-I. Fingers slightly parted; animated attention or intention.	2-I. Fingers closed to second joint; execration, cursing.

## OFFICES OF THE HAND.\*

1. To Reveal.—Hand open wide, palm upward as if to show all it contains.

2. To Conceal.—Close fingers, bringing palm upward and toward the body as if hiding object from sight.

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\* Not necessarily given in this order. Let pupils find other offices of the hands, if possible.

3. To Support.—Hand flat, palm upward as if weight rested upon it.

4. To Hold.—Fingers closed as if retaining object shut in the hand.

5. To Grasp.—Hand side-wise, fingers closed in palm, thumb closed over fingers.

6. To Protect.—Hand open, palm downward as if to hover over object.

7. To Attack.—Palm downward, fingers clutching or hand closed tightly and lifted as if to strike a violent blow.

8. To Detect.—Fingers pass over object to ascertain shape, size, etc., touch surface to test whether hard or soft, smooth or rough, etc.; index finger placed in liquid to test whether hot or cold, thick or thin (as to consistency), etc.

9. To Accept.—Hand extended supine with open palm.

10. To Reject.—Back of hand upward, movement as if to push away a rejected thing.

11. To Gather.—Draw hand toward person, fingers lightly close while so doing.

12. To Inquire.—Hands groping stretched outward, palm downward as if blind.

13. To Caress.—Hand stretched outward, palm downward, stroking movement.

14. To Limit.—Index finger straight, others slightly curved, hand moves up and down, palm inward.

15. To Indicate.—Palm inward, point with index finger toward object if it be near or small; point with whole hand edgewise toward a very large or a remote object.

16. To Affirm.—Open palm, downward motion.

17. To Deny.—Palm downward; strike downward or from side outward.

18. To Warn.—Raised as if forbidding, moving backward and forward upon the wrist, palm outward; more intense warning with command not to approach indicated by moving up and down, upon wrist; simple warning, middle finger and thumb closed, index finger moving up and down; very delicate warning, three fingers and thumb lightly closed, little finger extended and shaken slightly.

19. To Shape.—A movement as if molding a pliable object.

20. To Obliterate.—Both hands open, palm upward, strong downward and outward movement.

21. To Cover.—Hand spread, palm downward, fingers curved as if to shield or hide from sight.

22. To Ward.—Hand moving outward, palm outward, as if to keep back.

#### EXAMPLES FOR PRACTICE.

2—II. Curfew shall not ring to-night. [*Said to herself, not to the sexton.*]

I hate him for he is a Christian.—*Merchant of Venice.*

3—II. I know my power.

1—II. Just let me get home with a good grip in his hair  
And I'll be blest if he have a whole bone in his skin.

—*Lost Heir.*

3—III. I accept.

2—III. When you want a great song for your Italy free

Let none look at me.—*Mother and Poet.*

1—III. Oh, come, my white-crowned hero, come!

Oh come, and I will be your bride.

—*Sioux Chief's Daughter.*

1—I. There's one cried—murder.—*Macbeth*.

3—I. O yes, tell me more, I am all attention.

2—I. Cursed, thrice may you be ever more.

—*Leah, the Forsaken*.

Let pupils add examples to those given in every exercise, giving names of authors. Let them if possible give the examples in the book in their proper connections, reciting what comes before and after.

Gesture is a running commentary on speech. One must feel mental sensation in the arms, must have a sense of life thrilling to the tips of the fingers.

CHART VI.

*Attitudes of the Head.*

Species.

Genus.	Species.		
	1	3	2
	1—II.	3—II.	2—II.
	II. Lowered, inclined from object, yet looking toward it; stratagem, jealousy, envy, suspicion.	Lowered, inclined forward; reflection, sadness, grief, dejection.	Lowered, inclined toward object; veneration, faith in object loved, adoration.
III.	1—III.	3—III.	2—III.
	Turned from object laterally; distrust, love from the senses.	Erect between the shoulders; passive, neutral, calm repose.	Turned toward object laterally; affection, love from the soul.
I.	1—I.	3—I.	2—I.
	Loftily turned from object; pride, noble or base, scorn.	Inclined backward; passionate, vehement state.	Thrown back laterally toward object; abandon, confidence.

## EXAMPLES FOR PRACTICE WITH HEAD AND VOICE.

2—II.

Thou knowest best!

My sins as scarlet are. Let me go hence,  
 And in some cloister school of penitence,  
 Across those stones that pave the way to heaven  
 Walk barefoot, till my guilty soul be shriven!

—*Robert of Sicily.*3—II. [*Reflection.*] Let me touch my harp now while I wait.—*Princess.*[*Sadness.*] We've no one left to lead us now,The sullen soldiers said.—*Bay Billy.*

1—II. These, then, my Lord of Leicester, are the charms  
 Which no man with impunity can view,  
 Near which no woman dare attempt to stand.

—*Mary Stuart.*

3—III. She stood like fixed, impassive fortitude.

—*Sioux Chief's Daughter.*

2—III. When married in the spring,

Dear Tom, let's live so quiet!

Let's have our pleasant little place,

Our books, a friend or two;

No noise, no crowd, but just your face

For me, and mine for you.

Won't that be nice?—*Tom's Little Star.*

1—III. Yon Cassius has a lean and hungry look.

—*Julius Caesar.*1—II. From this time, such I account thy love.—*Lady Macbeth.*

2—I. "Ma Willina sol wooda sta in socha framas zees." Ah,  
 appropriat! But could I hope zat you were true to zose lines, my  
 Senator? Well?—*Countess in the Dodge Club.*

3—I. Hail! holy light!

INFLECTIONS OF THE HEAD WITH EXAMPLES FOR  
 PRACTICE.

1. Forward movement, ending with elevated chin:  
 interrogation, hope, desire; I hope so; Do you think  
 so?



2. Forward movement, ending with chin lowered: doubt, resignation; I am perfectly resigned.

3. A nod of the head and forward movement: acquiescence; Yes, I agree with you perfectly in the matter.

4. Quick nod and brusque movement forward: menace;

I'll have my bond, I will not hear thee speak,

I'll have my bond, and therefore speak no more.—*Shylock*.

5. Head thrown back: exaltation;

I see the star.—*Child and the Star*.—*Dickens*.

6. Movement directly backward: the menace of a weak man; Perhaps he thinks I have forgotten, but I'll pay him back. [The threat never will be executed.]

7. Rotary movement from one shoulder to the other: impatience, regret, physical weakness; O, I have no patience with anything of that sort.

O, death is all mystery. Out past its gateway of silence

What waiteth no mortal can tell, but contently I vision

A valley of rests whither tortured hearts never are carried.

—*Fulvia*.

8. Rotary movement, ending opposite the interlocutor: negation with distrust; No, you could not make me believe that.

#### EXAMPLES FOR PRACTICE, HEAD AND SHOULDERS.

2—II. Dead! one of them shot by the sea in the east,  
And one of them shot in the west by the sea;  
Dead! both my boys!—*Mother and Poet*.

3—II. I looked at John's old garments worn,  
I thought of all that John had borne  
Of poverty, and work and care  
Which I though willing could not share!  
Of seven hungry mouths to feed,  
Of seven little children's need,  
And then of this. Which?

## CHART VII.

*Head and Shoulders.*

Species.

		1	3	2
Genus.	II.	<b>1-II.</b> Shoulders lifted high, with head sunken between; hate, revenge, vital laughter.	<b>3-II.</b> Drooping slightly; pity, sympathy.	<b>2-II.</b> Very drooping; depression, dejection, overwhelming grief.
	III.	<b>1-III.</b> Lifted moderately; happiness, joy.	<b>3-III.</b> Normal position; unimpassioned state of feeling.	<b>2-III.</b> Depressed according to feeling; gentle sorrow.
	I.	<b>1-I.</b> Lifted high, head thrown back; amazement, rapture, great explosion.	<b>3-I.</b> Lifted, thrown sidewise back from object; distrust, scorn.	<b>2-I.</b> Lifted, with hollow chest; physical pain.

1-II. "Curse on him," quoth false Sextus;

"Will not the villain drown?"—*Horatius at the Bridge.*[*With laughter.*] Just our rapture to enhance

Let the English rake the bay,

Gnash their teeth and glare askance

As they cannonade away.—*Hervé Riel.*

3-III. I stood on the bridge at midnight,

As the clocks were striking the hour.—*The Bridge.*

2-III. O dear, dear Jeannie Morrison

Since we were sundered young,

I've never seen your face nor heard

The music of your tongue.  
 But I could hug all wretchedness  
 And happy could I dee,  
 Did I but ken your heart still dreams  
 O' bygone days and me!—*Jeannie Morrison.*

- 1—III. When I look from my window at night  
 And the welkin above is all white—  
 All throbbing and panting with stars—  
 Among them majestic is standing  
 Sandalphon, the angel, expanding  
 His pinions in nebulous bars.—*Sandalphon.*

## CHART VIII.

*The Eye.*

Species.

Genus.

	1	3	2
II.	1—II. Head lowered and turned from object, yet gazing upon it; scrutinizing with distrust.	3—II. Pupil lowered midway between sides; introspection, reflection.	2—II. Head lowered toward object, with gaze down-cast; diffidence, modesty.
	1—III. Turned from object, but on level with it; mystic attention to object or idea.	3—III. Pupil midway between the sides; neutral, calm, normal.	2—III. Gaze directed toward object and on level with it; simple interest.
	1—I. Head raised and turned from object, as gaze is directed toward it; lofty pride, scorn.	3—I. Simple upward; unimpassioned attention to object or idea.	2—I. Raised and turned toward object.

1.—I. "She is won! we are gone, over bank, bush and scaur!  
They'll have fleet steeds that follow!" quoth Young  
Lochinvar.—*Lochinvar*.

2—I. Dying at last!  
Mother! dear mother! with meek, tearful eye,  
Farewell! and God bless you forever and aye.  
Dying at last! Wounded!

3—I. I scorn forgiveness, haughty man!  
You've wounded me before the clan,  
And naught but blood shall wipe away  
The shame I have endured to-day.—*MacLaine's Child*.

#### EXAMPLES FOR PRACTICE WITH EYE AND VOICE.

2—II. And blushed as she gave it, looking down  
On her feet so bare, and her tattered gown.  
—*Maud Muller*.

3—II. If it were done when 'tis done, then 'twere well  
It were done quickly.—*Macbeth*.

1—II. [*Irony*.] You meant no harm! O no, you are all inno-  
cence.—*Shakespeare*.

3—III. I had a hat—it was not all a hat—  
Part of the brim was gone—yet still I wore it on.  
—*The Old Hat*.

2—III. It was late in the autumn of '40;  
We had come from our far Eastern home  
Just in season to build us a cabin,  
Ere the cold of the winter should come.  
—*Whistling in Heaven*.

1—III. Oh, how much I have thought of that last fond meet-  
ing  
In the greenwood's silent shade.  
—*Mystic Remembrance*.

1—I. Ye may keep your gold, I scorn it!—*St. Michael's*.

3—I. I heed not if my rippling skiff  
Float swift or slow from cliff to cliff;

With dreamful eyes my spirit lies  
Under the walls of Paradise. — *Drifting.*

- 2—I. Ye ice-falls! ye that from your dizzy heights  
Adown enormous ravines steeply slope—  
Torents, methinks, that heard a mighty voice,  
And stopped at once amid their maddest plunge!  
Motionless torrents! silent cataracts!  
Who made you glorious as the gates of heaven  
Beneath the keen full moon?—*Hymn to Mt. Blanc.*

## CHART IX.

*The Eye and Brow.*

Species.

Genus.

	1	3	2
	<b>1—II.</b>	<b>3—II.</b>	<b>2—II.</b>
<b>II.</b>	Eye open, with flattened brow; firmness, stern resolution.	Eye partly closed, brow very much lowered; bad humor.	Brow lowered, eye nearly closed; contention of mind, concentration of thought, effort of memory.
	<b>1—III.</b>	<b>3—III.</b>	<b>2—III.</b>
<b>III.</b>	Wide open with blank look; stupor from fear, idiocy.	Normal position of brow and eye; calm state of mind.	Partly closed; grief.
	<b>1—I.</b>	<b>3—I.</b>	<b>2—I.</b>
<b>I.</b>	Open to full extent, eyeballs protruding; astonishment, pride.	Partly closed; disdain.	Nearly closed; scorn mingled with hate.

EXAMPLES FOR PRACTICE WITH EYE, BROW AND  
VOICE.

- 2—II. Once upon a midnight dreary,  
While I pondered, weak and weary.—*The Raven*.
- 3—II. Then a-knitting his black brows with anger,  
He tumbled the poor slip below;  
“An’,” says he, “Pr’aps to-morrow’ll change you;  
If it don’t, back to England you go.”—*The Stowaway*.
- 1—II. Get out the dogs; I’m well to-night,  
And young again and sound,  
I’ll have a run once more before they put me under  
ground.—*Death of the Owd Squire*.
- 3—III. Sitting here by the brookside  
Away from fashion and strife,  
List’ning to purling water  
And hum of insect life,  
A gentle calm steals o’er me,  
The hush of my soul’s repose,  
As I’d fain shut out forever  
All thought of the wide world’s woes.
- 2—III. Ah! my heart it has e’er been so—  
Cold clouds shading life’s sunniest glow,  
Warm hopes drowned in the cold waves’ flow.  
—*May Days*.
- 1—III. “It was not the echoes,” said the goblin. Gabriel  
Grub was paralyzed and would make no reply.  
“What do you do here on Christmas eve?”  
[*With staring, motionless eyes.*] “I came to dig a  
grave, sir,” stammered Gabriel Grub.—*Gabriel Grub*.
- 1—I. [*Scorn.*] What! you have brought me berries red?  
What! you have brought your bride a wreath?  
—*Sioux Chief*.
- 3—I. Thou slave, thou wretch, thou coward!  
Thou wear a lion’s hide?—*King John*.
- 2—I. I hate him, for he is a Christian!—*Shylock*.

## THE MOUTH.

The lower jaw is vital; the upper lip is mental; the lower lip is moral.

## CHART X.

*The Mouth.*

Species.

Genus.	Species.		
	1	3	2
	1—II.	3—II.	2—II.
	II. Lips apart, corners depressed; horror, disapproval.	Lips slightly apart, corners of mouth depressed; grief, disappointment.	Lips closely shut, corners depressed; contention of mind.
	1—III.	3—III.	2—III.
	III. Lips parted wide; astonishment.	Lips slightly parted; abandon, expectancy, suspense.	Lips closely shut; firmness.
	1—I.	3—I.	2—I.
	I. Lips wide apart, corners raised; hilarity, laughter.	Lips slightly apart, corners of the mouth raised; pleasure.	Lips shut, corners raised; approval, approbation.

## EXAMPLES FOR PRACTICE WITH MOUTH AND VOICE.

2—II. *Brutus*.—Tell us the manner of it, gentle Casca.

*Casca*.—I can as well be hanged as tell the manner of it; it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown; and, as I told you, he put it by once; but, for all that, to my thinking, he would fain have had it. Then he offered it to him again: then he put it by again; but to my

thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still as he refused it, the rabblement hooted and clapped their chapped hands, and threw up their sweaty night-caps.—*Julius Cæsar.*

3—II. Archie Dean! Archie Dean!

There's a pain in my heart while I speak;  
I wonder if always the thought of your name  
Will make me so saddened and weak!—*Archie Dean.*

1—II. Two bodies stark and white,  
With sea-weed in their hair.—*The Face Against the Pane.*

3—III. The lad had got across the border, riding Kentucky Belle;  
And Kentuck, she was thriving, and fat and hearty and well.—*Kentucky Belle.*

2—III. Shall she let it ring? No, never!  
Flash her eyes with sudden light,  
As she springs and grasps it firmly—  
“Curfew shall not ring to-night!”

(1.)

1—III. “The other day?” The sailor’s eyes  
Stood open with a great surprise,—  
“The other day? The *Swan*?”—*The Gray Swan.*

(2.)

Murillo entered, and, amazed,  
On the mysterious painting gazed;  
“Whose work is this?”—*Painter of Seville.*

1—I. “Heaven save you, friend,  
You seem to be happy to-day.”  
“Oh, yes, fair sirs,” [*laughter*] and the rascal laughed,  
And his voice ran free and glad;  
“An idle man [*laughter*] has so much to do [*laughter*]  
That he never has time to be sad.” [*laughter*]  
—*Enchanted Shirt.*

3—I. But thou, O Hope! with eyes so fair,  
What was thy delighted measure?—*Ode on the Passions.*



2—I. Yet here, Laertes! abroad, abroad, for shame;  
 There, my blessing with you. [*laying his hand on Laertes' head*] —*Hamlet*.

## CHART XI.

*The Nose.*

Species.

Genus.	1	3	2
	1—II.	3—II.	2—II.
	II. Nostrils dilated, nose wrinkled; furious anger, littleness of soul.	Nose wrinkled at side, between the eye-brows; aggression, menace.	Nostrils contracted, nose wrinkled between the eye-brows; malignity, hate.
Genus.	1—III.	3—III.	2—III.
	III. Nostrils dilated; excitement, passion, delicate sensibility.	Nostrils in repose; calm indifference.	Nostrils contracted; insensibility, hardness, cruelty.
Genus.	1—I.	3—I.	2—I.
	I. Nostrils dilated and raised; scorn, terror.	Nostrils raised; sensuousness.	Nostrils contracted and raised; contempt.

## EXAMPLES FOR PRACTICE WITH NOSE AND VOICE.

2—II. If I can catch him once upon the hip

I will feed fat the ancient grudge

I bear him.—*Shylock*.

3—II. *Regan*.—

Let your study

Be to content your lord; who hath received you

At fortune's alms.—*King Lear*.

- 1—II. Why, then, there, there, there!  
A diamond gone! cost me two thousand ducats in  
Frankfort.—*Merchant of Venice.*
- 3—III. It matters little where I was born  
Or if my parents were rich or poor;  
Whether they shrank at the cold world's scorn  
Or walked in the pride of wealth, secure.
- 2—III. Pity thee! So I do!  
But does the robed priest for his pity falter?  
—*Parrhasius.*
- 1—III. Still sprung from those swift hoofs, thundering south.  
The dust, like the smoke from the cannon's mouth.  
—*Sheridan's Ride.*
- 1—I. To feed your poultry and your hogs! oh, monstrous!  
And when I stir abroad on great occasions  
Carry a squeeking tithe-pig to the vicar;  
Or jolt with higglers' wives the market trot  
To sell your eggs and butter!  
—*Julianna in The Honeymoon.*
- 3—I. A pretty piece of flesh, most monstrous fair.  
—*With slight contempt.*
- 2—I. And I really think it will hardly do,  
As I'm "close communion," to cross with you,  
You're bound, I know to the realms of bliss,  
But you must go that way, and I'll go this.  
—*No Sects in Heaven.*

### *Analysis of Robert of Sicily.*

After this book has been thoroughly mastered, pupils should have much practice in analyzing and describing the appropriate action in selections which may be chosen.\* The following is a specimen:

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\*One pupil may give the words and the whole class may give the action in pantomime.

1. De sede, et exaltavit humiles. [*should be given as a chant.*]
2. He has put down the mighty from his seat,  
And has exalted them of low degree.
3. Unto priests and people be it known  
There is no power can push me from my throne.
4. Who's there?
5. Open, 'tis I, the king! Art thou afraid?
6. Long live the king!
7. Who art thou, and why comest thou here?
8. I am the king, and come to claim my own  
From an imposter who usurps my throne.
9. Art thou the king?
10. I am; I am the king.
11. Look! and behold in me  
Robert, your brother, king of Sicily!  
This man, who wears my semblance to your eyes,  
Is an imposter in a king's disguise.  
Do you not know me? Does no voice within  
Answer my cry, and say we are akin?
12. Let me go hence,  
And in some cloister's school of penitence,  
Across those stones that pave the way to heaven  
Walk barefoot, till my guilty soul be shriven!
13. I am an angel, and thou art the king! [*chanted very low.*]
14. And when his courtiers came, they found him there,  
Kneeling upon the floor, absorbed in silent prayer.

SYNOPSIS OF EXPRESSIONS AND THE MUSCLES BY  
WHICH THEY ARE PRODUCED.

Quoted from Duchenne's "Human Physiognomy."—Translated by Anna Randall-Diehl, because of its harmony with Delsarte.

Primordial expressions are produced by the partial contraction of completely expressive muscles, or the continuation of expressive incomplete muscles with those that are expressive complementaries.

Complex expressions result from the union of primordials.



Aggression (wicked): Pyramid of the nose.

By the combined contraction of the incompletely expressive and the expressive complementaries. Weeping (warm tears):	}	Common elevator of the wing of the nose, the upper lip and the eyebrows.
--	---	--

Weeping (moderate): Small zygomatic and the eyebrows.

Joy: Large zygomatic and orbicular palpebral inferior; contraction moderate.

Laughter: Same muscles with eyebrows.

Joy (false lying smile): Large zygomatic alone..

Joy (ferocious): Transverse of the nose and large zygomatic.

Anger concentrated: Orbicular palpebral superior, masseter, buccinator, square of the chin, lower lip and peaucier.

Anger, fierce (with rage): Pyramid of the nose, dropping of mandible to maximum.

Reflection (sad): Orbicular palpebral superior, and triangular of the lips.

Reflection (agreeable): Orbicular palpebral superior, and large zygomatic.

Ecstasy: Gaze high, united with muscular combination for joy.

Grief (intense, with tears): Superciliary and small zygomatic.

Grief (with despair): Superciliary and triangular of the lips.

Irony (ironical laugh): Buccinator and square of the chin.

Sadness (dejection): Triangular of the lips, constriction of the nostrils and downward look.

Disdain, disgust: Tuft of the chin, triangular of the lips and eyebrows.

Doubt: Tuft of the chin, eccentric fibres of the orbicular of the lips, whether of the lower half or upper and lower together, and the frontal.

Scorn: Eyebrows, square of the chin, transverse of the nose, common elevator of the wing of the nose and upper lid.

Surprise: Frontal, moderate lowering of the under jaw.

Astonishment: Same muscular combination to the highest degree of contraction.

Stupefaction: Some muscular combination to moderate degree of contraction.

## VOCAL ELOCUTION.\*

### VOICE-CULTURE.

Too much importance cannot be attached to judicious voice-culture. It is encouraging to know that Malibran, who was one of the great singers of the world, began to study with a feeble voice. Her lower tones were harsh, her upper limited and poor in quality, while the middle wanted resonance. She had also a defective ear. Curran, stuttering Jack Curran, cultivated his voice so industriously that he not only overcame the defect, but was noted for the clearness and perfection of his articulation. He practiced before a mirror, and debated

---

\*The subject is not thus briefly treated because of its lack of importance but because the author has so fully done so in her books, "Reading and Elocution," and "Choice Reading."

questions as if he were in a lyceum. Any voice may be improved by the practice of vocal gymnastics.

### VOLUME.

To develop the volume of the voice, lower the larynx, elevate the soft-palate, hollow the tongue, and practice sustained tones.

### STRENGTH.

To make the voice strong and vigorous, practice explosive exercises properly. Judicious elocutionary practice never injures the voice for speaking or singing, but always makes it a better and more obedient organ.

### TO BE HEARD, UNDERSTOOD AND FELT.

To be heard, project the voice properly; to be understood, articulate properly; to be felt, use appropriate tone-color and correct inflection.

### RESONANCE.

Vital resonance is in the throat, and is given in the language of hatred, revenge, etc.

Mental resonance is in the forward part of the face. It is cold, unimpassioned, unfeeling.

Moral resonance is in the centre of the arch of the roof of the mouth. It is used in the expressing of grand and noble emotion, love, sympathy.

### PRAYER.

Prayer in the mental tone seems insincere; in the vital, irreverent and familiar; and in the moral, reverent and sincere.

## IMPRESSIONS MADE BY THE VOICE.

Address people with the mental voice if you wish to be coldly sarcastic, or to command by the will; with the vital if you wish to subjugate, to overcome, to command by physical force; with the moral if you wish to secure co-operation, to express sympathy, to command by love.

“Recite what you will, but let it move.”—*M. Coquelin.*





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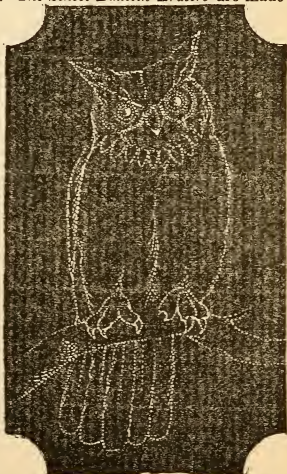
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## Blackboard Slating.

No feature of the school-room is of more vital importance to the health of scholars and teachers than the Blackboard. If it be gray or greasy the amount of chalk used fills the air with dust which produces catarrhal and bronchial difficulties, and yet makes so faint a mark that the children's eyes are permanently injured. Choice should be made among the following materials.

1. *Solid Slate.* This is durable, but costs from 30 to 50 cts. a square foot, is noisy, not black enough in color, and unhealthful because there is commonly used upon it the softest crayon. Where solid slate is already in, we recommend the Slate Pencil Crayon, as the only preventive of serious disease.

But it is better to put either upon the plastered wall, or upon the wall covered with manilla paper, or upon wooden boards, one of the following preparations.

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The application of *two coats* is recommended for old or imperfect boards, where the surface is not firm enough to make it worth while to put on a first-class surface. It makes the cheapest of all durable slatings, and is put on readily by any one,

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