

# GESTURES AND ATTITUDES

AN EXPOSITION OF THE

## DELSARTE PHILOSOPHY OF EXPRESSION

PRACTICAL AND THEORETICAL

BY

EDWARD B. WARMAN A.M.

AUTHOR OF "THE VOICE HOW TO TRAIN IT HOW TO CARE FOR IT"

"PRINCIPLES OF PRONUNCIATION" "PRACTICAL ORTHOEPEY AND

CRITIQUE" "HOW TO READ RECITE AND IMPER-

SONATE" "PHYSICAL TRAINING OR THE

CARE OF THE BODY" "CRITICAL

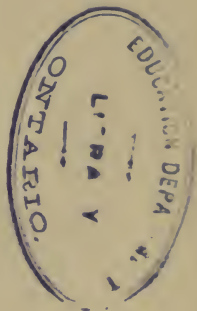
ANALYSIS OF POE'S RAVEN"

*A true artist never denies God*

DELSARTE

ONE HUNDRED AND FIFTY-FOUR ILLUSTRATIONS

BY MARION MORGAN REYNOLDS



BOSTON

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Gestures and Attitudes.

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Belongingly yours.  
Edward B. Harman.

## P R E F A C E.

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WE never studied with DELSARTE. We never saw him. We do not know all that is known of his philosophy of expression. What we do know, of practical benefit, is in this volume. What we do not know would probably make a larger volume. An exhaustive treatise of this subject is impossible; it is as boundless as the ocean.

We present our readers with a plain, practical, and comprehensive idea of Delsarte's teachings. To make it comprehensive, we have stripped it of its technicalities. Having devoted an entire volume to the consideration of the voice and of its control, we purpose herein to treat of the body, and of its management as an instrument for the expression of thought and sentiment.

All Delsarte books, by whomsoever written or under whatsoever title, contain many of the same sayings. It cannot be otherwise. This book is no exception. There are, nevertheless, many thoughts herein expressed which were not gleaned from any book or taught to us by any instructor, yet they are purely Delsartean. We herewith present them as the conclusions of an earnest and observing student never growing weary in applying the principles inculcated by the great master.

It is impossible to draw the line between what has been taught to us, what has been read and absorbed by us, and what has come to us as an outgrowth from these combined sources; hence there may be some paragraphs not credited.

Having taught this philosophy for many years, we relied not on books or manuscripts when ready for dictation, but we drew unreservedly from the Delsarte mental storehouse, knowing that all goods placed therein had been labelled Delsarte, no matter from what corner of the globe they came.

We desire not to exalt self, but gladly give credit to whom credit is due. Directly we are indebted to the teachings of the late Professor Lewis B. Monroe, of Boston, and Mr. James Steel Mackaye, of New York city.

To the former, though not a pupil of Delsarte, we are under lasting obligations, not only for a knowledge of the philosophy, but also for a desire to keep it on the high plane to which it belongs; while others have endeavored to degrade it, either from their ignorance of its grand teachings, or from a desire that the servant should be greater than his master.

So never-ending and all-absorbing is our interest in this grand philosophy that something new, something unwritten, will come to us ere this manuscript is telling its story on the printed page, — ay, even while it is on its way from our little den to the publishers.

THE AUTHOR.

CHICAGO, ILL., 1891.

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*We have a right to ask of a work of art by what method it claims to move us, by which side of our character it intends to interest and convince us.*

DELSARTE.

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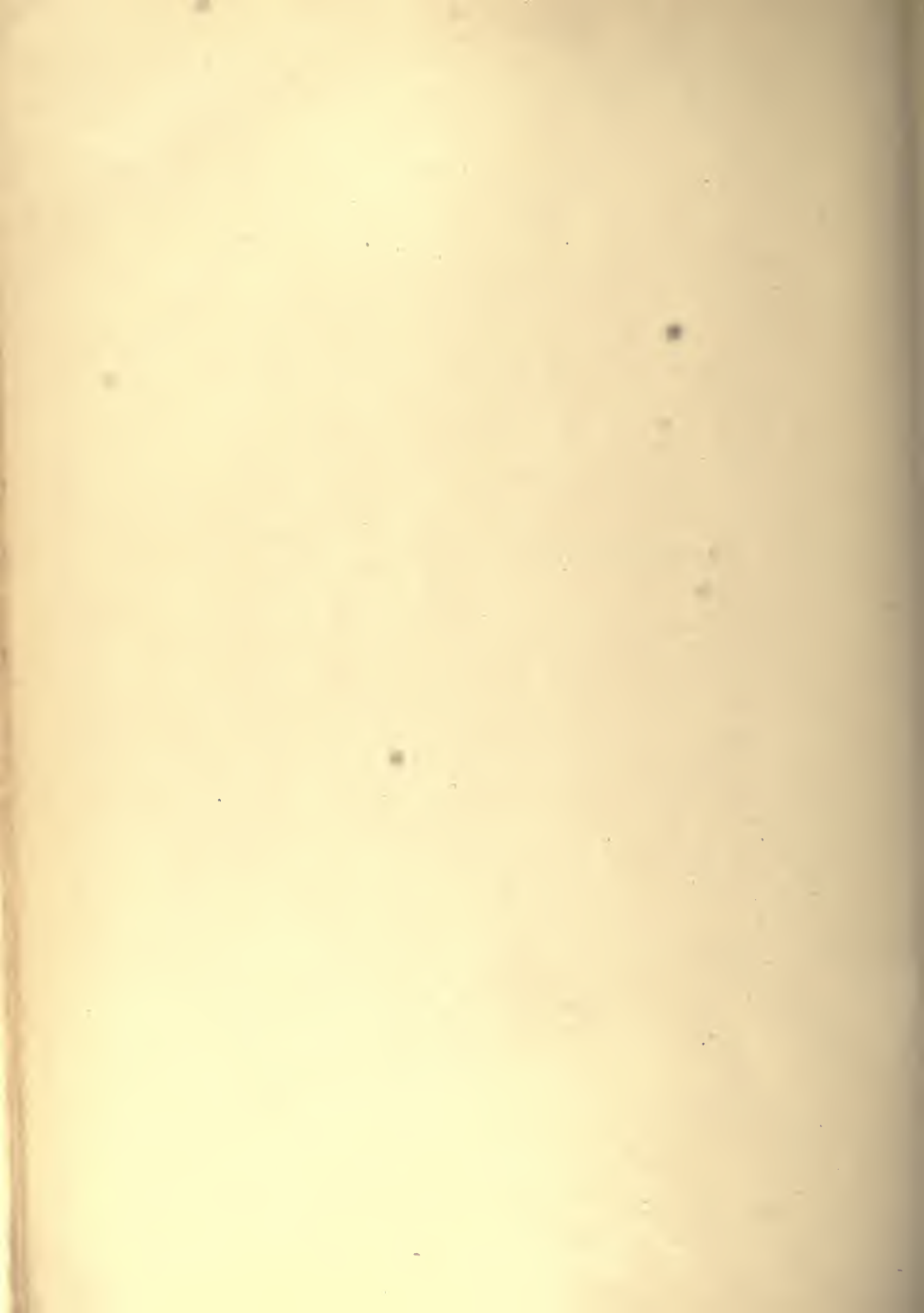
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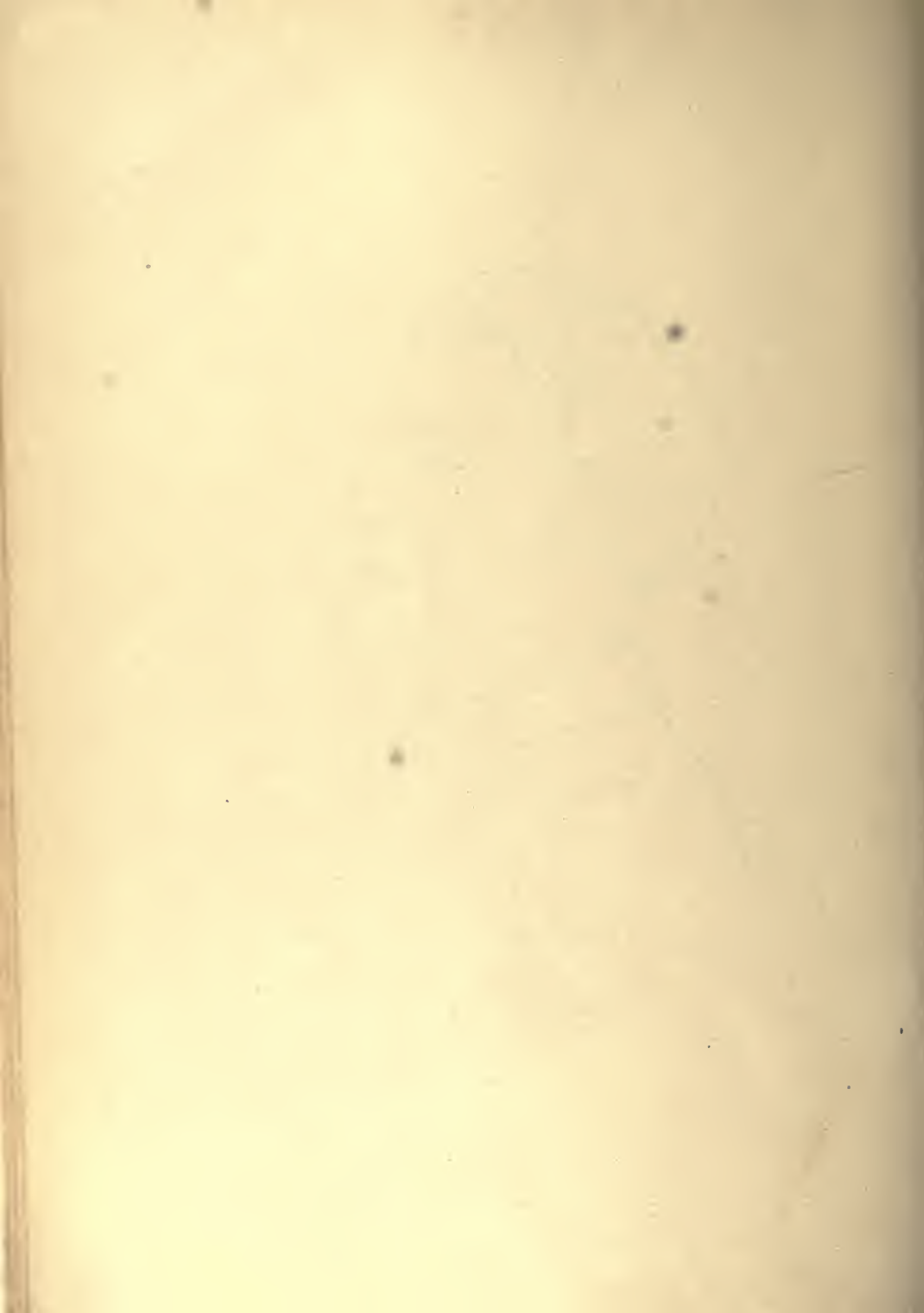
*The true artist never grows old.*

DELSARTE.





FRANÇOIS DELSARTE.



## I.

### WHO WAS DELSARTE?

WHO was Delsarte? FRANÇOIS DELSARTE, born Nov. 11, 1811, at Solesmes, France, was a master of expression than whom a greater never lived. We do not dispute the fact that there have been other masters, but he was the master. Previous to his discovery, art, destitute of law and of science, had had none but chance successes.

Who was Delsarte? The child who cried "Vive l'Empereur! Vive Napoléon!" when the allied troops were passing through his native town after the battle of Waterloo.

Who was Delsarte? The ragged, orphaned boy who during the severe winter of 1821 in Paris was obliged, owing to his extreme poverty, to sleep in a wretched loft. In his arms, one bitter cold night, he held a younger brother; but when the morning light dawned, he found, to his amazement and sorrow, that he was clasping a lifeless form. The pangs of hunger had so weakened his brother's vital forces that resistance to the intense cold was impossible. He was hastily buried in the potter's field, his sole mourner being his heart-stricken brother, who, sinking almost senseless on the newly made grave, heard a strain of music which awakened within him the artist's soul.

A *chiffonnier* passing in that vicinity was lured to the spot, thinking to enrich his treasures by what seemed to him a bundle of rags. Stooping to secure his booty, he beheld

the prostrate form of this half-starved child. Moved with pity, he placed the almost lifeless lad within his basket, and took him to his own miserable room. From this abode of squalor the future master of arts began his career as a rag-picker of Paris.

He served in this capacity two years; but during all his wanderings his soul feasted on the music of the itinerant vocalists, or now and then on the playing of the military band.

He gathered rags into his basket, but he gathered music unto his soul.

From the street-arabs he became familiar with the seven notes of the scale; and having this foundation, his inventive genius formulated a system of musical notation whereby he could preserve the beautiful melodies to which he had listened with such delight.

At twelve years of age, charmed by music in the garden of the Tuileries, he was observed by the then distinguished professor of music, Bambini, tracing strange figures in the sand, which at the solicitation of the master the timid boy translated into song. Upon being interrogated concerning its origin, he replied, "Nobody taught me, sir; I found it out myself."

Perceiving the genius of the lad, Bambini took him to his own home. Thus the child rag-picker left the garden of the Tuileries a recognized musician.

During the next two years Bambini's *protégé* made such rapid progress that Bambini became the pupil, Delsarte the instructor.

He was now but fourteen years of age; and had every assurance that the current of his life would run smoothly; but it was suddenly interrupted by the death of his kind

protector. Fortunately, however, Bambini had secured Delsarte's admission into the Conservatory.

Again, with poverty staring him in the face, he was alone and friendless. He was not a favorite at the Conservatory, but, on the contrary, was shown very little favor, because he dared to question the methods taught by those professors having such a reputation. He was right, however, for in after life he proved the methods to be incorrect and injurious.

In consequence of what they termed his audacity, he was given very little opportunity for public singing; and when the one occasion for which he longed did present itself, his style and manner were so essentially different from that taught at the Conservatory that the public were not prepared for its approval. There were but two persons in that vast assembly who were competent to appreciate him; but the opinion of these two outweighed a whole theatre of others. Who were they? Marie Malibran, the queen of song, and Adolphe Nourrit, the king of tenors. These two noted personages, knowing full well the value of words of encouragement, met him in the court-yard of the Conservatory, and assured him of the pleasure he had given them, and that his success was beyond a doubt. Marie Malibran in after years was one of his most earnest followers, and attended his course of lectures.

In due time he left the Conservatory; but failing to secure a position, he was forced to humiliate himself to such a degree as to ask the directors for a diploma, that he might obtain employment at one of the lyric theatres. This was disdainfully refused, they remarking that such a genius should have gravitated to his proper sphere without difficulty or without assistance. He nightly importunes the manager of the Opera House for just one chance to sing. He had

even been denied the position of call-boy, and now asked for so much as the privilege of singing. He, ever observing, and equally sensitive, saw the manager eying him, and looking upon him with supreme contempt because he was so poorly clad. Touched to the very quick, he said: "Monsieur, though my clothes are poor, my art is genuine." The manager, having been annoyed by his persistence, and thinking to get rid of him, finally ushers him upon the stage between acts, during the presentation of an opera. In so doing, he says to Delsarte: "Sing! In five minutes the curtain will rise. Show the stuff you are made of; or if you ever appear here again, I will have you arrested as a vagrant."

This beggar, with the manners of a prince, walked to the piano, jeered by the audience. With a sad smile and a voice full of tears, he sang. The long pent-up fires of his genius burst forth. The people were electrified; the house rang with bravos. Again and again he was recalled, until every heart-string was made to vibrate in unison with his soulful utterances. He left the theatre the first singer of Paris. The result of that singing was an engagement for one year at a salary of ten thousand francs. That night, on bended knee in his wretched attic, the last night in that little room where he had known more shadow than sunshine, he poured forth his soul in prayer to Him who noteth even the fall of a sparrow. Next morning, no longer clad in the habiliments of a beggar, but neatly attired, and armed with his appointment at the Opéra-Comique, he called at the Conservatory to inform the directors, who had refused him a diploma, that they were right in their remarks concerning true genius finding its proper sphere. He then verified it by showing them his commission, at the same time remark-

ing, "Gentlemen, *you* would not give me a recommendation as a *chorister*, but the *public* have awarded me *this*."

How deeply impressed must he have been with the truth that "All things come to him who will but wait!" This was in 1830. He soon won a European reputation; but his voice, broken by hardships and bad training, gave way, and he was thus obliged to leave the lyric stage at the early age of twenty-three years. Nevertheless, he was offered every inducement to appear in tragedy with Rachel at the Théâtre-Français, the manager thinking his vocal difficulties were but temporary. But to him they seemed incurable; hence he gave up the *rôle* of an actor and of a singer to assume the functions of a professor. It may be said that he gave himself up to poverty for the sake of constructing a system destined to regenerate art, — music, sculpture, acting, — and to formulate the science of expression. He summoned up courage to search into the laws of an art hitherto left to the caprice of mediocrity or the inspiration of genius.

"After years of unremitting labor and study, — study which took him by turns through hospitals, morgues, asylums, prisons, etc., patiently unearthing the sentiments of past genius; study which kept him watching children at play in the great public gardens, weighing humanity everywhere and every way, — he succeeded in discovering and formulating the laws of æsthetical science."

He studied years in the medical colleges to understand the construction of the human body. He studied a lifetime to formulate its expression, to convey through the body beautifully and rhythmically the sentiments of the soul. He died without arranging that life-work for publication.

Among his many pupils were Rachel, Carvalho, Sontag, Macready, Barbot, Pasca, Madelein Brohan, Pajol. Jenny

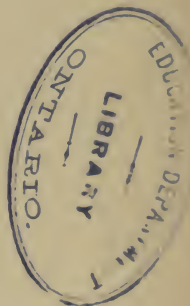
Lind took a long journey to hear him and to consult him about her art. Among the pupils of pulpit notoriety may be mentioned such men as Père Hyacinthe and Père Lacordaire; the latter, in order to preach a most effectual sermon on the crucifixion of the Saviour, erected a rude cross in the basement of his rectory. To this cross he attached himself, and remained in solitary thought, suspended eight hours. He then passed directly to the sanctuary without rest or nourishment, and delivered one of the most eloquent and thrilling discourses ever heard in Notre Dame.

As Delsarte neared his end, fame and fortune seemed within his grasp. He was offered an annual salary of \$20,000 to found a conservatory in the United States. The King of Hanover, recognizing him as an artist, sent him the Guelph cross. A street in his native town, Solesmes, was named in his honor.

It was in 1865 that Delsarte was heard in public for the last time. The meeting took place at the Sorbonne, where the lectures of the Philotechnique Society were given. During the evening we are told that he remarked, "Many persons feel confident that they are to hear me recite or sing. Nothing of the sort, gentlemen; I shall not recite, and I shall not sing, because I desire less to show you what I can do than to tell you what I know." Among many things said upon this occasion, we will quote but a few. "I count on the novelty—the absolute novelty—of the things which I shall teach you. Art is the subject of this conversation. Art is divine in its principle, divine in its essence, divine in its action, divine in its aim. Ah! gentlemen, there are no pleasures more lasting, more noble, and more sacred than those of art. Let us glance around us. There is not a pleasure which is not followed by disappointment or satiety; not a joy which

does not entail some trouble; not an affection which does not conceal some bitterness, some grief, and often some remorse. Everything is disappointing to man. Everything about him changes and passes away. Everything betrays him. Even his senses, so closely allied to his being, and to which he sacrifices everything, like faithless servants betray him in their turn, and, to use an expression now but too familiar, 'They go on a strike;' and from that strike, gentlemen, they never return."

Before closing the sketch of the career of this remarkable man, we desire to say just a word in regard to his faithful companion and loving children. In 1833 Delsarte married Rosina Andrien, the daughter of the director of the Grand Opera House. Mademoiselle Andrien was remarkably beautiful, and only fifteen years of age. Her talent as a pianist had already won her a first prize at the Conservatory. "She was just the companion, wise and devoted, to counterbalance the flights of imagination and the momentary transports inherent in the temperaments of many artists." A few years sufficed to bring a family around this very young couple; seven children were born to them. We will especially mention, and that briefly, three of the children. Marie learned, while very young, to reproduce with marvellous skill what were called the attitudes and physiognomic changes. Madeleine delighted in making caricatures, which showed great talent; the features of certain pupils and frequenters of the lectures were plainly recognizable in these sketches made by the childish hand. Gustave was a child of frank, open face and good physique. He to a certain degree followed in his father's footsteps, but passed away a few years after him, at the early age of forty-two. It was said of him that while he



could not approach his father as a dramatist, he had a most marvellous quality of voice. When you had once heard that voice, which was guided by his father's grand method, you never forgot its sincerity and melancholy. It haunted you, and left you impatient to hear it again.

Delsarte left Paris with his family Sept. 10, 1870, taking refuge, until the close of the war of 1870-71, in his native town, Solesmes. Already ill, he was the more sad and crushed by the misfortunes of his country. Nevertheless, knowing no idle moments, he developed valuable points in his methods. His intellect seemed to have lost none of its vigor, though his nature had become more or less shadowed. After his voluntary exile, he returned to Paris March 10, 1871.

"After Delsarte had gathered so abundant a harvest of laurels, Fate decreed that he had lived long enough. When he reached his sixtieth year, he was attacked by hypertrophy of the heart, which left his rich organization in ruins. He was no longer the artist of graceful, supple, expressive, and harmonious movements, no longer the thinker with profound and luminous ideas; but in the midst of this physical and intellectual ruin the Christian's sentiment retained its strong, sweet energy. A believer in the sacraments which he had received in days of health, he asked for them in the hour of danger; and many times he partook of that sacrament of love whose virtue he had taught so well. Finally, after having lingered for months in a state that was neither life nor death, surrounded by his pious wife and his weeping, praying children, he surrendered his soul to God on the 20th of July, 1871."

## II.

### WHAT IS MEANT BY THE DELSARTE PHILOSOPHY OF EXPRESSION?

IT is the means of expressing mental phenomena by the play of the physical organs, — the sum-total of rules and laws resulting from the reciprocal action of mind and body. Expression is the manifestation of emotion by natural forms of motion.

The Delsarte system is founded on the great principle of the law of correspondence; that is, every expression of the face, every gesture, every posture of the body corresponds to, or is but the outward expression of, an inner emotion or condition of the mind, be it one of beauty or one of ugliness. Though before and after Delsarte there were and will be beings who conform by intuition to his law, with him alone rests the honor of its discovery and of its first teaching, and of the establishment of the science upon strong foundations.

Every movement a man makes is a betrayal of his character, an unconscious escape of the condition of his inner life, — the *impressions*. There is a revelation in the curl of the lip, the toss of the head, the stamp of the foot, — the *expressions*. Movements that are jerky, deliberate, passionate, impatient, have a language, and that language has found a true interpreter in François Delsarte. Nowhere in the whole

range of his philosophy does he go contrary to natural laws, but gives us a plain, practical guide, that we may understand those laws and apply the philosophy to our own organism; and, when necessary, apply our organism to the true philosophy. Hence, when any one says he does not believe in the Delsarte Philosophy of Expression, it is equivalent to saying that he does not believe in Nature's laws.

Delsarte insisted strenuously on the value of the possession of his discoveries; the striking truth of which, he affirmed, had not been belied by forty years of experience. The philosophy is frequently condemned by those who are ignorant of his methods or fail to grasp the breadth of his ideas.

To understand this philosophy man must be considered in his triune state,—that is, intellectual, emotional, and sensitive; and then must be considered the play of the organs corresponding to those states. Man thinks, loves, and feels. Mind corresponds with the intellectual state, soul with the emotional state, and life with the sensitive state. None of these three terms can be separated from the two others; they interpenetrate and correspond with each other. In the intellectual state—*concentric*—the soul turns back upon itself, and the organism obeys this movement. In the emotional state—*accentric*—the soul enjoys perfect tranquillity. In the sensitive state—*eccentric*—the soul lives outside itself; it has relations with the exterior world. These three forms give us the trinity of which we elsewhere speak in full.

Bear in mind, then, that Delsarte's philosophy is the philosophy of expression,—the revelation of the inward by the outward agencies. Everything we produce is merely the form of what exists in our mind. Every stroke of the artist's brush is made within ere it glows on the canvas. In

the actor, every accent, every inflection, every gesture, is but the outer reverberation of the still small voice within. The idea as separate from the object exists prior to the object itself, and the outward work is but the material form,—the effect of the spiritual idea or spiritual form. THE AFFECT PRECEDES THE EFFECT.

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*Art is an act by which life lives again in that which in itself has no life.*

DELSARTE.

give

The above note was found on Delsarte's desk after his death.

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### III.

#### WHAT IS THE OBJECT OF THE DELSARTE PHILOSOPHY OF EXPRESSION?

THE human body should be put under perfect control,—such control that there will be a genuine freedom; that is, a freedom of one's self from one's self, that it may no longer be a slave to any law, but that the law shall have so fully manifested itself that it becomes a part of the being. Genuine freedom and power and originality in the practice of any art spring from a mastery of the principles that underlie that art,—the mastery of the root-ideas. There are two kinds of freedom,—the freedom of knowledge, and the freedom of ignorance. "Ignorance is the curse of God; knowledge the wing whereon we fly to heaven." "The truth shall make you free."

The object of this philosophy is to furnish you that truth which will insure the true freedom. First, you must master the principles of this philosophy; second, there will be a period during which you will consciously apply those principles; third, as the result of habitual application, you will apply them spontaneously and unconsciously. If you stop to think of the application, you divert the thought by the apparent mechanism. Hence it is not enough to know the rules of an art, but he who would master them must make them his own. The actor or orator should not even think of what he is doing. The method should be so thoroughly

mastered as to make the action appear to flow forth spontaneously, as water from a fountain. When before the public, whether at the sacred desk, or on the rostrum, or on the stage, you should forget all rules, or rather make no effort to recall them. Your motto there should be heart-work, not head-work.

You may ask, Why study art's rules and formulas? Because, as we have endeavored to show, much of your work will cling to you without conscious thought. "Inspiration may be yours, without bodily power to express. Demosthenes and Talma were creators; but we all know their struggles to conquer the bodily powers in expression." Then, in the words of Delsarte, "may we have a quick perception, an eager heart perfected by the intellect, and finely dealt with by the body under the direct guidance of those higher powers."

The author in his platform work can, with a full appreciation of the situation, exclaim with Delsarte, "My best results have been attained when I, a passive subject, obeyed an inner inspiration coming whence I know not, and urging me on to results I had not aimed at."

It should be the object and effort of the creature to reproduce the work of the Creator. The late Professor Shoemaker, of Philadelphia, aptly illustrated a principle of this philosophy, and demonstrated its object, when he said, "When God made man he breathed into him the breath of life, and in that breath was the germ of divinity; and in proportion as man becomes invested with the divine breath, — in proportion as he has much of God within him, — may he hope to breathe into his art divine breath, be it in the marble, the canvas, the printed page, or the human voice. And no other

"inspiration shows  
no effort" Delsarte

power of art will so reflect divine power as repose. The highest power is mastery, and the highest mastery is self-mastery; and of self-mastery repose is the emblem. The orator, next to God himself, needs to possess the world; and to possess the world he must first possess himself,—his hand, his foot, his eye, his breath, his body, his mind, his soul; then art shall have linked itself with divinity."

During the most terrific storm upon the ocean we may presume, and rightfully too, that notwithstanding the rolling of the billows mountain high, down, deep down in old ocean's bosom all is quiet and in almost perfect repose. The eagle on the wing requires more power to poise than to fly; but the poising is a perfect emblem of repose.

The object, then, of this Delsarte philosophy is to gain that perfect mastery of self of which repose is the emblem.

*An artist shows no effort.*

DELSARTE.

IV.

WILL NOT THE DELSARTE PHILOSOPHY OF EXPRESSION  
MAKE ONE MECHANICAL?

MAKE one mechanical? No. Why should it? "All art presupposes rules, procedures, mechanism, and methods which must be known." A man is never thoroughly taught until he has forgotten how he learned; just as a man walks without thinking how he learned to walk, or as one speaks correctly without stopping to parse every sentence he utters. Mechanism is never apparent in an artist.

Goethe says, "All art must be preceded by a certain mechanical expertness." It is in proportion to this expertness that the mechanism will or will not be apparent. Does one's knowledge of music make him mechanical? We should not take our standard from the many novices in the profession, but from the few artists. One may study every gesture and attitude given in this volume,—study them till he can reproduce them perfectly; but when upon the stage or rostrum he should not be conscious of his gestures or his attitudes, but by sufficient preparatory work in getting his body under control he may have the blessed assurance and sweet consciousness that they are all correct when tested by the highest art. The thought will flow into and fill the being, and express itself through its various agents.

After serious reflection on the philosophy of expression as taught by Delsarte, how can one consider the system

mechanical in its result? "Do we consider the blossoming into beauty of a rose mechanical because we soften and sod the hard soil through which it must force itself into being? We make the ground flexible for the tender rootlets, as we aim to make the clay, of which we are made, plastic to the inner emotion revelatory to the soul. The music of the spheres might be echoing in the soul of some inspired master; but without an instrument, how could he convey its wonderful vibrations to his fellow-souls?

"Beneath the rind of this mechanism, this play of the organs, dwells a vivifying spirit. Beneath these tangible forms of art the divine lies hidden, and will be revealed." Consider, then, that mechanism is essential to acquire finish; but the finish need not be mechanical.

V.

WHY DID DELSARTE NOT PUBLISH HIS PHILOSOPHY  
OF EXPRESSION?

WE will answer that question in his own words: "Whenever any one urged me to publish, I invariably replied, 'When I am old.' Old age has come, and finds me still less disposed to publicity than ever."

To his very intimate friend the King of Hanover he wrote as follows: "I am at this moment meditating a book, singular for more than one reason, which will be no less novel in form than in idea. I know not what fate has in store for this work, or if I shall succeed in seeing it in print during my lifetime. The title of this book is to be 'My Revelatory Episodes; or, The History of an Idea Pursued for Forty Years.'"

He seemed to have a presentiment that he should not complete his work. Alas! the dream of his life was never realized. Toward the close of the war of 1870-71, during his voluntary exile in his native town, his two daughters wrote at his dictation the manuscript entitled "Episodes of a Revelator." These "Episodes" were the historic summary of the progressive development of a vast work. He went to the fountain-head whence the stream was freely flowing. In his preparation of this work he writes, "I cut short the preliminaries to set forth, plainly and simply, the final results of my observations."

At this point ends the book which Delsarte was destined never to complete.

But what of his manuscript? Is it not to be had? Yes. It was carefully preserved by Madame Delsarte. It was written on sheets of paper, scraps of paper, and in many instances on doors, chairs, window-casements, and other objects. It has all been collected by the indefatigable publisher, Edgar S. Werner, of New York city, who is ever on the alert to promulgate Delsartean truths. This article appears under the title of "Delsarte's Own Words." It is the only published record of the writings of the founder of this grand philosophy.

Then, again, his sayings and theories and practices have become known to us through the pen of some of his famous pupils. Students of this philosophy versed in the French language have the privilege of reading his words in his native tongue. Many of his sayings, however, have been distorted in their translation into the English.

Then it need not be said that François Delsarte did not leave a perfect system. True, he did not leave a perfectly written system, but principles from which a perfect system may be deducted. Are the teachings of Jesus Christ any less true because Christ did not write them?

## VI.

## FREE GYMNASTICS FOR FREEDOM OF JOINTS.

THE very first step toward getting the body under control is to acquire Freedom of Joints.

Precision, harmony, and ease, the three elements of grace, cannot exist until this freedom is secured. The body needs educating as well as the mind. This is no trivial work. Observe how awkward are the movements of laboring-men in consequence of stiffened joints. Rigidity and repose are by no means synonymous terms. Other things being equal, the greater the freedom of the joints, the more cultured the individual.

Strengthening the centres and freeing the circumference is one of the fundamental principles of the Delsarte philosophy. As a current of water rushes through a channel unclogged by obstacles, so one's thought, which may be termed 'nervous force,' rushes through the system; hence the necessity of having all the channels of expression perfectly free. To accomplish this requires labor. But the perfection of every art has its laborious period. Days, weeks, months of daily practice may be necessary ere one will readily arrest the vital force at any given portion of the body. When seeking the freedom of any joint, the flow of vital force must be arrested at that joint,—the wrist, elbow, shoulder, neck, hips, etc.

Following are exercises, fully illustrated, which, if practised daily, will give freedom to the principal joints of the body. To these are sometimes added the eyelids and jaw.



FIG. 2.

**EXERCISE.****FINGERS. — Thrust. Rest.**

Place the arms as shown in the illustration. Put sufficient force in the forearms and hands to differentiate the fingers while thrusting the hands up and down.

Take the life so completely out of the fingers as to remove all rigidity therefrom.



FIG. 3.

**EXERCISE.**

WRISTS. — Thrust in and out. Rest.

Put sufficient force in the forearms to thrust the hands from side to side. Arrest the vitality at the wrist.



FIG. 4.

**EXERCISE.**

WRISTS. — Thrust up and down. Rest.

Put sufficient force in the forearms to thrust the hands up and down. Arrest the vitality at the wrist.



FIG. 5.

**EXERCISE.**

**WRISTS.** — Whirl inward. Rest.

Put sufficient force in the forearms to whirl the hands inward. Arrest the vitality at the wrists. Imagine the hands lifeless, — as if they were tied to the wrists.



FIG. 6.

**EXERCISE.**

WRISTS. — Whirl outward. Rest.

Put sufficient force in the forearms to whirl the hands outward. Arrest the vitality at the wrists. Imagine the hands lifeless, — as if tied to the wrists.



FIG. 7.

**EXERCISE.**

**ELBOW.** — Thrust backward and forward. Rest.

Bend the body to the left, placing the left hand to the side. Raise the right arm till the elbow is even with the shoulder. Put strength in the upper arm, arresting the vitality at the elbow, and move it backward and forward.

The forearm and hand should hang lifeless from the elbow.



FIG. 8.

**EXERCISE.**

ELBOW. — Thrust backward and forward. Rest.

Bend the body to the right, placing the right hand to the side. Raise the left arm till the elbow is even with the shoulder. Put strength in the upper arm, arresting the vitality at the elbow, and move it backward and forward. The forearm and hand should hang lifeless from the elbow.



FIG. 9.

**EXERCISE.**

**SHOULDERS.** — Impulse to the left. Rest.

Take the life out of the entire arm,—both arms. Arrest the vitality at the shoulders.

Put sufficient strength in the chest and shoulders to twist the body quickly, by one impulse, to the left. Allow both arms to sway freely, but bring the body back to position. Do not repeat the impulse till the arms have ceased swaying.



FIG. 10.

**EXERCISE.**

**SHOULDERS.** — Impulse to the right. Rest.

Take the life out of the entire arm, — both arms. Arrest the vitality at the shoulders.

Put sufficient strength in the chest and shoulders to twist the body quickly, by one impulse, to the right. Allow both arms to sway freely, but bring the body back to position. Do not repeat the impulse till the arms cease swaying.



FIG. II.

**EXERCISE.**

NECK.—Forward; raise. Backward; raise.

Drop the head forward as low as possible,—the lower the better, for strengthening the muscles of the neck and for giving ease to the various movements of the head.

Keep the body firm in all the exercises for the neck. Drop the head backward as low as possible. Avoid jerkiness.



FIG. 12.

**EXERCISE.**

NECK. — Right; raise. Left; raise.

Drop the head sidewise to the right; then raise it slowly and drop it sidewise to the left. Do not allow the body to sway or bend, or the head to turn.



FIG. 13.

**EXERCISE.**

NECK. — Circle to the left; rest. Circle to the right; rest.

Drop the head forward as low as possible. Roll it entirely around, starting it toward the left side. Then reverse it.



FIG. 14.

**EXERCISE.**

NECK.—Turn to the right; to the left. Front.

Turn the head very slowly to the right until a perfect profile is formed; then to the left, producing the same result. Keep the head erect, the body immovable.

This stretching of the muscles gives great flexibility.



FIG. 15.

EXERCISE.

WAIST. — Forward; erect. Backward; erect.

Stand erect, with the weight of the body on both feet. Drop the body forward and backward — from the waist — as if the muscles were powerless to sustain it after it passes slightly back or front of erect position.



FIG. 16.

**EXERCISE.**

WAIST. — Right side; erect. Left side; erect.

Stand erect, with the weight of the body on both feet. Drop the body sidewise to the right and left — from the waist — as if the muscles were powerless to sustain it after it passes slightly beyond erect position.



FIG. 17.

**EXERCISE.**

WAIST.—Turn to the Right; left. Right; left.

Stand erect. Turn or twist the body as far as possible from right to left and left to right. Do not move the feet.



FIG. 18.

**EXERCISE.**

HIP. — Back; up. Front; drop.

Stand erect, with the weight of the body on the left foot. Paw with the right foot by first drawing it far back, then raising the knee quite high and pushing the foot forward.

Take the life out of the limb and allow it to drop heavily.



FIG. 19.

**EXERCISE.**

HIP. — Back ; up. Front ; drop.

Stand erect, with the weight of the body on the right foot. Paw with the left foot by first drawing it far back, then raising the knee quite high and pushing the foot forward.

Take the life out of the limb and allow it to drop heavily.

**EXERCISE.**

Fig. 20.

KNEE. — Up; drop. Up; drop.

Stand erect, with the weight of the body on the left foot. Raise the right knee till the calf of the limb touches the thigh. Take the life out of the limb and allow it to drop heavily.



FIG. 20.

**EXERCISE.**

Fig. 21.

KNEE.—Up; down. Up; down.

Stand erect, with the weight of the body on the right foot. Raise the left knee till the calf of the limb touches the thigh. Take the life out of the limb and allow it to drop heavily.



FIG. 21.

**EXERCISE.**

Fig. 22.

ANKLE. — Shake the foot. Rest.

Stand erect, with the weight of the body on the left foot. Raise the right foot from the floor, and put sufficient strength in the limb to shake the foot.



FIG. 22.

**EXERCISE.**

Fig. 23.

ANKLE. — Shake the foot. Rest.

Stand erect, with the weight of the body on the right foot. Raise the left foot from the floor, and put sufficient strength in the limb to shake the foot.



FIG. 23.

*All art must be preceded by a certain mechanical expertness.*

GOETHE

VII.

OPPOSING MOVEMENTS.

THE law of opposition is a very essential one in the consideration of gesture. Much practice should be given to the time and rhythm of these movements.

The hand opposes the head.

The forearm opposes the torso.

The upper arm opposes the legs.

When the arm movement is from the wrist, the bodily movement is from the neck. When the arm movement is from the elbow, the bodily movement is from the waist. When the arm movement is from the shoulder, the bodily movement is from the ankles.

Sufficient practice should be taken to make all movements of opposition perfectly simultaneous.

The law of opposition sufficiently enforced will produce the three elements of grace,—precision, harmony, and ease.

The head and hand should move simultaneously. Bow the head toward the hand, and the hand toward the head.

**EXERCISE.**

Fig. 24

HEAD AND RIGHT HAND — Erect; bow.    Erect; bow.

HEAD AND LEFT HAND. — Erect; bow.    Erect, bow.



FIG. 24.

**EXERCISE.**

Fig. 25.

HEAD AND RIGHT HAND. — Face; turn. Face; turn.

HEAD AND LEFT HAND. — Face; turn. Face; turn.

Turn the head to the left and the hand to the right till the back of the head opposes the back of the hand; then turn back to position till the face opposes the face of the hand, — palm.



FIG. 25.

**EXERCISE.**

Fig. 26

HEAD AND RIGHT HAND. — Erect; bow; up; turn; face.

HEAD AND LEFT HAND. — Erect; bow; up; turn; face.

Combine the two movements of bowing and turning by alternating them.



FIG. 26.

**EXERCISE.**

Fig. 27.

HEAD AND HANDS.—Erect ; bow. Erect ; bow.

Bring both hands in front of the face and bow the head to the hands and the hands to the head.



FIG. 27.

**EXERCISE.**

Fig. 28.

HEAD AND RIGHT HAND. — Erect; bow; extend.

HEAD AND LEFT HAND. — Erect; bow; extend.

Bow the head and hand simultaneously; then raise the elbow to the height of the shoulder, at the same time depressing the wrist and pushing out the hand, — the wrist leading, the hand nearly erect.



FIG. 28.

**EXERCISE.**

Fig. 29.

HEAD AND HANDS. — Erect; bow; extend.

Place both hands in front, and bow the head and hands simultaneously. Keep the face to the front as the arms are extended, but allow the body to sway backward.



FIG. 29.

*True ease in acting comes from art, not chance.*

POPE.

## VIII.

### CORRECT *vs.* INCORRECT POSITIONS.

THE position is perfect if, when standing erect, you can rise from your heels without swaying your body forward from the ankles or bending at the waist.

Take a profile view of yourself before a full-length mirror, and you will detect the slightest swaying when you attempt to rise.

If a stick were placed perpendicularly by the side of your body when you are standing in a correct position, it would indicate a direct line from the ear to the ankle, passing through the shoulder, elbow, hip, and knee.

You will also perceive that the stick, used as in Figures 30 and 31, forcibly illustrates *Correct vs. Incorrect Position*.

### TO SECURE CORRECT POSITION.

Stand erect; incline the body forward rather than backward. Do not bend the body, but incline it from the ankle. Remove and avoid all rigidity. Keep an active chest, — raised and fixed, independent of the breath. Draw back the knees, hips, and abdomen. Throw the weight of the body toward the ball of the foot, — so much so that you are still resting upon your heels, but bearing your weight so lightly thereon that you would not hurt a child's fingers were they placed underneath.



FIG. 30. — Correct.



FIG. 31. — Incorrect.

## EXPLANATION. FIG. 32.

Stand against the wall, touching the heels, limbs, hips, shoulders, and head; draw in the chin toward the chest. When against the wall you will be in an uncomfortable position, as you are not in a correct one. Free yourself entirely from the wall by swaying forward, not bending, moving only at the ankle-joints, keeping the heels against the wall.



FIG. 32.

## EXPLANATION. FIG. 33.

Place the thumbs on the hip-joints, and the fingers in the hollow of the hips. Bend forward, at the waist, till the dress passes back far enough for you to see the toe of each shoe. Stand as erect as you can without allowing the hips or abdomen to move too far forward.

You will find this position uncomfortable, for you are standing too heavily upon the heels. Sway your entire body forward from the ankle-joint, as in Fig. 33.



FIG. 33.

*I hope to advance so far that art shall become a second nature, as polished manners to well-bred men.*

SCHILLER.

## IX.

## POISING.

THE body should be perfectly poised in all attitudes of grace. When the weight of the body is transferred from one leg to the other, it should seek that perfect poise at once.

When one loses his physical balance he is very likely to lose his mental balance, for the moment.

An orator should make all the changes of position without calling attention to the change,—in fact, without his own consciousness of the act. The body should be subject to the thought being expressed, and should perfectly harmonize in its movements.

**EXERCISE.**

Fig. 34.

POSITION. — Poise forward.      POSITION. — Poise backward.

"	"	"	"	"	"
"	"	"	"	"	"

Correct normal position is always over the centre of the foot. When poising forward or backward, the body should not bend. Do not raise the feet from the floor, either at the toes or heel.

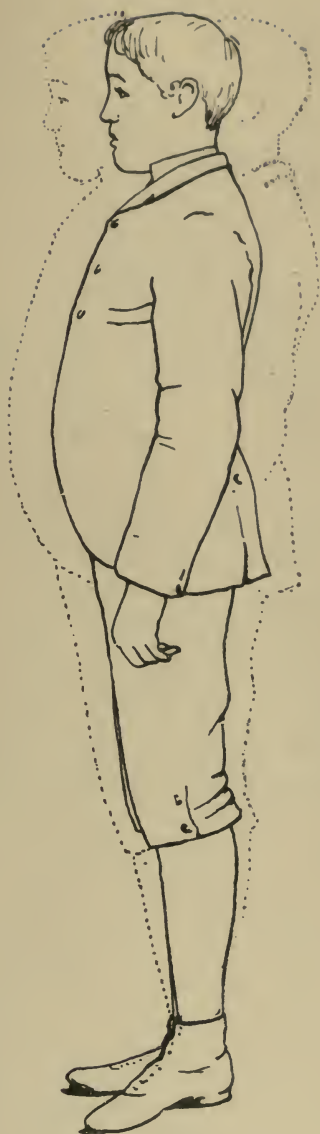
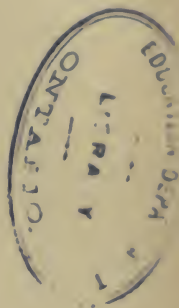


FIG. 34.



**EXERCISE.**

Fig. 35.

POSITION. — Rise ; down. Rise ; down.

"	"	"	"
"	"	"	"
"	fixed ;	down.	
"	"	"	

If correct position is attained, the rising on the toes can be accomplished without swaying the body forward, — a good test of correct position. Rise as high as possible.

Do not sway the body back, or sink heavily upon the heels, but touch them gently to the floor when descending. Keep the weight of the body over the centre of the feet. The word "fixed" signifies that the body should remain poised some little time before passing "down."



FIG. 35.

**EXERCISE.**

Fig. 36.

POSITION. — Right; left. Right; left.

"	"	"	"
"	balance.	Left; balance.	
"	"	"	"

Position.

Transfer the weight of the body from foot to foot, settling so firmly as to give full action to the hips, — harmonic poise.

Balance by taking the free foot from the floor without swaying the body to the side, and stand, a moment or so, as steadily as if the weight of the body were borne by both feet.

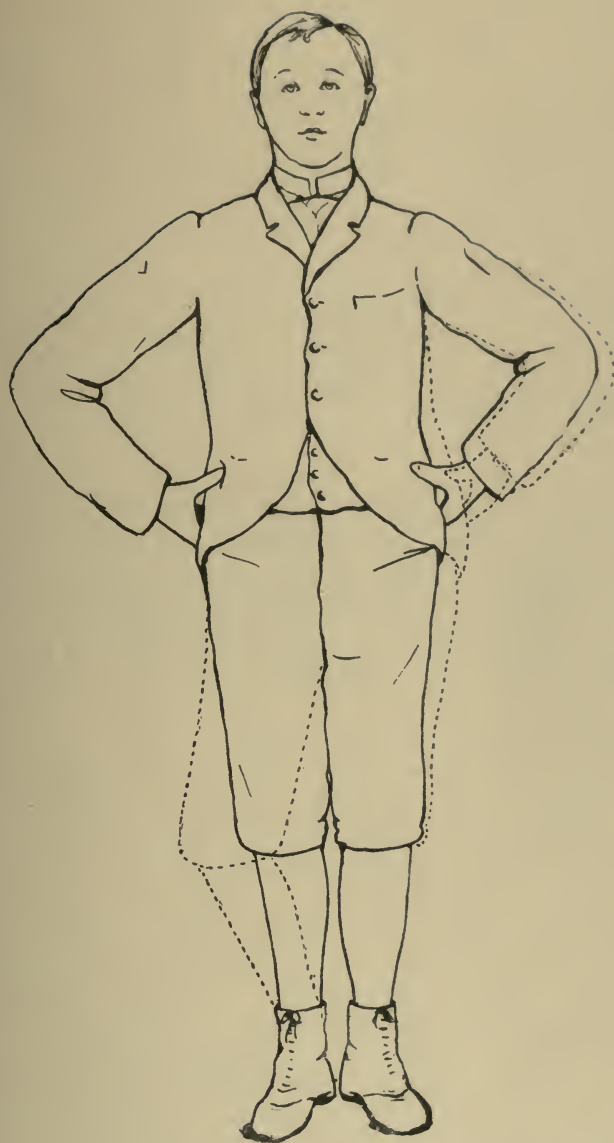


FIG. 36.

**EXERCISE.**

Fig. 37.

POSITION. — Forward with the right foot; raise the left heel. Position.

“	“	“	“	“	“	“	“	“	“
“	“	“	“	“	“	“	“	“	“

Whether the weight of the body is cast on one foot or both, there should be a perfect poise of the body. The first impulse in stepping should be felt from the chest,—the seat of honor. There should be a sense of lightness of body, of lifting. Do not move the ball of the left foot from the floor.



FIG. 37.

**EXERCISE.**

Fig. 38.

POSITION. — Forward left ; raise the right heel. Position.

"	"	"	"	"	"	"
"	"	"	"	"	"	"

When stepping forward, do not follow the direction that the foot indicates, but straight forward. Keep the chest prominent. Do not allow the abdomen to lead. Do not move the ball of the right foot from the floor.



FIG. 38.

**EXERCISE.**

Fig. 39.

POSITION. — Forward right, drop the left heel. Position.

"	"	"	"	"	"	"
"	"	"	"	"	"	"

In the position given in this exercise, the heel should drop very easily. The step should be a very short one,—so short as not to require the removal of the foot of the free leg; that is, the leg bearing no weight.



FIG. 39.

**EXERCISE.**

Fig. 40.

Forward left; drop the right heel. Position.

"	"	"	"	"	"	"
"	"	"	"	"	"	"

Drop the heel easily. The step should be a very short one, — so short as not to require the removal of the right foot.



FIG. 40.

**EXERCISE.**

Fig. 41.

POSITION. — Forward right ; left foot follow.      Position.

"	"	"	"	"	"
"	"	"	"	"	"

The length of the step should now be increased; the free foot is lifted and follows the advancing foot. It should *drop* into the position designated by the dotted lines, not be *placed* there. The free foot rests lightly on the floor.

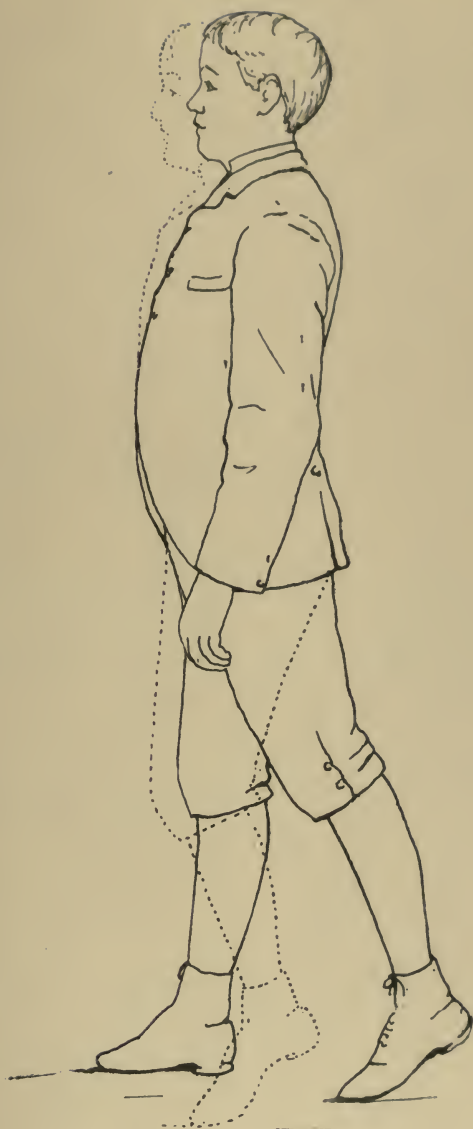


FIG. 41.

**EXERCISE.**

Fig. 42.

POSITION. — Forward left ; right foot follow.    Position.

"	"	"	"	"	"
"	"	"	"	"	"

Be sure to feel a lifting sensation from the chest. Secure at once the perfect poise on the advanced foot, lifting the free foot and dropping it into the position designated by the dotted lines.



FIG. 42.

**EXERCISE.**

Fig. 43.

POSITION. — Forward right; left foot follow, free. Position.

"	"	"	"	"	"	"
"	"	"	"	"	"	"

As this position is given, largely, for the practice of securing a more perfect poise, we advise a step of considerable length, — almost a stride. After removing the free foot from the floor, place it against the leg in advance, but do not touch it again to the floor until stepping back to position.



FIG. 43.

**EXERCISE.****FIG. 44.**

POSITION. — Forward left ; right foot follow, free. Position.

“ “ “ “ “ “ “  
 “ “ “ “ “ “ “

Remove the free foot from the floor, place it against the leg in advance, but do not touch it again to the floor until stepping back to position.

Keep just as perfect a position with the one foot removed from the floor as though the weight of the body were on both feet.



FIG. 44.

*All art is nature better understood.*

POPE.

## X.

## FEATHER MOVEMENTS.

RAISE both arms straight in front to an angle of about forty-five degrees. The hands should be limp, lifeless. Fancy that each arm, from the elbow to the wrist, is a stick, and that each hand is a feather. As you raise the arms and pass them gently down, the hands should float lightly,—as lightly and gracefully as would a feather on the end of a stick. When they reach the desired height, the hands should not move above the wrists, but the wrists should be depressed as they again pass down, the hands remaining in position till pulled down by the wrists,—just as the atmospheric pressure would act upon a feather if so circumstanced. When the hands move from side to side, the same caution holds good,—the wrists should lead. As the hands come in from the side movement the wrists should almost touch each other. When they pass *back*, instead of *down*, as represented in the illustration, the palms are turned out as they go from the body.

But few of the feather movements are given,—sufficient, however, to show the benefit that may be derived from the practice. Others may be chosen, at the option of the pupil. Plucking imaginary flowers, tossing them into imaginary baskets, or weaving them into imaginary garlands, is a beautiful and valuable exercise.

The designs may be magnified to any size, in accordance with the taste of the pupil.

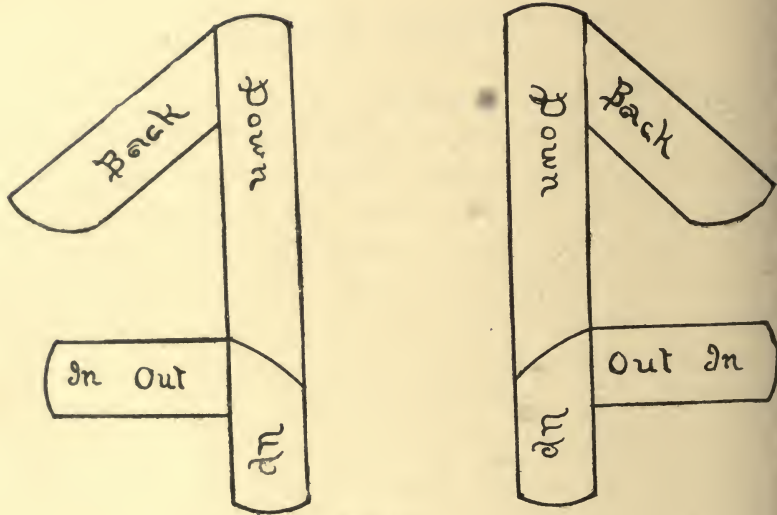


FIG. 45.

**EXERCISE.**

WAVE THE HANDS. — Up; down. Up; down.  
 " " " "

HALF WAY UP. — Out; in. Out; in.  
 " " " "

Up; down; half up. Out; in.  
 " " " " " "

" " " " " "  
 " back.

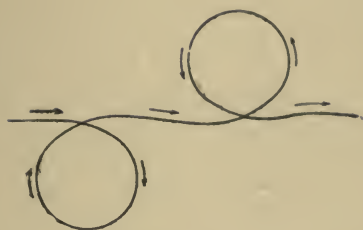


FIG. 46.

**EXERCISE.**

PLACE THE HAND. — Forward ; circle ; extend ; toss.

“ “ “ “ “ “ “ “  
 “ “ “ “ “ “ “ “

Place the right hand against the chest, and raise the elbow to the level of the hand. Move the hand to the right, the fingers following the line indicated. The side of the wrist leads as the palm of the hand is toward the earth. When the arm has almost unfolded, the tips of the fingers describe a small circle, which, when complete, will entirely unfold the arm. When the circle is complete, the palm of the hand is up. The whole arm now moves to the right, and the hand moves upward as if holding an object, and then turns as if to cast the object away.

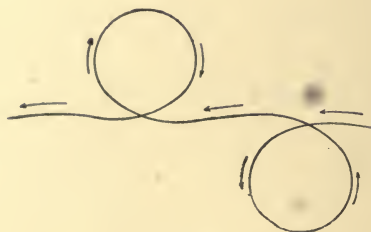


FIG. 47.

**EXERCISE.**

PLACE THE HAND.— Forward; circle; extend; toss.

“ “ “ “ “ “ “ “  
 “ “ “ “ “ “ “ “

Place the left hand against the chest, moving the arm forward as indicated by the line. Describe a small circle, extend the arm, and toss the hand as if to cast away an object it had been holding. The small circle should be made by the hand only, not by a movement of the arm.

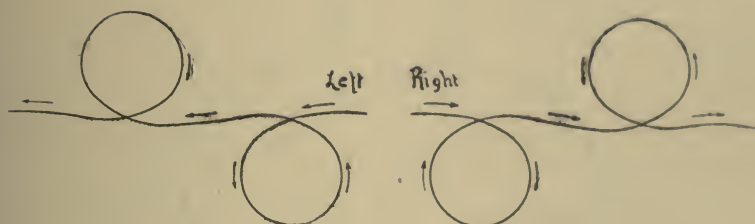


FIG. 48.

**EXERCISE.**

PLACE THE HANDS. — Forward; circle; extend; toss.

" " " " " "  
" " " " " "

Bring both hands — the same position as when making the movement with each one separately. The arms will now necessarily cross at the wrist. Move both hands forward simultaneously, and follow the lines as designated. The movement with the one hand should correspond exactly with the movement of the other.

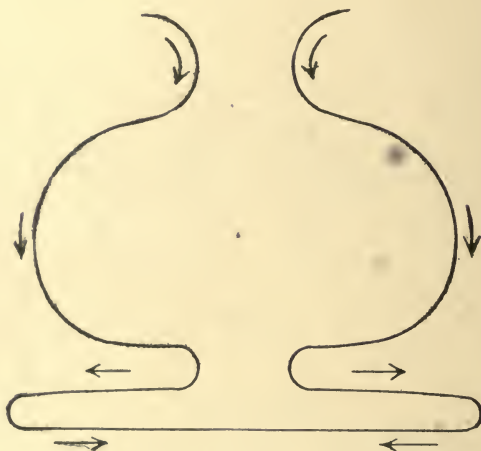


FIG. 49.

**EXERCISE.**

PLACE THE HANDS. — Neck ; bowl ; base.

"	"	"	"	"	"
"	"	"	"	"	"

Bring both hands up in front as in Fig. 45, palms down. When at the required height—45 degrees—turn the hands quickly, so that the palms face each other, the hands almost upright.

Move them easily and gracefully down the neck and around the bowl of the urn, just as if lightly touching it with the palms. When the hands reach the base of the urn, they turn completely over, and now they move as if lightly pressing against the base. The whole movement ends with the palms up, the little fingers touching each other.

PRINCIPLES OF GESTURE.

*Free the avenues of expression from everything that interrupts the flow of thought, and then free the thought until you are totally unconscious of your gestures and attitudes.*

## XI.

### PRINCIPLES OF GESTURE.

THE majority of the gestures herewith given are by the use of an imaginary cube; each gesture requiring a special side of the cube and a special action of the hand.

Other of the gestures are represented by the use of the upright stick or the circle. We find that the use of the tangible object is helpful in impressing the form of the gesture in a manner to be the more readily retained.

Other things being equal, a picture is longer remembered than words; an impression through the eye more lasting than through the ear.

· FIG. 50.

SUPPORTING.

The hand should be flat, and the fingers together, as in the case of supporting a heavy object. The arm, being pendant at the side, is first brought up toward the chest, the back of the wrist leading. As it reaches the chest the hand turns over and gives the desired gesture.



FIG. 50.

FIG. 51.

## PROTECTING.

Bring the arm toward the chest, the back of the wrist leading; but instead of turning the hand over, it remains palm down, and in this form is placed over the cube, signifying a covering, a shelter.

Raise the hand higher than the cube, and allow it to descend to the required position.



FIG. 51.

FIG. 52.

## DEFENDING.

Bring the hand up from the side in an almost straight line. The hand is not brought to the front, as it would give an air of rejection when carried to the side. It is placed as a wall of defence, guarded by the body. There is a great difference between protecting and defending. Protection is much the stronger term. I may defend you by the walls of my house, or protect you under its roof. The roof includes the walls; but the walls may exist without the roof.



FIG. 52.

FIG. 53.

## LIMITING.

The cube is encompassed on two sides with the hand, indicating limitations. The hand is brought up toward the chest, and then in position, with the palm toward the side of the cube, the fingers toward the front, the side of the hand to the earth.



FIG. 53.

FIG. 54.

## PRESENTING OR RECEIVING.

The commonest form of gesture is the one of receiving or presenting. / The hands should not be curved up in presentation, as a beggarly element is thus indicated. The fingers should not be separated, as one could not maintain the presentation. We deal with thoughts as we deal with tangible objects. Bring the hand up in the usual manner directed, turning it over, but lowering the hand more than in supporting.



FIG. 54.

FIG. 55.

## DEFINING.

You may define any or all sides of the cube by turning the cube. It may be done with the entire hand, or with one finger. Bring the hand to the front as usual; but instead of turning it completely over, it is turned only on the side. All the gestures should ascend to such a point as will give an opportunity for the gesture to descend to its proper place, thus avoiding angularity.



FIG. 55.

FIG. 56.

## MAINTAINING.

The hand is brought forward as usual, and turns over, descending lower than presenting; it does not pass so low, however, but that it can maintain the cube, just as we would maintain anything we affirm.



FIG. 56.

FIG. 57.

## WITHHOLDING.

There are two forms of arrogant affirmation,—the one as given below; the other in the form of a command (which we give elsewhere). The hand is not turned over when brought forward, but descends with the palm down, as though withholding the reasons for making the affirmation. The cube is withheld in like manner.



FIG. 57.

FIG. 58.

## REVEALING.

The hand is now brought up above the head, straight from its position at the side. It should pass far enough back, so that it need not be lifted to its position, but be placed there by the wrist depression. The palm, facing front, holds the object plainly in view, thus revealing all, withholding nothing.



FIG. 58.

FIG. 59.

## MYSTICALLY REVEALING.

Bring the hand directly up from its position at the side; and when raised above the head, the hand turns, as if to conceal an object, or for the purpose of mystifying. The cube is entirely out of sight.



FIG. 59.

FIG. 60.

AFFIRMATION *vs.* NEGATION.

The faces of the cube are no longer in requisition, but the upright stick is used.

When we make an affirmation, we make that which coincides with the divine law; that is, it is upright, it is established. "State," "law," "statute," etc., are all words expressing this idea. When we establish a law, we set it up; when any one violates that law, he breaks it, or knocks it down. This may be illustrated by the standing up of a stick; that is, if I affirm a thing, I place it in a direct line, perpendicular. All negation crosses that line. Rejection and ignoring are elements of negation. We reject with the palm of the hand, — vital; we ignore with the back of the hand, — emotive; and we deny with the side of the hand, — mental. We reject heavy matters; we throw them down: it requires force. We ignore trivial matters; we toss them off, as though they were light as a feather. We deny simple statements: we strike them out. Declaration also includes the element of negation; that is, we cross the line of affirmation.

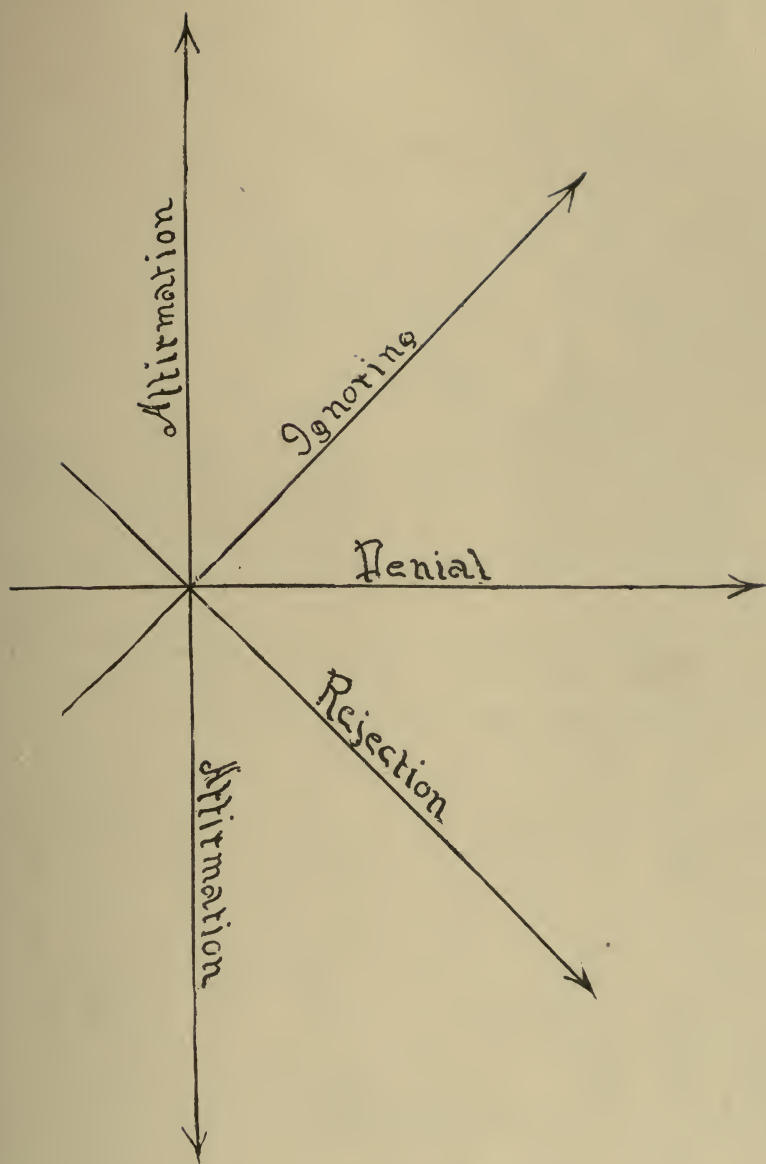


FIG. 60. — AFFIRMATION vs. NEGATION.

FIG. 61.

## DECLARING.

As all affirmation should be made in a direct line, — upright, — so everything opposed should cross the perpendicular line. As we would hurl an offensive object from us, so we would hurl from us an unjust accusation, declaring it was not so.

Bring the hand directly to the chest, — the seat of honor, — and carry it horizontally to the right, exposing the palm, as if exposing the charge preferred against you.



FIG. 61.

FIG. 62.

## IGNORING.

We desire to ignore the affirmation that has been made; hence the back of the hand is brought in contact with the upright stick. We toss off trifles. This is the slightest form of rejection. Bring the hand to the chest as usual.



FIG. 62.

FIG. 63

## DENYING.

The side of the hand is now brought in contact with the upright stick, — the affirmation. The force of the hand in its movement is very slight, just as one would use in the denial of a statement. See Fig. 60. Bring the hand to the chest as usual.



FIG. 63.

FIG. 64.

## REJECTING.

The stick that is erected, the affirmation that is made, the law that is established, is very strong; hence it requires power to overthrow it. The palm of the hand is now brought in service, as it requires strength to cast down heavy obstructions. See Fig. 60. Bring the hand to the chest as usual.



FIG. 64.

FIG. 65.

SECRECY.

Bring the hand in front as usual. In illustrating or signifying secrecy, only the hand is required in the movement. It moves from side to side, as if describing the upper arc of a circle. See Fig. 67.

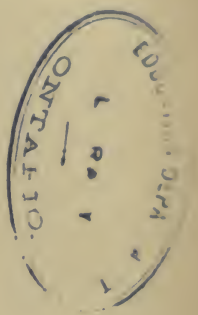


FIG. 65.

FIG. 66.

## SOOTHING.

Soothing calls into action the affectionate nature; hence the two middle fingers—2d and 3d—are the most prominent in the giving of this gesture, as they are the agents of the heart or emotional nature. Bring the hand in front, and pass the fingers lightly over the imaginary arc of a circle reversed from the one representing the movement for secrecy. See Fig. 67.



FIG. 66.

## FIGURES 67 AND 68.

Face the circle for each of the following movements: —

- No. 1. Secrecy. One hand, palm down. Short radius.  
 No. 2. Soothing. “ “ “ “ “ “  
 No. 3. Fulness. Both hands, side down. Long radius.  
 No. 4.<sup>1</sup> Delicacy. “ “ “ “ “ “  
 No. 5. Exaltation. One hand, back leading. Short radius.  
 No. 6. Exultation. “ “ palm leading. “ “

“Exaltation” signifies, — leading on to victory.

“Exultation” signifies, — the victory won, the hurrah.

*Example of Exaltation*: “Once more unto the breach, dear friends, once more!”

*Example of Exultation*: “Hurrah! hurrah! the victory is ours.”

<sup>1</sup> When giving No. 4, if the hands move upward, it is an expression of moral or intellectual delicacy; if downward, it is an expression of physical delicacy.



FIG. 67.

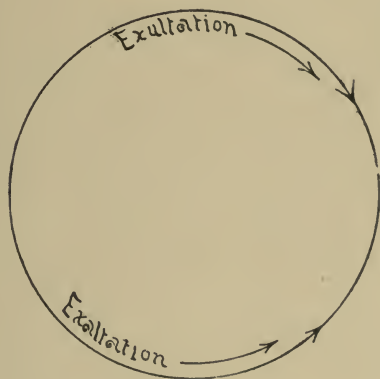


FIG. 68.

*I will knock unceasingly at the door of facts. I will question every-  
phenomenon.*

DELSARTE.

GESTURES AND ATTITUDES.

*He who in earnest studies o'er his part  
Will find true nature cling about his heart;  
Up to the face the quick sensation flies,  
And darts its meaning from the speaker's eyes, —  
Love, transport, madness, anger, scorn, despair,  
And all the passions, all the soul is there.*

LLOYD.

## XII.

### GESTURES AND ATTITUDES.

IT should be distinctly understood that gestures and attitudes, as hereafter represented, are given but one of the many forms allowable; therefore let no one think that if he has occasion to give any of them, he must restrict himself to the one form given in this volume. Nevertheless, in whatever form given, — Meditation, for instance, — the underlying principles hold good; that is, the relative position of the head and body to each other, and of every member of the body as regards the meditative or reflective principle, — concentration and contraction.

Every dramatic expression is represented herein, or is an outgrowth of these representations. Every feeling of the human heart may find its particular expression through some of these avenues. Free the *avenues*, therefore, from everything that will interrupt the flow of thought, and then free your *thought* until you are totally unconscious of your gestures or attitudes.

FIG. 69.

## MEDITATION.

There are many forms of Meditation, — that is, many positions of the hands and arms, — while there is but one relative position of the head: toward the body. All meditation is expressed by concentration; the hands or arms are brought together, the brows knit, the lips close more firmly.

As the weight of the body settles on the heel, the arms and hands are brought into position simultaneously with the dropping of the head.



FIG. 69.

FIG. 70.

## PRESENTING OR RECEIVING.

Pass from the attitude of Meditation into that of Presentation or Receiving. Step forward, raising the head and extending the arms simultaneously. As you step forward to present your thought, the movement of the hands will be the same as if presenting a tangible object.



FIG. 70.

FIG. 71.

## EXALTATION.

## PART FIRST.

The gesture and attitude of Exaltation is divided, for the convenience of the pupil, into three sections.

Part First requires opposition of head and hand. Turn the hand outward to the right simultaneously with the movement of the head to the left.



FIG. 71.

FIG. 72.

## EXALTATION.

## PART SECOND.

Opposition of the arm and body is required for this division. Step to the right simultaneously with the movement of the arm as shown in the illustration; the face and the palm of the hand opposing each other.



FIG. 72.

FIG. 73.

## EXALTATION.

## PART THIRD.

This movement completes the attitude by the opposition of head and hand, and somewhat of the arm and body. The hand is now given a quick curve to the right, which acts simultaneously with the movement of the head to the left; the back of the head and the back of the hand now oppose each other.

An heroic impulse is felt at the shoulders that causes the body to rise slightly; and as the right hand descends toward the head, a strong impulse will be felt to extend to the left foot and make strong the left leg, though bearing no weight upon it.



FIG. 73.

FIG. 74.

## EXULTATION.

Opposition of head and hand changes Exaltation to Exultation. The hand, having made a small circle to the right, now sweeps back on that same circle to the left; the head, having turned to the left, now turns back to the right.

As exultation cannot be photographed (being a continuous movement of the hand), the position of exaltation is repeated.

The *completion* of exaltation is the *preparation* of exultation.



FIG. 74.

FIG. 75.

## REPOSE.

Repose may be represented in various forms. The mind and the muscles should be in a state of rest. The weight of the body should be nicely poised over the centre of the feet or foot.



FIG. 75.

FIG. 76.

## FORCE IN AMBUSH.

The attitude here given is expressive of very strong emotion, — it is the volcano just previous to the eruption.

Back of the body the left hand clasps the right hand, which is strongly contracted; the shoulders — the thermometer of passion — rise; the lips — vital — slightly part, or are firmly set; the brows lower, the upper lids rise, the eyes protrude, the breathing is labored.



FIG. 76.

FIG. 77.

HEROIC.

PART FIRST.

The Heroic attitude, like that of Exaltation, is divided into three parts. The same movement is given in each section, save that we change the side movement to a forward movement,—the Heroic calling for a somewhat stronger situation.

Part first calls for opposition of only head and hand. Turn the hand to the right and the head to the left simultaneously.



FIG. 77.

FIG. 78.

HEROIC.

PART SECOND.

Opposition of the arm and body is required for this division. Step forward simultaneously with the movement of the hand and arm as shown in the illustration, the face and palm of the hand opposing each other.



FIG. 78.

FIG. 79.

HEROIC.

PART THIRD.

To complete the Heroic attitude, turn the hand quickly to the right, curving it down and then up till the back of the hand comes almost in contact with the crown of the head. The head turns to the left, in opposition to the hand to the right. Feel the opposition, spoken of in part third of Exaltation, between the right hand and the left foot.



FIG. 79.

FIG. 80.

## DEFIANCE.

Pass directly into the attitude of Defiance, by casting the weight of the body up and back till the left leg is straightened without removing the foot, and the right leg is brought to a firm position slightly in advance of the left; the chest is firm, manifesting the spirit of defiance.



FIG. 80.

FIG. 81.

## RE-ACTION.

The weight of the body is now cast wholly on the leg that is placed farthest back; but the knee is bent, and the position is such as to give little support; and immediately the limb that is forward is placed farthest back, and takes the support of the body in the same weak way.



FIG. 81.

FIG. 82.

## APPELLATION.

Bring the palm of your hand toward the face as if beckoning to some one at your right. Keep the eye fixed on the person to whom you beckon.



FIG. 82.

FIG. 83.

## SALUTATION.

Pass directly from Appellation to Salutation, by casting the hand down as if to shake hands; the head will move up and the body will move backward very slightly.

NOTE.— The arm is the type of the whole man; the hand and wrist corresponding with the head and neck, the forearm and elbow with the torso and waist, the upper arm and shoulder with the leg and ankle.



FIG. 83.

FIG. 84.

## SILENCE.

The index-finger of the left hand seeks the lips, — the portal of speech, — and signifies thereby that they must be kept closed.

The right hand represents repression, the arm extending somewhat back, as if to silence a person standing behind or at the side of you.



FIG. 84.

FIG. 85.

## FEEBLENESS.

One who is weak assumes strong attitudes, and one who is strong assumes weak attitudes.

When one is feeble or is seized with vertigo, the feet are separated, in order to give greater support to the body.



FIG. 85.

FIG. 86.

## FAMILIAR REPOSE.

Place the feet wider apart than in feebleness. There is a tendency to protrude the abdomen, to put the thumbs in the vest pocket, or to place the arms akimbo. The position is unrefined and exceedingly vulgar.



FIG. 86.

FIG. 87.

## INDECISION.

Pass from Familiar Repose — the weight of the body equally divided on both feet — to Indecision, by removing the weight of the body, for instance, to the right foot just enough to relieve the left foot of any weight. The head drops as the index-finger seeks the lips.



FIG. 87.

FIG. 88.

## SUSPENSE.

Indecision includes an element of Suspense, and *vice versa*. When a decision has been made and is about to be acted upon, but the thought is re-arrested, it creates the attitude of Suspense.

The hand passes down in determination, and the body moves upward in opposition. At this juncture Indecision passes into the realm of Suspense.



FIG. 88.

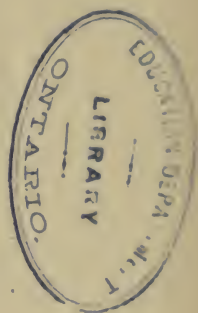


FIG. 89.

## TRANSITION.

The object of gaining ease in the transitory position is to avoid superfluous movements of the feet when desiring to retrace your steps.

Suppose you were called, from the opposite direction, when in the attitude of Suspense: if facing right, turn your head to the left, then cast the weight of your body over the left foot, without removing either foot entirely from the floor. Then turn your head to the *right* and pass the *body* to the right without removing either foot entirely from the floor.



FIG. 89.

FIG. 90.

ANGUISH.

MILD FORM.

Anguish may be represented in various forms or degrees; the milder the anguish, the higher the head and the lower the hands, and the less tightly will the hands be clasped. The stronger the anguish, the higher will be the hands and the more tightly will they be clasped; the head droops in proportion to the depth of the anguish.

The action of the head and hands should be simultaneous.



FIG. 90.

FIG. 91.

ANGUISH.

STRONG FORM.

Clasp the hands more tightly and raise them to the chest, dropping the head simultaneously with the movement of the hands upward.



FIG. 91.

FIG. 92.

ANGUISH.

STRONGEST FORM.

Clasp the hands still more tightly, and drop the head still lower as the hands are raised higher. Make sure that the movement of the head is simultaneous with the movement of the hands.



FIG. 92.

FIG. 93.

## REPRESSION.

Without unclasping the hands,—inasmuch as the anguish is still there, but now controlled,—pass them down quite slowly. The head will move up during the entire movement of the hands in the opposite direction. The palms of the hands will be toward the earth.



FIG. 93.

FIG. 94.

## PLEADING.

Of the score or more forms of expressing pleading, the open hand or hands denote the element of receiving, while the closed or clasped hands denote anguish. To avoid making parallel movements of the arms and body in this attitude, the body should first retroact, in opposition to the forward movement of the arms; then the body should move forward while the arms are extended.



FIG. 94.

FIG. 95.

## ATTRACTION.

Bring the back of the hand toward the face, stepping forward so that the movements of the body and arm are simultaneous. As this is a movement of the arm from the shoulder, the law of opposition requires a corresponding movement of the body from the ankle.



FIG. 95.

FIG. 96.

## REPULSION.

As Salutation and Appellation are opposing movements, so are Repulsion and Attraction.

Move the hand forward, from the attitude of Attraction, toward the object repelled; the body will move backward in opposition to the forward movement of the arm. The movements of the body and arm should be simultaneous.



FIG. 96.

FIG. 97.

## DEFENDING.

Imagine a child at your left, and his enemy to your right. You raise the left hand to defend him, the right hand repels the assailer, and your body assumes the spirit of defence.

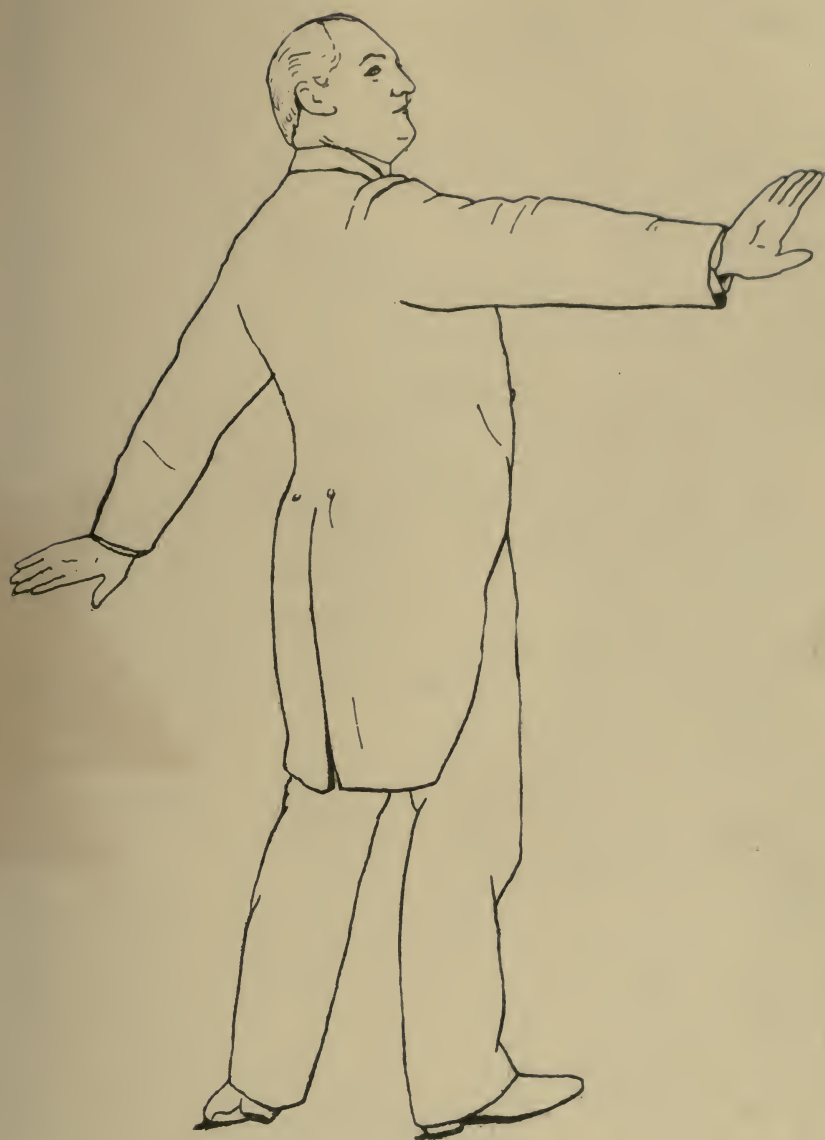


FIG. 97.

## GROUP FIRST.

FIG. 98.

## LISTENING.

Eye—from.

The following group of gestures represents the pantomimic expression as explained with each member of the group. The whole group—14—should be given successively; that is, without passing to position after the first one is given. The *expression* should keep pace with the *impression*.

At the sound of approaching footsteps to the right, turn the eyes in the opposite direction.



FIG. 98.

FIG. 99.

LISTENING.

Face — from.

The sound of the footsteps is nearer. Turn the face *from* the unseen object, placing the head in a more perfect listening attitude.



FIG. 99.

FIG. 100.

LISTENING.

Eye—toward.

As the object gets still nearer, the eye turns *toward* the direction of the footsteps.



FIG. 100.

FIG. 101.

LISTENING.

Face — toward.

The face follows the direction of the movement of the eyes. Make the movement slowly.



FIG. 101.

FIG. 102.

## GENERAL ATTENTION.

As the sound of steps reaches the door, the whole body manifests great interest, and in consequence is turned in that direction, and advances a step.



FIG. 102.




FIG. 103.

RECOGNITION.

The door is opened. The one who enters is recognized as an old friend. A warm welcome is shown by the partial extending of the arms, with the open hands turned upward.



FIG. 103.

FIG. 104.

## SALUTATION.

A friendly salutation is given. Bring the palm of the hand toward the face as in Appellation, then down to the position as shown in the illustration.



FIG. 104.

FIG. 105.

## INVITATION.

The Salutation is followed by a cordial Invitation. Bring the palm of the hand as shown in the illustration, slightly bending the body from the waist in opposition to the movement of the arm from the elbow.



FIG. 105.

FIG. 106.

## DECLARATION.

See! the invitation is not accepted, the friendly greeting is not reciprocated.

An unjust charge is made. Declare it *false*.

As the hand and arm are extended in making the Declaration, the body sways back in opposition.



FIG. 106.

FIG. 107.

## AFFIRMATION.

Add Affirmation to Declaration. The hand and arm are brought back toward the chest, and pass at once to an Affirmation, as shown in the illustration.



FIG. 107.

FIG. 108.

## PROTESTATION.

Finally express a most earnest Protestation against such charges.

The hand is brought up toward the chest, and is turned palm down, as in Rejection; the movement is made, however, much more rapidly.



FIG. 108.

FIG. 109.

## WONDERMENT.

Being struck with amazement that such a friend could believe such a charge, the whole body expresses Wonderment; the hands open, and by the very force of the surprise are held in the position as illustrated. The lips and the eyes are affected in proportion to the degree of Wonderment.



FIG. 109.

FIG. 110.

## RE-AFFIRMATION.

Finding Protestation and Affirmation wholly ineffective, strongly Re-affirm that the charge is untrue.

The hand is again brought toward the face, and this Affirmation is much stronger than the former one.



FIG. 110.

FIG. 111.

## RECONCILIATION.

A Reconciliation now takes place; that is, a self-surrender as well as the surrender of the will of the other person.

The body sways back slightly and the arms drop to the side, indicating the mental as well as the bodily attitude.

Here ends the first group.



FIG. III.

## GROUP SECOND.

FIG. 112.

## RESIGNED APPEAL.

Group Second, like Group First, tells its own story with each subsequent action. First, we are in great sorrow, and an Appeal is made, not to an individual on our own plane, but to the Great Ruler of all,—an Appeal from the inferior to the superior. In this Appeal there is a strong element of Resignation.

The hands are turned palm out; the eyes, and not the head, are turned upward.



FIG. 112.

FIG. 113.

## ACCUSATION.

We accuse an individual of the cause of our sorrow, and we lay that Accusation openly before him, just as we would place the tangible evidence in proof of our assertion, — hence the position of the hand.

Bring the hand straight to its position, — straight up from the shoulder.



FIG. 113.

FIG. 114.

## MALEDICTION.

Our feeling has reached a state of desperation in which we call down curses upon the head of him who has thus wronged us.

The right arm is raised, and the fingers are separated and bent as if to clutch an object. The left hand is in sympathy with the right.



FIG. 114.

FIG. 115.

## REMORSE.

We are filled with Remorse when we realize that much of our sorrow is due to our own weakness and misjudgment.

The hand settles down on the organ said to be the seat of conscience.



FIG. 115.

FIG. 116.

SHAME.

We cover our eyes in Shame.

The head moves upward while the hand moves downward.



FIG. 116.

FIG. 117.

## GRIEF.

Our head drops with Grief.

Parallelism is unavoidable, as the head and hand now move in the same direction, though as one object; hence together. The eyes remain covered with the hand.



FIG. 117.

FIG. 118.

## REPROACH.

We Reproach ourselves for our misjudgment.

The hand drops to the chest, and the head rises in proportion to the movement of the hand. This attitude should be given very slowly.



FIG. 118.

FIG. 119.

## TENDER REJECTION.

A friend would render us aid and sympathy, but we are inconsolable. We Reject his helpfulness with a Tender feeling toward him.

When the elbow is raised to the height of the hand, the arm should unfold gradually,—the palm of the hand turned outward. This Rejection should be made very slowly. The head and body should turn toward the left, in opposition to the hand and arm moving toward the right.

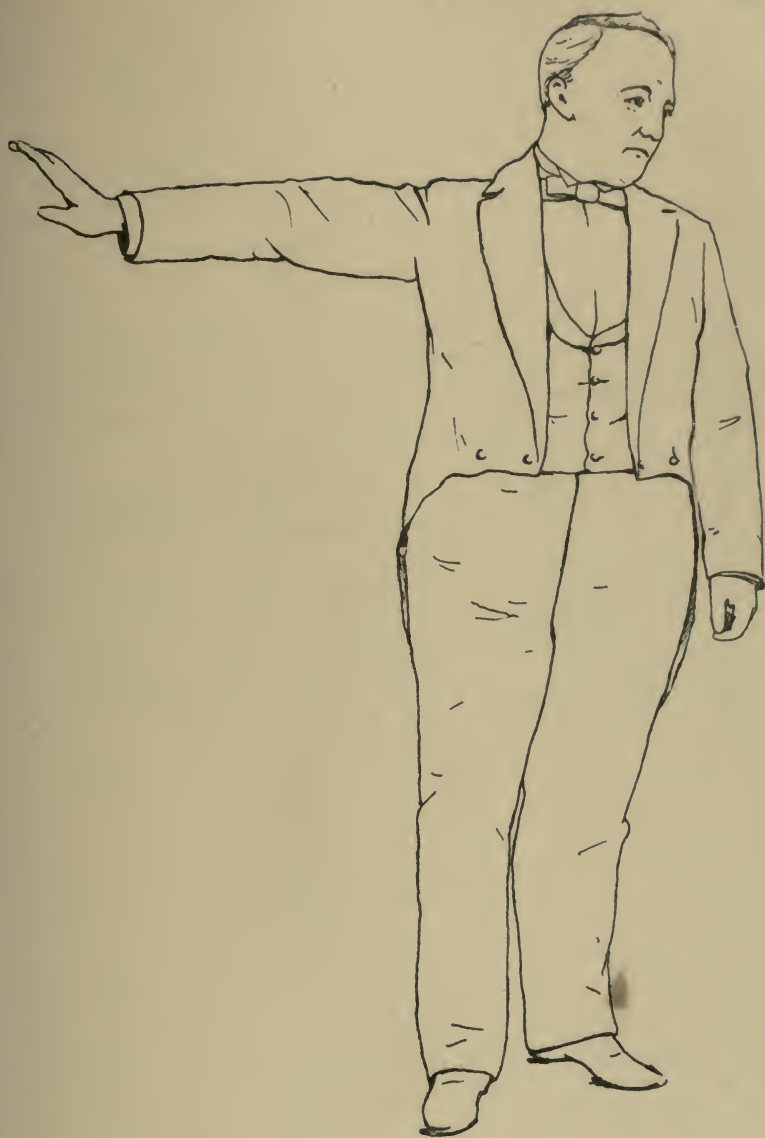


FIG. 119.

FIG. 120.

## PATHETIC BENEDICTION.

Though we Reject him, we are not unmindful of the kindly motive which prompts him to act; hence in our deep grief, — grief that can be borne only alone, — we call down blessings upon him.

Pass from Rejection to Benediction by turning the head and body to the front at the same time that the right arm is brought forward. The right hand should droop from the wrist, and the elbow bend slightly, so as to bring the hand toward the head. As the hand is pressed forward, — the wrist leading, — the head rises and the body sways back.



FIG. 120.

*The artist, a traveller on this earth, leaves behind him imperishable traces of his being.*

DELSARTE.

XIII.

SUMMARY OF GESTURES AND ATTITUDES,

ARRANGED FOR CLASS-WORK OR FOR THE CONVENIENCE OF PRIVATE PRACTICE.

NOTE.—A class of young ladies, arrayed in Grecian costume, give a very artistic and classic entertainment when representing in picturesque and statuesque manner these various emotional attitudes.

These figures have been arranged with a special view for such exercises. They will blend naturally as grouped.

In order to secure perfect harmony in class exercise, let each pupil representing a character mentally count three, between the giving of the command and its execution.

{ MEDITATION.  
{ PRESENTATION.

{ EXALTATION.  
{ EXULTATION.

{ REPOSE.  
{ FORCE IN AMBUSH.

{ HEROIC.  
{ DEFIANCE.  
{ RECOIL.

*Gestures and Attitudes.*

{ APPELLATION.  
 { SALUTATION.  
 { SILENCE.

{ FEEBLENESS.  
 { FAMILIAR REPOSE.  
 { INDECISION.  
 { SUSPENSE.  
 { TRANSITION.

{ ANGUISH, 1, 2, 3.  
 { REPRESSION.  
 { PLEADING.

{ ATTRACTION.  
 { REPULSION.  
 { DEFENDING.

{ EYE — from.  
 { FACE — from.  
 { EYE — toward.  
 { FACE — toward.  
 { GENERAL ATTENTION.  
 { RECOGNITION.  
 { SALUTATION.  
 { INVITATION.  
 { DECLARATION.  
 { AFFIRMATION.  
 { PROTESTATION.  
 { WONDERMENT.  
 { RE-AFFIRMATION.  
 { RECONCILIATION.

{ RESIGNED APPEAL.  
ACCUSATION.  
MALEDICTION.  
REMORSE.  
SHAME.  
GRIEF.  
REPROACH.  
TENDER REJECTION.  
PATHETIC BENEDICTION.

*Excellence in any department can be attained only by the labor of a lifetime. It is not purchased at a lesser price.*

SAMUEL JOHNSON.

MISCELLANEOUS DESIGNS.

## XIV.

## THE LAW OF ALTITUDE.

THE law of Altitude teaches us that all positive assertion rises, all negative assertion falls. Not only is this exemplified by the hand, but even by the upper eyelid, as we shall endeavor to show when we speak of the three active agents of the eye. All negative gestures of assertion fall below the level of the shoulder-line; all positive gestures of assertion rise above the level of the shoulder-line. The greater the degree of positiveness to be expressed, the higher above the level will rise the agent of expression. This is fully illustrated by animals, their expressive agent being the tail. When positive and tenacious, up goes the tail; but when cowardly and timid, it is dropped; when very timid, is carried between the legs. A bull forcibly illustrates the former, — a dog the latter.

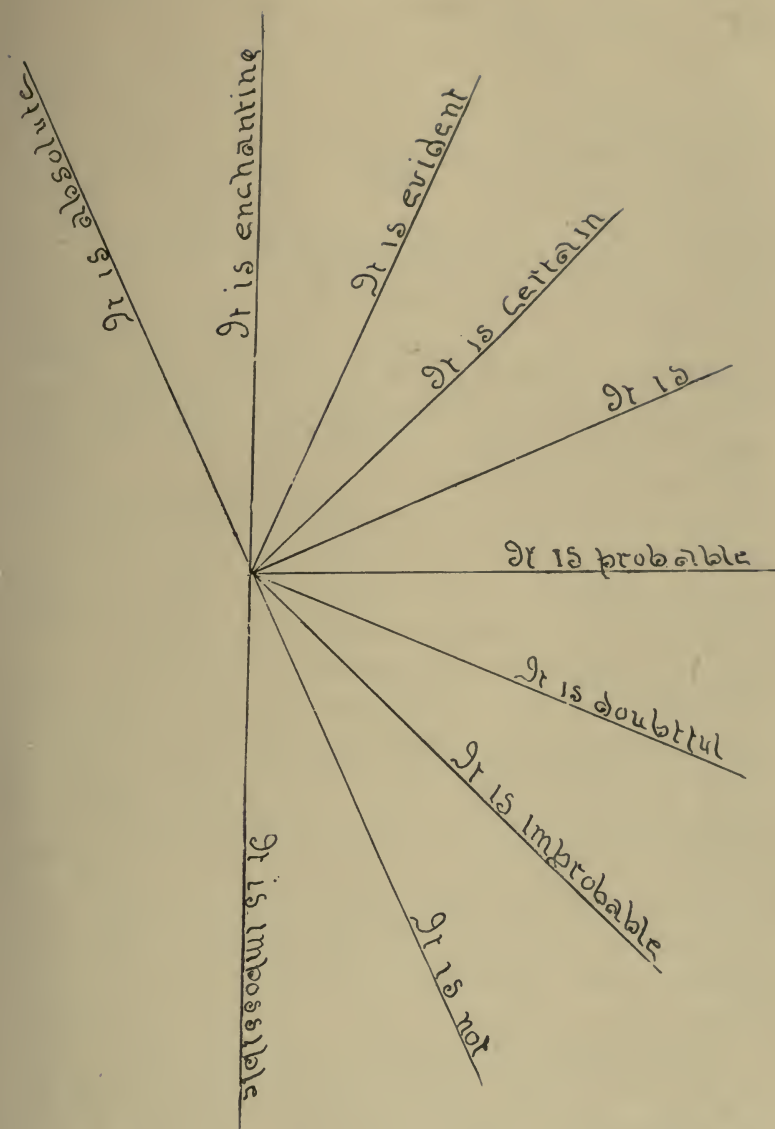


FIG. 121.

THE LAW OF ALTITUDE. — Positive and Negative Assertions.

## XV.

FACTS OF EXPRESSION RELATIVE  
TO THE MIND.

INDUCTION (mental), reverence (emotive), and sensation (vital), are the three leading elements from which all others spring. Though farthest removed from each other, they penetrate all other qualities.

The highest mental faculty in man is induction; the highest emotive faculty in man is conscience; the highest vital faculty in man is judgment. The highest mental faculty in animal is instinct; the highest emotive faculty in animal is sympathy; the highest vital faculty in animal is sensation.

Instinct is the first form of intelligence in the child,—when he cannot yet know by induction. Instinct is an unconscious form of the mind. Some persons come to conclusions through instinct,—that is, jump at them; yet they are often as reliable as the conclusions of those who proceed by logical methods. Judgment is a practical sense in the mind; intelligence is the mind *in* the heart; while intuition is the intelligent part of the emotive nature, or the mind *of* the heart.

While Delsarte was a devout Christian and revered every true Christian principle, his statement in regard to conscience has a tendency to rouse opposition in one at first hearing it; but on due consideration, and judging by the philosophy of the chart, there will be a decided leaning

toward the Delsartean principle that conscience is not always a safe guide. One can conscientiously do a wrong, because the conscience is a creature of education. Intuition is a much safer guide than conscience. You cannot parley with intuition; you can parley with conscience. By referring to the chart, it will be observed that when the emotive nature penetrates the mental, the mental being predominant, it becomes conscience.

When the mental penetrates the emotive, the emotive being predominant, it becomes intuition.

When the vital penetrates the mental, the mental being predominant, it becomes judgment.

When the mental penetrates the vital, the vital being predominant, it becomes instinct.

When the vital penetrates the emotive, the emotive being predominant, it becomes sentiment.

When the emotive penetrates the vital, the vital being predominant, it becomes sympathy.

Let us study these nine faculties more closely, and see whence they come.

The three great attributes of the Deity are wisdom, love, and power.

Love added to power becomes zeal.

Love added to wisdom becomes tact.

Wisdom added to love becomes aspiration.

Wisdom added to power becomes sagacity.

Power added to love becomes benevolence.

Power added to wisdom becomes discretion.

These faculties form the six perfecting virtues in man, and in turn develop a group of nine others, which form the base of all faculties: —

Love perfected becomes reverence.  
Tact perfected becomes intuition.  
Aspiration perfected becomes conscience.  
Wisdom perfected becomes induction.  
Sagacity perfected becomes judgment.  
Discretion perfected becomes instinct.  
Power perfected becomes sensation.  
Benevolence perfected becomes sympathy.  
Zeal perfected becomes sentiment.

Hence the nine faculties as represented on the chart.

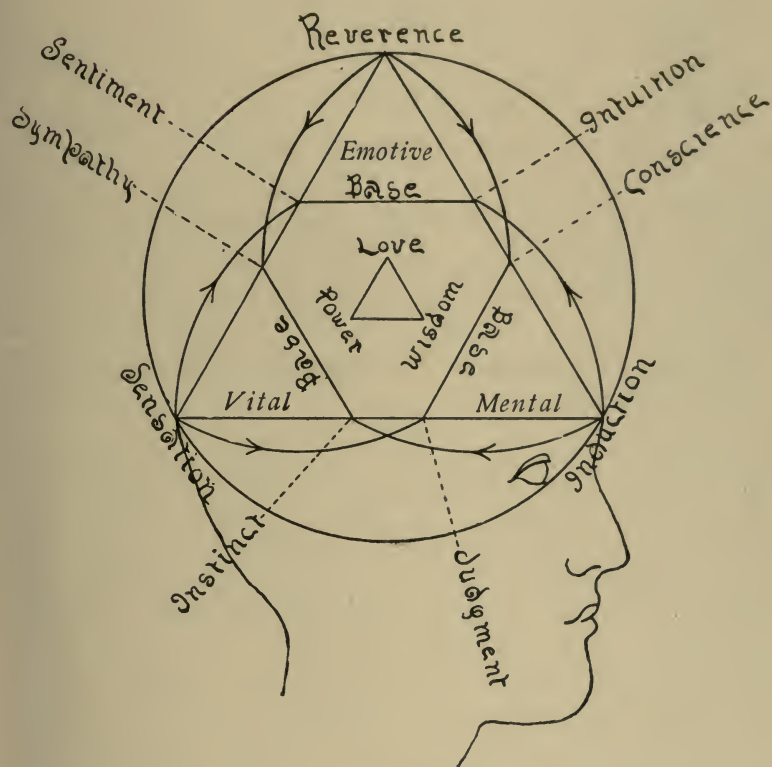


FIG. 122.

FACTS OF EXPRESSION RELATIVE TO THE MIND.

## XVI.

FIG. 123.

## BODILY SUBDIVISIONS.

THE subdivision of the body, showing the three subdivisions of the head and the relative expression of each.

Also the subdivisions of the torso and the relative expression of each.

Also the subdivisions of the limbs and the relative expressions of each.

Judgment — Mouth and Chin	Conscience — Cheek and Nose	Induction — Eyes and Forehead
Sentiment — Abdomen	Reverence — Heart	Intuition — Lungs
Sensation — Shoulder and Upper arm	Sympathy — Elbow and Fore arm	Instinct — Wrist and Hand



FIG. 123.

BODILY SUBDIVISIONS.

## XVII.

FIG. 124.

MAN *vs.* BEAST.

INTUITION is the intelligence of our emotive nature, — the mind *of* the heart.

Intelligence is the mind *in* the heart.

The highest mental in man is induction.

The highest emotive in man is conscience.

The highest animal or vital in man is judgment.

The highest mental in animal is instinct.

The highest emotive in animal is sympathy.

The highest animal or vital in animal is sensation.

The highest form of the emotive element is reverence.

The highest mental form of the emotive is intuition.

The highest animal or vital of the emotive is sentiment.

Judgment	Conscience	Induction	Head
Sentiment	Reverence	Intuition	Torso
Sensation	Sympathy	Instinct	Limbs
Rear	Center	Head	

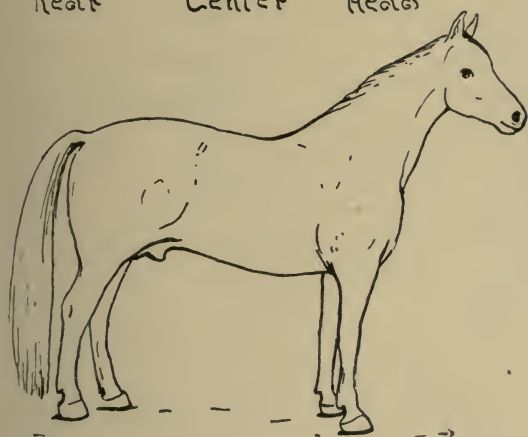


FIG. 124.

SUBDIVISIONS — MAN AND BEAST.

## XVIII.

FIGURES 125 AND 126.

## DIVISIONS OF THE HEAD, FACE, AND BODY.

HEAD.	1.	Mental . . . . .	Temporal.
"	2.	Emotive . . . . .	Parietal.
"	3.	Vital . . . . .	Occipital.

FACE.	1.	Mental . . . . .	Frontal.
"	2.	Emotive . . . . .	Buccal.
"	3.	Vital . . . . .	Genal.

BODY.	1.	Mental . . . . .	Thoracic.
"	2.	Emotive . . . . .	Epigastric.
"	3.	Vital . . . . .	Abdominal.



Fig. 125.  
Face and Head Division.

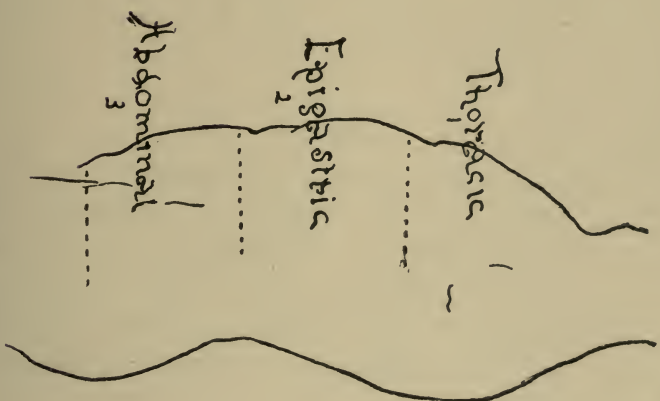


Fig. 126.  
Bodily Division

## XIX.

FIGURES 127, 128, 129, AND 130.

## FACES.

THREE INCORRECT PROFILES *vs.* ONE CORRECT.

- No. 1. Concave. An over-development of the mental faculties at the expense of the two others; tendency, insanity.
- No. 2. Straight. An over-development of the volitional faculties at the expense of the two others; tendency may be upright, but a perverted idea of uprightness,—a justness leading to unjustness, the severity characteristic of a martinet.
- No. 3. Convex. An over-development of the vital faculties at the expense of the two others; tendency, sensuality.

## PERFECT.

- No. 4. Concave, plus convex, plus straight; that is, the mental and the vital play in equilibrium about the upright line. The law of perfection is the law of equilibrium. Every faculty over-developed becomes wrong. To have a perfect development we should mentalize the vital, and vitalize the mental.



FIG. 127.  
Imperfect Profile.

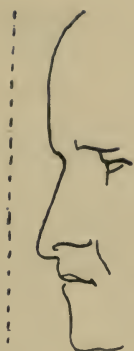


FIG. 128.  
Imperfect Profile.



FIG. 129.  
Imperfect Profile.



FIG. 130.  
Perfect Profile.

## XX.

FIG. 131.

## DIRECTION.

LENGTH, BREADTH, THICKNESS.

THE idea of distance and direction is of course relative. Upward means, in every case, away from the centre. If a little child is asked to point toward heaven, he will intuitively point upward. But if the little child lives in China and answers the question in the same manner, though he points upward, it is in direct opposition to the child in the United States. And so on different parts of the globe the pointing may be the same, but in each case the direction will be different. Yet there is a practical lesson to be learned from this illustration. Though in direction they may differ, they are all pointing from the centre, — from the earth. And in proportion as we go from the earth or earthly things, that is, from the material, we go toward the spiritual, toward God.

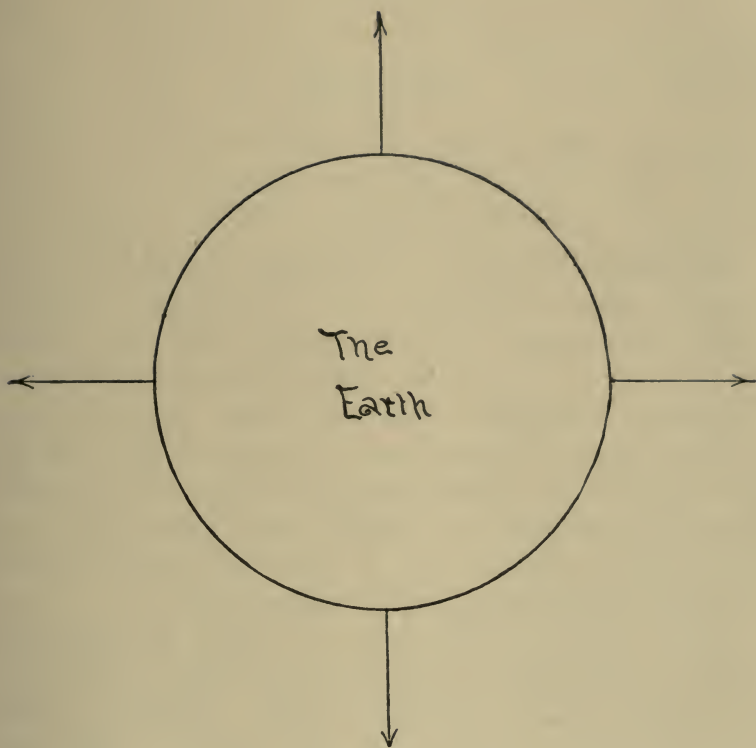


FIG. 131. — Direction.

## XXI.

FIGURES 132 AND 133.

## PERCEPTIONS.

THREE IMPERFECT *v/s.* ONE PERFECT.

## THREE CLASSES OF THINKERS.

LET us seek to discover the law that governs perception. There are three co-essential factors of perception,—light, an object, and the eye. We cannot dispense with any of these factors; for if we had not light, we should have nothing with which to illuminate. Without an object, we should have nothing to see. Without the eye, we should have nothing with which to see. Corresponding to these three co-essential factors of perception, we have the three grand factors of the universe,—God, Cosmos or Nature, and Man. God is the light, Nature the object, and Man the eye.

Let us study still more closely the relation of these, each with the two others. In the following chart we have endeavored to represent the three groups of thinkers,—the materialist, the rationalist, and the mysticist. When the vital predominates over the mental, we have the materialist. When the mental predominates,—that is, the metaphysical,—we have the rationalist, who substitutes reason for everything. When the mystic or emotive predominates, we have the mysticist, or religionist. All these are wrong in their relation to the light and the object. It will be observed, by consulting the chart, that the materialist places the object

between himself and the light. The rationalist places himself between the object and the light. The mysticist places the light between himself and the object.

None of these is correct. Light, rain, and everything beautiful comes from above, because from the universal comes the good to the individual.

Nature never illuminates from below; that is infernal. The sun is never below the horizon to our vision. The eye must not only see the object, but that which illuminates the object; hence, the perfect way is to form a right-angled triangle, — that is, place God above, man underneath, and Nature on a level with man. Man perceives clearly and distinctly when his God is above him.

In this same connection it may be said that art, religion, and science form a trinity. Art reflects the object, — nature. Religion reflects God, — the light. Science discovers the relation of things, — reflects, purely and simply, the things in the universe. It is the why and the wherefore, or the luminous eye corresponding to the light. Take from religion its art and science, and it is inharmonious. Neither art, nor science, nor religion can be complete without the other two. God is the creator, and we reflect his art in so far as we reflect his creative power. Inspire your art with religion based upon science, then you will have the perfect trinity.

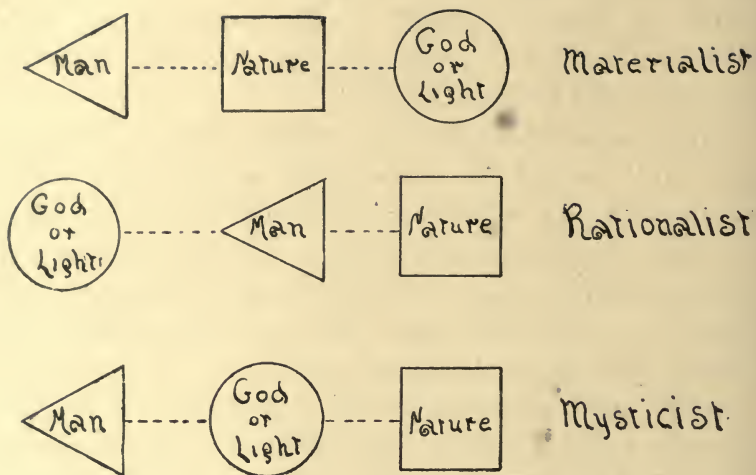


FIG. 132.

Imperfect Perceptions.

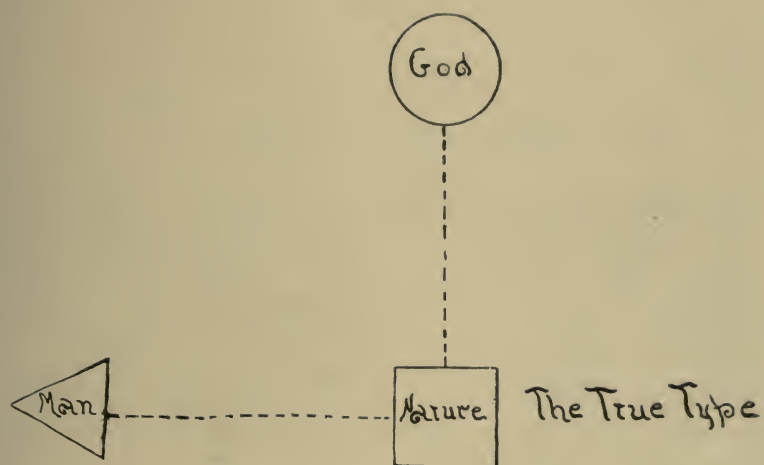


FIG. 133.

Perfect Perception.

## XXII.

FIG. 134.

## PROFILE VIEW OF THE EYE.

THE pupil of the eye is one third the diameter of the iris.  
The iris of the eye is one third the diameter of the globe.

In the chart of the eye appears a straight line drawn through the centre. All activity below the central line is negative or subjective; all activity above the central line is positive or objective. In all positive expression the upper lid rises; in all negative expression the upper lid falls. The upper lid is the agent of the will in the mind.

- No. 1. Shows all the white of the eye, — Frantic Desire.
- No. 2. The lid drops to the top of the iris, — Eagerness.
- No. 3. The lid covers one half of the iris, — Animated Attention.
- No. 4. The lid covers one ninth of the pupil, — Calm Attention.
- No. 5. The lid covers one third of the pupil — Indifference.
- No. 6. The lid covers two thirds of the pupil — Introspection.
- No. 7. The lid covers eight ninths of the pupil, — Somnolence.
- No. 8. The lid covers all the pupil and the iris, — Prostration.
- No. 9. The eye is entirely closed, — Sleep or Death.

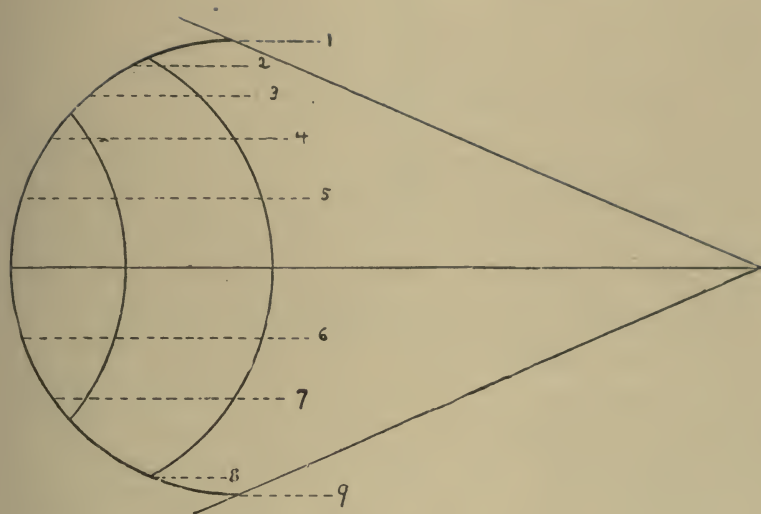


FIG 134.  
Eye-profile.

## XXIII.

FIG. 135.

## THREE-FOLD LOVE.

THERE are three elements in love, — God, neighbor, self. “Love the Lord thy God with all thy heart, and thy neighbor as thyself.” We cannot obey the first and disobey the last. We have illustrated this threefold principle by the old-fashioned balance, or scales, with neighbor on one side, self on the other, and the central lever pointing to God. If, however, the love of self outweighs the love of neighbor, there is no likelihood of its tipping the other way, the true perpendicular is lost, and we fail in our duty toward God and man. It is only when the scales balance that the beam is upright. Our neighbor is he whom we can serve or bless.

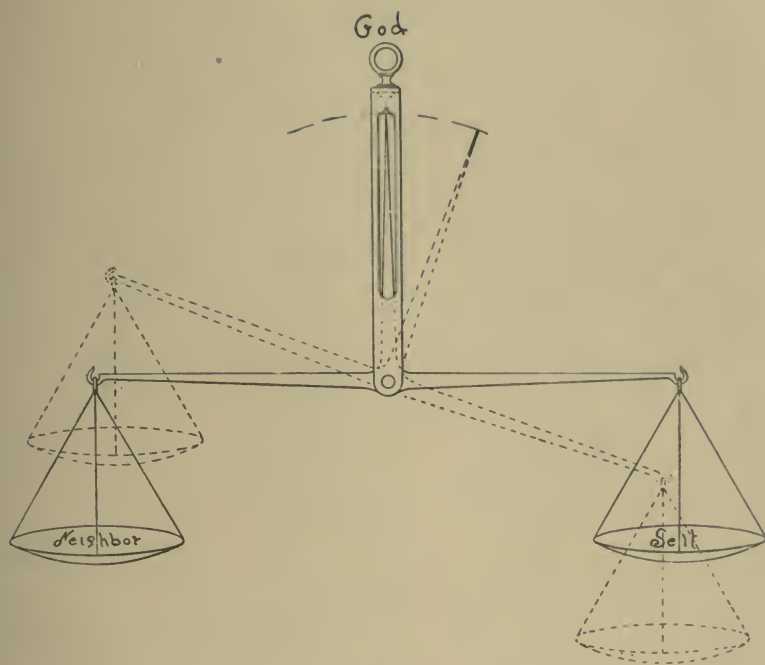


FIG. 135.

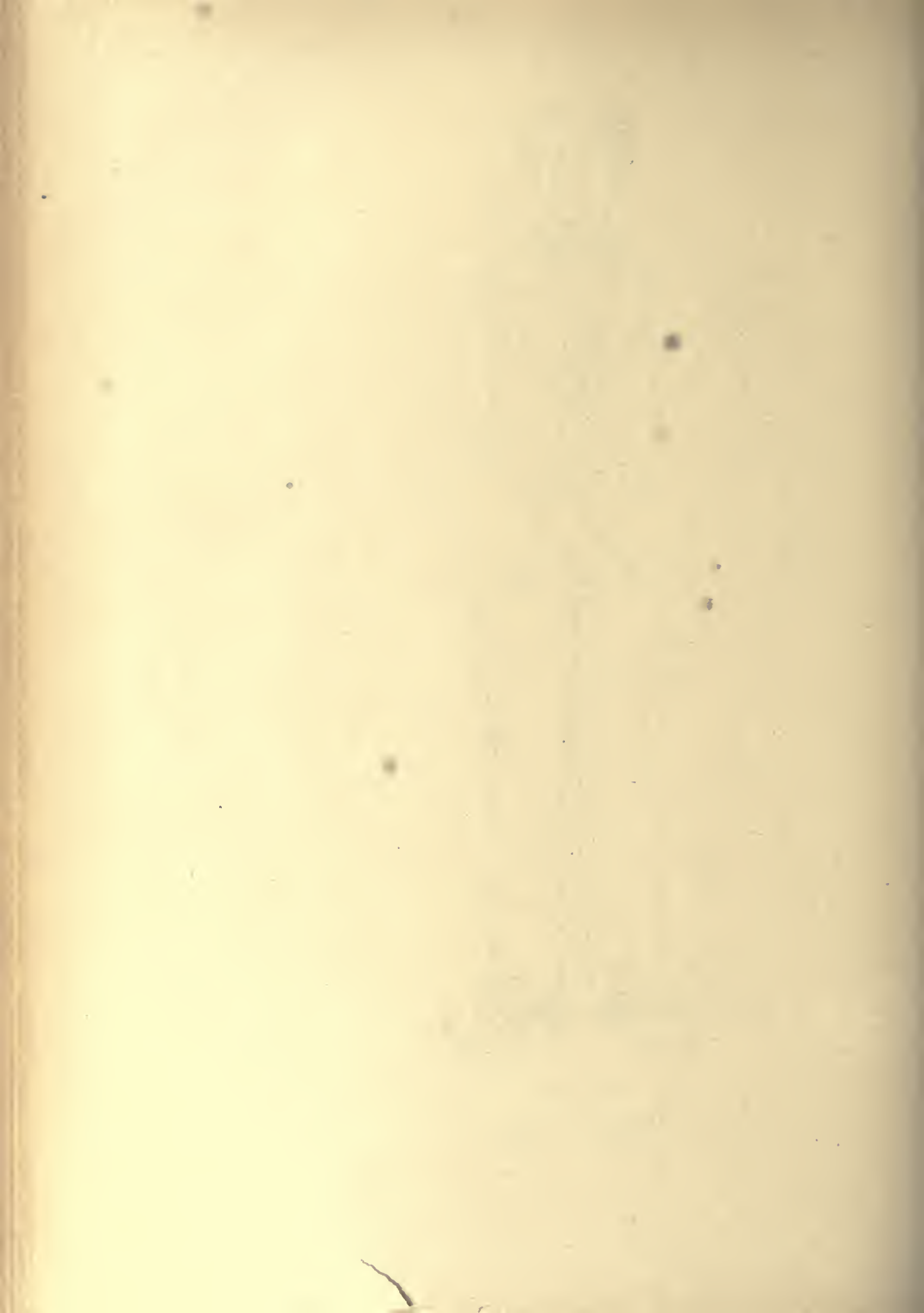
Three-fold Love,— God, Neighbor, Self.



FIG. 136.  
Vitality *vs.* Mentality.



FIG. 137.  
Mentality *vs.* Vitality



*The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame.*

LONGFELLOW.



DELSARTEAN TRINITIES;

OR,

MAN AS A TRIUNE BEING.

THEORETICAL.

*Know, then, thyself; presume not God to scan:  
The proper study of mankind is man.*

POPE.

## XXIV.

### DELSARTEAN TRINITIES.

#### THEORETICAL.

THE following pages treat of the theoretical side of the Delsartean philosophy; and it is our purpose to deal with the philosophy, not with the philosopher,—with the teachings, not the teacher. We will pause, however, long enough to say that during the life of François Delsarte one could point to him and say with truth, “There is the great master of expression of the world.” There was not a thought that found its way into the mind of a human being, having with it a subsequent action, which, if seen by Delsarte, could not as quickly, as readily, and as accurately be divined by him as if it had been given vocal expression, or transferred to the printed page, or wrought upon canvas by the most skilful artist. To those of us who have been earnest students and faithful followers, he has left this rich legacy, though not perhaps to so great a degree; but so faithfully does the impression register itself in the expression, that, with the key furnished by this great master, we can, when sitting or walking with you, or talking to you, divine the thought that has not yet found its vocal expression,—for it has been telling its story by other and stronger and more accurate agencies. We are now about to travel on an old, time-worn, well-beaten path,—a path travelled perhaps by every individual who peruses these pages; but the beauties of that pathway lie hidden to the casual observer. Having

travelled this pleasant and soul-enchancing route for many years, having retraced our footsteps many, many a time, we are more or less familiar with its objects of interest and beauty. Hence, to the searcher after truth we offer our services in the capacity of guide or interpreter, assuring him that by the acceptance thereof he will avoid the many years of labor through which we have had to pass in clearing away the driftwood of prejudice and objectionable technique that have so long been a barrier to those whose time and opportunity have not been ample for the task. The golden harvest, then, is yours, reader.

Before proceeding on our journey, it is essential that we should come to a general understanding of what constitutes expression. The inner man is known only by expression; that is, by what we know outwardly. Let us see where the inner man differs from the outer. Myself is I, not my body. Whatever shall be laid away in the earth is not I; it is only the remains of an expression, an old garment for which there is no further use, the casket which contained the soul. "The body is the nest, the soul the restless bird impatient to spread its wings and soar away into the resplendent sunlight of endless day." When death, so-called, appears, the soul demands a new casket, and our friends tenderly lay away the old one, deeming it sacred on account of the manifold duties it has performed; and they cherish the memories that cling around it, just as the fond mother cherishes the memories that linger around the little worn shoe and the little worn stocking. Why? Because they have become endeared by their association with the world-journeying tenant.

Let it, then, be understood that when we speak of what is inward, we symbolize what is upward, heavenly. When

we speak of what is outward, we symbolize what is downward, earthly. Thus, "inward" and "upward," "outward" and "downward," are correlative terms. Therefore, by "expression" we mean those forms of manifestation which are indicated by the laws of Nature. We should not expect much expression from one who has had no impression; neither should we expect a good performance from one who has not had a clear perception of that to be performed. This is well illustrated by a child in school during his oral exercises. The teacher gives him a mathematical problem which, as is the custom, — or was, — he repeats. Mark the boy's expression, and you will readily perceive how much he is impressed with the thought. Suppose the teacher states the following problem: "How many years will it take \$500 to double itself at 6 per cent compound interest?" If the pupil possesses the thought and sees his way clearly, he repeats the question quietly and assuredly; but in the absence of the knowledge he will boldly and loudly repeat it thus: "How many years, — how many years will it take — how many years will it take \$500 to double itself — how many years will it take \$500 to double itself at 6 per cent compound interest?" This boy knows nothing of the result, has no idea how to solve the problem, but reiterates it with an air of assumed knowledge, waiting for some one to tell him. This we know to be true both by observation and experience. The first boy possesses the knowledge, and shows it by the quality of the voice; the second boy assumes the knowledge, and shows it by the quantity of his voice. As is the boy, so is the man, only a little more so.

The public speaker who has nothing to say, but takes a long while in saying that nothing, grows more and more

vehement and demonstrative the more shallow becomes his thought. When each succeeding struggle is over, he will pause a moment for some new thought to pass that way, and if he can find it nowhere else, he seeks for it in a glass of water, or perhaps in the use of the kerchief when wiping the perspiration from his heated brow. Listen to the orator who upon a certain occasion soared to a dizzy height on the wings of eloquence, and when he had completed his aerial flight, he hurled forth, in a grandiloquent manner, this sublime thought: "My friends, by the most careful research, by the most diligent study, and by the most thorough investigation, it has been discovered that those cities and those towns and those villages and those hamlets that have a large number of people in them have a greater population than those cities and those towns and those villages and those hamlets that have a less number of people in them,"—expression devoid of impression; hence but on the surface, or words as words, not thoughts as thoughts. Let us bear in mind that "an empty wagon makes the most noise." It is not always the clock with the loudest tick that is the best. Such speakers as the foregoing are by no means scarce; they belong to the class that mistake motion for emotion, and perspiration for inspiration.

The perfection of oratory is not to be reached at a single bound. It requires work as well as knowledge. We often hear it said that there is no royal highway to knowledge. Surely there is none other than the royal highway, for only kings and queens can walk therein,—ay, kings and queens made so through the office of one's own mentality. There are three degrees to be conferred upon all who would reign in this superior realm; first, the trial,—that is, the planting

of the roots; second, the initiation,—that is, the enlightenment of those who enter the sacred place of Nature; third, the consummation,—that is, the perfection of those who enter. Before the fruits we must have the roots. As it is with the seed in the earth, so it is with everything that we plant in our own souls and our own minds. This is the philosophy of the divine method in Nature.

Having come to a general understanding of the term “expression,” we will endeavor to come to the same understanding in reference to the trinity of expression as applied to this philosophy. Some teachers have discarded this trinitarian idea, on the basis of its being misleading. It is the very tripod upon which rests this grand and solid structure, and when taught in accordance with the teachings of Delsarte, it cannot mislead. It was never taught by the master as a doctrinal trinity. A true trinity is a manifest part of Nature,—a unity of three things, co-essential, interpenetrating, and co-existent. Do not confound the term “trinity” with “triplicity,” each object being independent of the other; the reverse is true of a trinity. It is impossible to conceive of anything in Nature that is not a trinity. In order that anything may exist, it must possess at least one form of trinity,—length, breadth, and thickness. Common to all the facts of the universe, we have trinity, opposition, and evolution.

Let us look for a moment at the law of trinity. The principle of the system lies in the statement that there is in this world a universal formula which may be applied to all science, to all things possible. This formula is the trinity. What is requisite for the formation of a trinity? Three expressions are requisite, each presupposing and im-

plying the other two. Each of the three *terms* must imply the other two. Each of the three *forms* must imply the other two. There must also be an absolute co-necessity between them. Thus, the three principles of our being,—life, mind, and soul,—form a trinity. Why? Because life and mind are one and the same soul. Soul and mind are one and the same life. Life and soul are one and the same mind. The number three was held sacred by the ancients, it being thought the most perfect of all numbers, as having regard to the beginning, middle, and end. The Chinese take the triangle to signify union and harmony,—the chief good of man, the heaven, and the earth.

This philosophy of expression is of inestimable value to any one who wishes to comply with the injunction, "Know thyself." Having a perfect knowledge of self, you will be the better able to analyze the mental, emotive, and vital natures of those with whom you come in contact. It will also enable you to fully identify yourself with characters that you desire to portray. Salvini, the great Italian actor, studied this philosophy for three years under the direct teaching of the great master. Those of you who have sat entranced, as you needs must have, know that his expression, through the various channels other than speech, was such that words were superfluous. The late unfortunate John McCullough began his most successful career as an actor after he had begun the study of this philosophy, some ten years before his death. Edwin Forrest, about two years prior to his death, said: "This Delsarte philosophy has thrown floods of light upon my mind. In fifteen minutes it has given me a deeper insight into the philosophy of my own art than I had myself learned in fifty years of study."

Mary Anderson diligently devoted herself to this study for a more perfect posing of the character of Galatea. We feel assured that those of you who study this philosophy for the purpose of familiarizing yourselves with its principles will find it to be as the very key of Nature. The study is a charming one; and we doubt not but that it will readily commend itself, as the first inkling of knowledge dawns on the inquiring mind; and as portal after portal is passed in the unfolding of knowledge, we trust the subject will grow intensely interesting, until desire shall have become infatuation, and your very life-blood will tingle with its peculiar but pleasurable sensations. It is true, this may be better accomplished under the direct guidance of the living teacher; but we will endeavor to breathe life into the dead words upon the printed page, and make them speak for us.

Come with us as we introduce these trinities one by one, and show you the significance of each. We do not purpose giving all the trinities that have come under our notice,—there is scarcely any limit to them,—nor do we intend to dwell at length upon some that we shall give; but we will call especial attention to those bearing most on our leading topics, gestures, and attitudes, adding to these only such explanations as will be most helpful to the student.

Man, as we have stated, is a triune being; that is, mental, emotive, and vital. By “mental” we refer to the intellectual or reflective nature; by the “emotive” we imply the heart,—affective, emotional nature; by “vital” we imply the physical or sensitive nature. It is necessary to consider, first, each in its order, the subject of the bodily divisions and subdivisions; that is, the first thirteen trinities. Bear in mind

that every trinity throughout the chart should be preceded by the terms "mental," "emotive," "vital;" in every case the mental or intellectual occupying the upper line of each trinity throughout the entire chart, the emotive or volitional the centre line, the vital or physical the lower line.

## DELSARTEAN TRINITIES.

BODY.	{ Head. Torso — trunk. Limbs — arms and legs.	HEAD.	{ Temporal bone — temples. Parietal " — lateral. Occipital " — back.
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FACE.	{ Frontal — forehead and eye. Buccal — nose and cheek. Genal — mouth and chin.	TORSO.	{ Thoracic — upper. Epigastric — centre. Abdominal — lower.
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LEG.	{ Foot and ankle. Calf and knee. Thigh and hip.	ARM.	{ Hand and wrist. Forearm and elbow. Upper arm and shoulder.
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FOOT.	{ Ball. Centre. Heel.	HAND.	{ Fingers. Palm. Thumb.	FINGERS.	{ Tip. Centre. Base.
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ARM JOINTS.	{ Wrist. Elbow. Shoulder.	EYE.	{ Brow. Upper lid. Lower lid.	EYE.	{ Pupil. Iris. White.
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EAR.	{ Outer. Centre. Inner.	THE TRIUNE MAN.	{ Head — Reflective — Thinking. Heart — Affective — Loving. Abdomen — Sensitive — Feeling.
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THE VOICE.	{	Cold — Disputatious		Ice — Frozen.
		Warm — Emotional		Air — Liquid.
		Fiery — Antagonistic		Water — Steam.

STRESS.	{	Radical	>	INFLECTION.	{	Rising.
		Median	◇			Monotone.
		Terminal	<			Falling.

MUSIC.	{	Melody	Sol.	TASTE.	{	Sour.
		Harmony	Mi.			Sweet.
		Rhythm	Do.			Bitter.

RELATIVE VALUE.	{	Driver — Guide — Designs.	QUANTITY.	{	Number.
		Passenger — Impels — Purposes.			Weight.
		Horse — Sustains — Constructs.			Measure.

COLOR.	{	Blue.	GRACE.	{	Precision.	THREE DIVINE ATTRIBUTES.	{	Wisdom.
		Yellow.			Harmony.			Love.
		Red.			Ease.			Power.

MAN <i>vs.</i> ANIMAL.	{	Summit.	THREEFOLD LANGUAGE.	{	Speech.
		Centre.			Gesture.
		Base.			Voice.

Let us look at each trinity separately; and we will endeavor to so represent them that they shall be readily impressed and easily retained. The first is the division of the body as a whole; that is, the head, the torso, and the limbs. The orator is the head, heart, and motive power of his audience. The audience are the limbs. We say the head is mental or intellectual. To illustrate the mental, we speak of men of thought. "He has a long head." We speak of the torso as being emotive or volitional. "Volitional" signifies

pertaining to the will, or more especially, in this connection, with the desires or the love of the being. The torso contains the two great motive organs of the body,—the heart and the lungs. Hence, to illustrate the emotive or volitional, we speak of “men of heart.” “He has a large heart.” We designate the limbs as vital or physical, and to illustrate this as a predominating element, we speak of men of action, of power, of heroism. The legs and the arms, taken as a whole, both signify power. “He stretched forth his arm.” “He stood like a hero.”

In the division of the head we have the same three important factors,—the mental, emotive, and vital. The mental occupies that part known as the temporal zone; that is, the region of the ear and toward the forehead. “He has a flea in his ear” is a very common expression when applied to one who is seeking a way out of a difficulty and does not know just what to do; his fingers seek the temporal zone, because the strategic mind is there. The top of the head—parietal zone—represents the emotive element, and the hand will seek this region in remorse; as in saying, “Oh, what have I done?” also “Nevermore!” The back of the head—occipital zone—represents the vital element. A man who is intoxicated will rub the hand—the vital part of the hand—over this region of the head when he is trying to recall some thought from his clouded intellect: “Lemme see, lemme see.”

Let us note briefly the attitude of the head.

#### HEAD.

In the normal attitude, the head is neither high nor low, but accentric,—with a centre evenly poised. In the con-

centric attitude — toward a centre — the head is lowered, and denotes the reflective state. In the eccentric attitude — away from the centre — the head is elevated, and denotes the vital state. It is necessary to keep constantly in view the fact that all decision must be based on the condition of other things being equal. The reflective state causes a man to carry his head low, that is, inclined forward, and we say of him, he is a deep thinker. We must, however, be able to judge whether it is deep thought or shame or grief or weakness. In the same manner, we are too apt to think of him who carries his head high that he is egotistical. Here again we must be able to judge.

Men of strong physique, unless in deep meditation, invariably carry the head high. A well-filled head mentally will naturally incline forward, while the vital nature — power, energy, health, buoyancy — may cause it, as the body, to be erect or slightly thrown back. When the wag said to the man of thought by his side, "Why don't you carry your head up as I do?" the thoughtful man replied, "Look at that wheat-field. You will observe that all the heads that are well filled incline forward, while those that are empty are up." This applies to heads of wheat, and was apropos in answer to a wag, but it is not always a criterion of the seat of intellect. The head thrown back may also denote exaltation, but if the movement backward is brusque, it is the menace of a weak man. The movement upward, with elevated chin, indicates interrogation, hope, desire. The movement of the head forward means confirmation or affirmation, but if brusque forward, it is the menace of a resolute man. The rotary movement of the head, like that of gesture, is opposed to the line of affirmation; hence it

signifies negation. If these movements of the head are from shoulder to shoulder, it signifies impatience or regret. If the movement ends toward the interlocutor, it is simply negation; but if it ends opposite to him, it is distrust added to the negation. If the head inclines toward the interlocutor, it is veneration,—an act of faith; if away from the interlocutor, it may be stratagem or suspicion. Supposing, for instance, a gentleman is admiring or observing a young lady. The movement of his head will tell you in what manner he admires her. When the head is thrown from, and the chin and the lower part of the face toward the object, his admiration is sensual; but if the head is thrown toward, it is pleasing and affectionate, based more on feeling than on intellect. If the head is toward and slightly to the side, it is humiliation based on intellect. If the head is toward and eyes down, it is affection; but if the head is toward and the eyes up, it is scrutinizing. If the head is sidewise and the eye is toward, it denotes an element of suspicion. The head thrown backward to the side denotes exaltation. In conversing with the individual, the head leans toward the person addressed if the spiritual side predominates. Delsarte says, when a man presses a woman's hand, we may affirm one of three things: first, he does not love her, if his head remains straight or slightly bent when facing her; second, he loves her tenderly, if he bows his head obliquely toward her; third, he loves her sensually,—that is, solely for her physical qualities,—if on looking at her he moves his head toward the shoulder that is opposite to her. Such are indeed the attitudes of the head and the eyes which may be termed: first, colorless; second, affectional; third, sensual.

## FACE.

The face of itself is a very great study. The mental element, known as the frontal, occupies that region including the forehead and eyes. To illustrate this element, we speak of one whose understanding is clear, one who looks into a subject and sees a reason. Of such a one we say: "He is a clear-sighted man." The emotive element, which is known as the buccal zone, is expressed by that portion of the face including the nose and the cheek. Wishing to represent this element, we speak of one whose perceptions are keen,—that is, "a keen-scented man." The vital element of the face known as genal, has its representative in the mouth and chin. The mouth zone represents three strong vital elements,—sound, taste, and touch. The fingering of one's chin, to caress it often in succession, is equivalent to saying: "I hardly see a way out of that difficulty." This is of more vital consequence than when he has a flea in his ear. That we may still more impress the nature of these three zones, we will consider them in their relation to kissing. Inasmuch as a relationship exists between the eyes and the brain (mental); the nose and the lungs (emotive); the mouth and the stomach (vital),—the giver of the kiss must be moved by one of three impulses when kissing an adult; his thought and feeling being betrayed not only by the manner of imparting the kiss, but by the section on which he bestows it. If upon the forehead or eyes, it is mental, and shows great respect; if upon the cheek, it is love pure and simple; if upon the lips, it may still contain the elements of respect and love, but the vital element is the predominating one,—it is love intensified.

Present your hand or forehead to a stranger to be kissed, your cheek to your friend, but reserve your lips for your lover.

The face must speak,—it must have charm. The tones of the voice vary according to the expression of the face. The face is the mirror of the soul, because it is the most impressionable agent, and consequently the most faithful in rendering the impressions of the soul. Not only may momentary emotions be read in the expressions of the features, but, by an inspection of the conformation of the face, the aptitude, thought, character, and individual temperament may be determined. There is homogeneity between the face, the eyebrow, and the hand. The degree and nature of the emotion must be shown in the face, otherwise the result will be grimace. The hand is simply another expression of the face; the face gives the hand its significance. Hand movements without facial expression would be simply automatic,—the face is the first word, the hand completes the sense. There are movements of the hands impossible to the face. Hence, without the hand the face cannot express everything. The hand is the detailed explanation of what the face has sought to say. If the hand is weak and the face strong, it is a sign of impotence; if the hand is strong and the face is weak, it is a sign of perfidy,—an emotional lie. The tones of the voice vary also according to the expression of the face. There are three motive agents of expression in the face,—the eye is the agent of the mental principle, the mouth is the agent of the vital principle, the nose is the agent of the emotive principle. We will consider all these separately.

JAW.

1. The jaw slightly dropped signifies suspension of energy in force.
2. The jaw entirely dropped and back, paralysis of energy in force.
3. The jaw brought rigidly up and forward, exaltation of energy in force.

LIPS.

The upper lip signifies sensitiveness in force, the lower lip will in force. There are nine expressions of the lips or mouth:—

1. The lips slightly parted signify abandon, suspense.
2. The lips closely shut, firmness.
3. The lips completely apart, astonishment.
4. The lips slightly apart, corners of mouth depressed, disapproval and abandon; that is, grief.
5. The lips closely shut, the corners depressed, disapproval and firmness; that is, discontent.
6. The lips completely apart, corners depressed, disapproval and astonishment; that is, horror.
7. The lips slightly apart, corners of mouth raised, approval and abandon; that is, joy and pleasure.
8. The lips closely shut, corners of mouth raised, approval.
9. The lips completely apart, corners raised, approval and astonishment; that is, hilarity, laughter.

NOSE.

The nose reveals the will or desire. The noses of different nations reveal the leading desire of that nation; for example,

the Roman nose denotes conquest, sometimes cruelty; the Greek nose ethics and beauty; the Turk's nose sensuality. There are nine expressions of the nose.

1. When the nostrils are in repose they signify calm, serenity, indifference.

2. When the nostrils are contracted, they signify insensibility, hardness, cruelty.

3. When the nostrils are dilated, they signify sensibility, excitement, passion.

4. When the nose is wrinkled, laterally, between the eyebrows, it signifies aggression.

5. When the nostrils are contracted and the nose wrinkled between the eyebrows, it signifies aggression and cruelty, equal to hate.

6. When the nostrils are dilated and the nose wrinkled between the eyebrows, it signifies aggression and scorn, — fury.

7. When the nostrils are raised, they indicate sensuousness, lasciviousness.

8. When the nostrils are contracted and raised, they signify sensuousness, and insensibility or rejection, — contempt.

9. When the nostrils are dilated and raised, they signify sensuousness and excitement, — scorn.

#### TORSO.

The torso — trunk — has three divisions. The thoracic zone, upper third, is mental; it is the seat of honor. Containing, as it does, the greater portion of the lungs, it is called mental, as through their action we have inspiration and expiration.

The emotive or volitional element of the torso is represented by the epigastric zone, — the centre. It is the seat of affection.

It pertains to the love of the being. The heart—an organ always used in metaphor as expressive of love—is herein contained. Our entire being is affected by any change in the normal action of this organ. As love governs and directs our being, this organ with its life-giving food feeds our entire body. When the heart is overburdened, how often it tells its sad, sad story by the sigh,—its mental agent. A sigh follows deep thought, because there has been little breath taken in. When the will is vitalized, the pulse increases; when mentalized it decreases. An audible inspiration, other things being equal, is expressive of grief, sorrow, dissimulation. An audible expiration is expressive of tenderness, love, sympathy. Sorrow then is inspiratory, happiness is expiratory.

The vital element is well represented by the abdominal zone. It is the seat of appetites. Gestures departing from this zone are considered unrefined.

There are also three forms of expression in the torso,—bearings, attitudes, and inflections. Its bearings and attitudes are the most deeply expressive. There are three conditional attitudes of the torso; that is, those produced by physical condition of the torso in itself.

1. Expansion, indicating different degrees of excitement, vehemence, and power in the will.

2. Contraction, indicating different degrees of timidity, fear, pain, or convulsion of will.

3. Relaxation, indicating different degrees of surrender, indolence, intoxication, prostration, or insensibility in the will.

There are three relative attitudes of the torso, that is, those relating the torso to the object in nature or to the object in the mind.

1. Leaning *to* the object. If the attitude is direct, its

attraction is vital or objective. If the attitude is oblique, the attraction is emotive or subjective.

2. Leaning *from* the object. If direct, it signifies vital or objective repulsion. If the attitude is oblique, it signifies emotive or subjective repulsion.

3. Leaning *before* the object denotes vital or objective humility, shame, or obsequiousness. If oblique, it denotes emotive or subjective humility, shame, or reverence.

There are three inflections of the torso. Its inflections are all indicative of weakness, real or assumed.

1. Up and down indicates the despair of the weak, oscillation of the will, alternately excited and depressed.

2. From side to side indicates carelessness, vacillation of the will, indifference to the equilibrium of the will.

3. Twisted or rotary movement indicates childish impatience, spasmodic convulsion of the will, chaos of the will.

The torso of itself represents the emotive element, the love of the being. It is the weight and centre of the body, as love is the weight and centre of the being. It is the core, so to speak, of the man.

#### LEG.

In the three divisions of the leg, we have the mental element represented by the foot. The foot is a strong agent of mental expression. It stamps, taps, advances, recedes, shuffles, etc. The emotive element has its representative in the calf and knee; and other things being equal, a man who is weak in the knees, especially on the rostrum or in the pulpit, is morally weak; he cannot be relied upon, especially in times of great emergency. The knee brings the emotive section of the leg into prominence. In the expression of reverence we kneel.

"Every knee shall bow." In this we express the subordination of our will to that of others. The upper leg, or thigh, is the vital agent of the leg, and being vital is typical of power. "I have thee on the hip." "He smote him hip and thigh." For any great power of action this portion of the leg has greatest need of muscular development. The vital force flows first into this part. The first impulse of the leg in walking should be felt from the thigh. These three agents of expression of the mental, emotive, and vital, may be represented as follows: one stamps the foot in mental excitement, kneels in reverence or love, and slaps the thigh as an expression of vital satisfaction.

#### ARM.

In the division of the arm, the hand is the mental agent. It may be said to be the mind in sensation. The hand of the dunc, or in fact of any idiot, is limp, because the mind is absent. The hand has a close relationship with its companion, the eye. The eye is mental, and the hand emphasizes its expression. The eye beholds the object, the hand designates it. That it is the agent of the brain, we have undeniable proof in the various uses assigned to it. We deal with thoughts as we deal with tangible objects. Hence the expression: "Do you grasp the idea?" The forearm is a representative of the emotive element. The forearm exhibits, with fine effect, the love element of the being. "Christ carried the lambs in his arms." Supposing we wish to put our arm around a little child,—or a little larger one,—would we be satisfied with the simple pressure of the hand? Yes; if our feeling was purely mental; but if it had the *heart* element—emotive—in it, we should not rest satisfied until the forearm drew the child

closely to us. If our love was strongly vital, then the upper arm would assert itself. Let us see the significance of the upper arm. As the thigh is the life and strength of the leg, so the upper arm is the life and strength of the arm. The vital force flows first from the brain into that section. There can be no force in the arm if the muscles of the upper arm are undeveloped. "Strike out from the shoulder." Such are the blows that tell, whether they are struck mentally, morally, or physically.

#### FOOT.

The foot, also, has three subdivisions. The heel is vital, but when the weight is thrown thereon it indicates reflection, or, other things being equal, it may show timidity. The heel is passive. The tapping of the heel shows vital impatience. We poise backward in negation; that is, when in doubt. The centre of the foot is emotive. It may be termed neutral, from the fact that when the weight of the body is over the centre of the foot, which is the proper centre of gravity, it may show the possession of any faculty. The ball of the foot is mental. When the weight is thrown thereon, it shows mental impatience, the ball of the foot being active. We poise forward in assertion; that is, when we accept; and when we accept we are willing to assert. It is said that nature has cut a cross on the bottom of every well-formed foot. There are three great centres of gravity in man,—the feet, the eyes, and the torso. The feet show the relation he bears to the earth; the eyes show the relation he bears to the object; the torso shows the relation he bears to himself.

## HAND.

The hand, also, has its subdivisions. The fingers as a whole represent the mental element. With a sensitive man the fingers are very active. The French and Italians show an over-developed sensitiveness by the great activity of the fingers. In placing the hand to the head in recalling any one thought, we naturally use the one finger, but to recall a number of thoughts all the fingers will tap at the door of memory. The finger placed upon the lips signifies, "Keep mum." It demonstrates that the portals of speech must remain closed. Each finger has its separate function. If we have to do with a granulated object, we test it with the index finger in connection with the thumb; if with carneous substances, we use the middle finger and thumb. If the object is delicate and impressionable, we use the third finger; if it is pulverized, we test it with the little finger. We change the finger as the body is solid, humid, delicate, or powdered. The index finger is masculine, the little finger is feminine, while the two fingers between are termed affectionate. The index finger used in gesticulation shows fact and judgment. Imagine one gesticulating with the little finger in making a mathematical statement! The little finger shows cunning or subtlety, though its use is largely governed by the eye. When Lady Macbeth says, —

"Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time; bear welcome in your eye,  
Your hand, your tongue: look like the innocent flower,  
But be the serpent under 't," —

the expression of the voice in uttering the words "but be the serpent under it" changes to an element of secrecy

and subtlety; and immediately the hand, being left to itself, will correspond, that is, the second and third fingers will close, leaving judgment and subtlety alone to express the thought. The second and third fingers, representing affection, pass out of immediate action and out of sight.

The use of the little finger also represents delicacy and refinement. When one lifts a heavy object from a table or stand, it may require the strength of the entire hand to grasp it, but if the object is light, the delicacy and refinement of the individual may be observed by the little finger not touching the object. Supposing a lady observes a speck of dust on the lapel of a gentleman's coat,—and a lady often will observe the finest particle,—what finger or fingers will she use in brushing it off? It depends. If she uses the index finger, she has told that young man in unmistakable language that she is generally lacking in the heart or emotional element. Neither will the little finger be the best commendation for her, although it shows greater delicacy. If the heart element predominates, as is likely in one who is so observing, she will use the two middle fingers; that is, the second and third. She will use them, Oh, so gently! and whether she speaks vocally or with her eyes, it will be in perfect keeping with the gentle touch. In later years, when she is brushing the same gentleman's coat (possibly the gentleman as well as the coat may have changed), she is not so likely, we are sorry to say, to brush it in the same tender way. She may still love him as of yore; but the many duties and cares and perplexities of life have made her more practical, and striking the lapel with a full open hand, she will exclaim: "John, there's something on your coat. Go, get the brush." Pause a moment, and think what finger or fingers would be used in

soothing a pain. Surely none other than the second and third,—the fingers representing the heart element.

The palm of the hand is revelatory in its expression, and is generally considered vital, but in its analysis concerning hand-shaking we term the palm emotive, because it contains the heart element. We speak of a good, hearty hand-shake, and it is only hearty when the heart is the predominating element. Why is the mere presentation of the fingers so repellant? Because they represent only the mental element, which of itself is cold; the heart is purposely withheld; it is the studied hand-shake of cold society. When you are permitted to shake the fingers of a heartless society woman, she gives or loans them to you with an air that she is conferring a great favor on you by allowing you to shake them a moment. She claims that it would not do to take a gentleman firmly by the hand, or he would mistake her ardor. To this we reply, it is a lady's privilege to offer the hand or to retain it. If offered, it should never be given to anybody but a true gentleman, and then as if there was a soul back of it.

The thumb is vital, and as such is one of the most active agents. In this very matter of hand-shaking, it forms a very strong feature. Palm may meet palm, heart may meet heart, but if the thumb is limp there is no more life in the hand-shaking than if only the fingers were given. The thumb is the index sign of life. The thumb used in gesticulation, that is, leading in the gesture, shows lack of refinement or excessive vital development. The thumb thrust into the side of one with whom you are speaking is considered very vulgar, and it is very apt to stir up the vital nature of him into whose side it is thrust. The thumb is indicative of the will. When the

will is strong, it is active; when weak, it is inactive, limp. The heroic gesture cannot be truthfully given with the thumb turned toward the palm. "Once more unto the breach!" etc. When a man is intoxicated, not only the thumb but the whole body shows lack of will power. The appetites are aroused, but their agent of expression is deadened. The thumb dropped inward shows not only weakness, but at times insincerity. Note the expression of the hand when a man tells you he will do you a favor. If when he takes your hand, his thumb is limp, he will not do you the favor his lips have promised. If he holds the thumb inward or pendant, it is a fatal sign. To pray with the thumbs inward and swaying to and fro indicates a lack of sacred fervor; it is a corpse that prays.

For many years Delsarte sought for some form or sign in the human body that was common to all,—in health, in sickness, and especially in death. He said, "The thumb furnished me that sign, and responded fully to all my questionings." Delsarte made a study of this special feature in hospitals, morgues, dissecting-rooms, etc. In addition to his conclusion as to the powerful expression of the thumb in his observance of the living, he says, "I noticed that the thumb in all corpses displayed the tendency to adduction or contraction inward. This was a flash of light to me. To be yet more sure of my discovery, I examined a number of arms severed from the trunk. They showed the same adduction. I even saw hands severed from the forearms, and still the thumb revealed this sign. Such persistence in the same fact could not allow the shadow of a doubt. I possessed the sign language of death. Not only does the adduction of the thumb characterize death, but this phenomenon indi-

cates the approach of death in proportion to the intensity of the adduction."

He says in support of his assertion, "Suppose I had asked the same service from three men, and that each answered me with the single word, Yes, accompanied by a gesture of the hand. If one of them had let his thumb approach the forefinger, it is plain to me that he would deceive me; for his thumb thus placed tells me that he is dead to my proposition. If I observe in the second a slight contraction of the thumb, I must believe that he, although indisposed to oblige me, will still do so from submission; but if the third person oppose his thumb forcibly to the other fingers, Oh, I can count on him; he will not deceive me. The adduction of his thumb tells me more in regard to his loyalty than all the assurance he might give me." If at any time you wish to make a practical test of this infallible guide, we would suggest the following. When you are to take leave of the friend who has promised to grant your request, take him or her by the hand and bid good-by, adding, at the same time, something to this effect: "Then I may rely upon you in granting my request?" The answer with the thumb will be found more infallible than the vocal expression. The turned-down thumb (active) at the great gladiatorial games in Rome was, as we are all aware, the sign of life to the one in the arena.

The fingers have the three characteristic divisions, mental, emotive, and vital. We will consider them briefly in this division, as they enter so largely in the character of the hand. We will illustrate the three forms by the three modes of throwing a kiss or in kissing the hand. When throwing a kiss by the tips of the fingers, inasmuch as it passes through

the mental element, it is indicative of mere respect, courtesy, politeness. When the kiss is thrown from the second joint of the fingers, which represents the emotive agents, it is indicative of great respect, profound regard, and love. When the kiss is thrown from the fingers as a whole, or the base of the fingers, it passes through the vital channel, and is indicative of intensity of expression, of love in the more vital form. The same holds good in kissing the hand of another.

The arm has three divisions (Articular Centres),—the hand, the forearm, and upper arm. There are three articular centres (the three joints),—the wrist, elbow, and shoulder. In this we must consider the law of evolution. Passional expression passes from the shoulder, where it is in the emotional state, to the elbow, where it is represented in the affectional state; then to the wrist and thumb, where it is presented in the susceptible and volitional state. The wrist is mental, though often termed the thermometer of vital energy. If it is turned out, it demonstrates that the vital energy is in action. If it is turned in, it denotes accumulation or concealment. If it is normal, it denotes repose. The elbow is expressive of the emotive element, the thermometer of the affections and self-will.

As the knee is called the soul of the leg, the elbow is the soul of the arm. When the elbows are held close to the side, it is indicative of humility or lack of confidence. When turned out, it signifies audacity, self-assertion, conceit. When placed a-kimbo, they signify self-confidence, impertinence, possibly boorishness; especially so, if the back of the hand is placed against the side. When the elbow is normal, it indicates calm repose, modesty, unconsciousness of self. If

the elbows are thrust backward or forward, it indicates a yielding character.

"The shoulder is the vital agent, the thermometer of sensibility and passion,—passion here signifying impulse, excitement, vehemence. The shoulder is, in fact, precisely the thermometer of passion as well as of sensibility. It is the measure of their vehemence. It determines their degree of heat and intensity; however, it does not specify their nature. The thermometer marks the degrees of heat and cold without specifying the nature of the weather. The shoulder, in rising, is not called upon to teach us whether the source of the heat or violence which marks it arises from love or hate; it belongs to the face to show that. The shoulder in every man who is moved or actuated rises insensibly, his will playing no part in the ascension. The shoulder is therefore a thermometer of sensibility. Every sensitive, agreeable, or painful form is expressed by an elevation of the shoulders. If a man's shoulders are raised very decidedly, we may know that he is decidedly impressed. The head tells us whether this impression is joyous or sorrowful. Then the species belongs to the head and the genus to the shoulder. If the shoulder indicates thirty degrees, the head must say whether it is warmth or coldness. The face will specify the nature of the sorrow or joy whose value the shoulder indicates. The shoulder being the thermometer of emotion and life, the movement is neutral, and suited to joy as well as to sorrow, the eyes and mouth being present to specify it." Delsarte claims that "Raphael, in his great painting of Moses smiting the rock, has forgotten this principle; for none of his figures, although joyous, elevate the shoulders." The head receives its greatest sum of expression from the shoul-

ders. When a man falsifies, he does not raise his shoulders; hence the truth or falsity of a sentiment may be known. If you embrace without elevating your shoulders, you are a Judas. Delsarte says, "that if in pressing a friend's hand I raise my shoulders, I shall thereby eloquently demonstrate all the affection with which he inspires me. If in looking at a woman I clasp my hands and at the same time raise my shoulders, there is no longer any doubt as to the feeling which attaches me to her; and instinctively every one will say, 'He loves her with true love.' But if, preserving the same attitude in the same situation, the same facial expression, the same movement of the head, I happen to withhold the action of the shoulder, instantly all love will disappear from my expression, and nothing will be left of that attitude but a sentiment vague and cold as falsehood." The shoulder is also indicative of great strength. "Put your shoulder to the wheel" is much more significant of power than if we were to speak of putting the hand to the wheel.

#### EAR.

Even the ear is subject to the divisions of the mental, emotive, and vital elements. The external ear is mental, its office being to collect the vibrations. The middle ear is emotive, it conveys the vibrations to the inner ear. The internal ear is vital, the terminal expansion of the auditory nerve. It will be observed that the emotive element throughout this entire philosophy is a connecting link, a balancing power, between the mental and vital.

#### EYE.

In the division of the eye we have three active and three passive agents. The active agents are the eyebrows, upper

lid, and lower lid. The brow is mental; it reveals the condition of the mind. The upper lid is emotive; it reveals the condition of the will. The lower lid is vital; it reveals the conditions of the sense. We will designate the eyebrow as the door of intelligence. The lowered brow signifies retention or repulsion. It has the significance of a closed door. The elevated brow is significant of an open door. The mind opens to let in the light or let it escape. When the brow is ruffled it shows mental misery. When the lower lid is ruffled it shows vital misery. The brow and the lower lid generally act together, because of the vital condition. When the will is active the upper lid is raised. When the will is no longer active, as in sleep, it drops. This is also strongly marked, that is, the non-action of the upper lid, when one is intoxicated, for the will is paralyzed. When the brows are raised, they indicate observation; when lowered and contracted, concentration. The deeper the thought the greater the concentration. As the *thumb* is the thermometer of the *will* and the *shoulder* the thermometer of the *life*, so the *eyebrow* may be termed the thermometer of the *mind*. There is a parallelism between the eyebrow and the voice; and it is important that this parallelism should be known and established between words, brow, and voice. If the voice is lowered and the eyebrows elevated, it indicates a desire to create surprise. It is an unmistakable sign of a lack of mental depth. When the eyebrows are lowered, the voice generally corresponds, and the voice repels. We find the same action in repulsion as in retention. The inflections also are in accordance with the eyebrows. When the brows are raised, the voice will rise. This is the normal movement of the voice in its relation to the brow. Sometimes, however,

the brow is in contra-distinction with the movement of the voice. Then there is always ellipsis. It is a thought unexpressed. The contradiction or opposition between these two agents always proves that we must seek in the words which they modify something other than they seem to say. Suppose, for instance, a story has just been related to us, and we reply with this exclamation, "Indeed!" If the brow and voice are lowered, the case is of no little moment; it is grave, and demands much consideration; but if the brow and voice are elevated, the expression is usually amiable, and links with it a degree of affection. If the voice is raised but the brow is lowered, the form of expression is one of doubt and suspicion. Note also the movement or action of the hand. If the brows are concentrated, the hand will express repulsion. When both brow and hand are concentric, toward a centre, that is, closed, they denote either repulsion or retention. In this regard, they correspond with the closed door; but if both brow and hand are eccentric, from a centre, that is, open, the thought is allowed a departure without further concern. The door is thrown open.

We have said that the upper lid is the agent of the will in the mind. In all positive expression the upper lid rises, in negation it falls. This is a universal law throughout the Delsarte philosophy. It is indicated in the chart of positive and negative assertions. It establishes itself there, and gives us a criterion. As the hand rises above the lever or centre in all assertion, and drops in all negation, the same law holds good with the head, with the eye, and with the upper eyelid. Bear in mind that all activity below the central line is negative or subjective, all above the central line is positive. Watch the individual with whom you are speaking. Watch

the action of the upper eyelid as you ask him or her a question, — a favor, possibly. You need not expect an affirmative answer if the lid drops; and even less so, if he or she turns the head slightly from you. The upper eyelid is also the curtain to the window of the soul. If there is anything therein that will not bear the light of truth, the curtain is partially dropped, sometimes wholly for the moment. This, however, will occur only with one who is sensitive, who has not yet lost all sense of honor, whose better nature shrinks from the gaze and scrutiny of the just, the true, and the pure. There are others, however, who will open the eye to the fullest extent with an apparent air of innocence. They make an effort to raise the curtain; but the student of this philosophy notes the effort, the unnatural expression, and sees the soul as it really is.

Having spoken of the *active* agents of the eye, — those that are organized *about* the eyeball, — we will next consider the *passive* agents, — those organized *in* the eyeball. The eyeball is simply an indicator of the direction from which the expression comes or to which the expression goes. Its significance arises from the relation it indicates between the subject and the object. The eyeball shows objective or subjective character of the mind, dependent wholly upon its position. When the eyeball is away from the object, and the ear toward it, it is subjective. All oblique movements are considered mystic, either of concealment or affection. When the face is withdrawn from the object, it is concealment; when it tends toward the object, it is affection. In looking calmly at any object, the axes of the pupils converge; in subjective states they are parallel. The eyes of a madman are often so. The mind is at work, but the outside objects

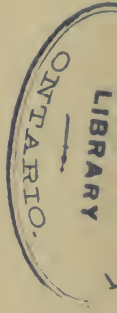
are not seen. The active agents — brow, upper lid, and lower lid — show how the object or subject is placed; that is, whether it is rage, joy, or sorrow. The oblique eyes *toward* the object indicate the character as mystic and objective, the oblique eyes *from* the object show that the character is still mystic but subjective. When the eyes go down, the listener does not accept the truth; but when the eyes go up, and away from the object, he is on the point of turning and accepting what he has been considering. When the eyes look outwardly they are focused; not so, when they are looking inwardly, — introspective. Awe is always associated with what is mystic; then in proportion as the movement becomes mystic it becomes awful.

Supernatural fear moves the eyes from side to side. In case of madness, when the mind is lost to itself, the eyes sometimes look in opposite directions. We have said that the eyes, the feet, and the torso are the three great centres of gravity, which assert themselves with the universe. The eye, however, as an agent of the mind, performs that function with greater accuracy and precision than any other part of the body. The expression of the eye gives a clearer idea of the state of the mind than any other medium of communication. The expression of the whole body is changed by changing the expression of the eye. The eye relates us to our object. It may be mystic in its character. Light in its essence is mystic. No one ever saw the light.

Let us consider more closely the subdivisions of the eye, — the pupil, the iris, and the white. The pupil represents the mental element; the iris the emotive element, that is, the emotive tendency and temperament or organic condition as inherited; the white represents the vital element. The doc-

tor readily ascertains the mental or nervous condition of an individual by the action of the pupil in its contractions or dilatations. He determines the physical condition, in some respects, by the white of the eye. In proportion as the mind is energized, excited, the white of the eye will be shown; but as the mind becomes reflective, the lid tends to cover the white. All reflection tends to contraction, all sensation to expansion. We speak of the white of the eye as vital, and say that all excitation tends to expansion. How familiar the saying, speaking of a man vitally aroused, "He shows the white of his eye." Inasmuch as the lower animals have more of the vital nature than man, it may be thought that the principle regarding the eye does not hold good. It does. The animal is more vital, but less nervous. The vital principle being the principle of energy, and energy being more developed in man than in any other animal, it is shown at once by its agent, the eye; whereas in the animal the vital element has for its agent the torso. Man has more white in the eye than any other animal, showing thereby more life in the mind than any other animal.

The eye has three spheres of radiation, — the superior, the equal, and the inferior. The superior places the object above, the equal on a level, the inferior below. The eye is to the head what the head is to the body. It is the pivot of all expression. In aspiration the eyes are turned up. The mere movement of the eyes downward, without any change of the head, gives repulsion. The minister when addressing the Supreme Being should place Him in the superior and himself in the inferior sphere, by casting the eyes upward, but not the head. If the head and eyes are parallel, it places God on a level with man. When we wish to place ourselves in the



superior, we cast the head up and back, but the eye downward. How frequently we hear the expression, "Looking down upon them!" A small oblique eye, — Chinese, — when associated with lateral development of the cranium and the ears drawn back, indicates a predisposition to murder. If one is emotionally aroused, the eye will open during the first emotional impulse; then it becomes calm, and the eye will gradually close to its normal position. If the eye remains open during the emotion, it is indicative of stupidity.

We have often been asked if a large eye is not a sign of greater intelligence than a small eye. It depends. Other things being equal, a large eye is the sign of languor, a small eye the sign of strength. The eye gets its entire sum of expression from the agents that surround it and the soul that is back of it. A large eye may denote stupidity, and a small eye intelligence. Nor is a large eye always the most beautiful. It may be out of proportion with the surrounding features; and anything out of harmony cannot be beautiful. The calf, though it has a very large eye, and what is considered a beautiful eye, is one of the most stupid of animals; the pig has a very small eye, but is considered a very sagacious animal.

The eye is the pivot of all expression. All radiation proceeds from the centre. This may be illustrated by dropping a stone in the water. The circles become larger and larger, and yet they are stronger at the point of radiation. All waves of emotion are typified by the waves of the sea. The eye must become more and more active if you wish to justify the action of the hand. It is beautiful to see the emotion trickling from the eye through the form. The audience should get through the eye the motive that prompts the utterance

of the words. The pantomimic precedes the vocal. Eyes may speak volumes, though the lips be never so dumb.

Having reached the conclusion of the bodily divisions, we will next consider the significance of the remainder of the trinities, each in its order.

Again we will ask the reader to preface each trinity with the *mental*, the *emotive*, and the *vital*.

#### THE TRIUNE MAN.

From time immemorial man has felt intellect from the head, affection from the heart, and appetite from the abdomen. In these three we have the representative of the reflective, the affective, and the sensitive. The threefold nature is thus made manifest in the three leading principles, the thinking, the loving, the feeling. The first principle of our being, that is, the basic principle, is the feeling or vital. We feel before we think or love. We must think before we can understandingly love. The first love of the child is that which develops from instinct, from the animal or vital nature. Later on, the love is of a higher order; for, as reason develops, intuition takes the place of instinct. All animals except man are governed by instinct, the vital nature predominating. It is only the human being that is governed by intuition. We are aware that the reflective nature, the mental, tends to concentration and contraction, — the head tends toward the body, the brows knit, the mouth closes, the hands close. Mark the distinction between the animal and the human being. With the animal, in consequence of the absence of the mental element, there is no contraction, but expansion instead. How forcibly this is illustrated in the

fact that it is only the human being that makes a fist—concentrates—in striking a blow. The animal always strikes with an open claw. In the animal there is an absence of the mental or rational, while in the human being there is in his blow, behind his blow and behind his activity, a concentrated rational principle. This power of concentration—mental—and expansion—vital—we will fully demonstrate under the law of gesture.

#### VOICE QUALITY.

In our trinity of cold, warm, and fiery, it is our purpose to speak of the qualities of the voice, and the effect thereof upon an audience. Having devoted an entire volume to the subject of the voice, we will in the present writing but briefly outline it in its relation to the trinity. The mental quality is cold, the emotive is warm, the vital is fiery. It is unfortunate for a public speaker to allow the mental quality of the voice to predominate. We should reach the head through the heart, not the heart through the head. When the mental tone predominates, the tendency is to arouse the disputatious elements of an audience, while the emotive tone appeals to the heart and stirs the emotion. Head to head and heart to heart. The vital tone appeals to the body as a whole; that is, to the passion, power, energy of the being. This is a very essential element, but should be used discriminately. If it is the leading element, not sufficiently harmonizing with the mental and emotive, the result will be to antagonize an audience. This may answer for political stump-speaking, but should not be used in the pulpit or on the rostrum, even though one may be speaking on vital truths. The mental should be sufficiently vitalized, and the vital suf-

ficiently mentalized, but both should have the balancing power of the emotive or heart element. The *intellectual* power is of the *mind*, the *emotive* power is of the *soul*, the *vital* power is of the *body*. Hence, as the *intellect* is *cold*, the *heart* is *warm*, and the *passions* are *fiery*, the orator should *move* the *passions*, *touch* the *heart*, and *inform* the *mind*. "It is through the voice largely that we please an audience. If we have the ear of an auditor, we easily win his mind and his heart. The voice is a mysterious hand which touches, envelopes, and caresses the heart. The tones of the voice are sentient beings who love, hold converse, follow each other, and blend in harmonious union. A hasty delivery is by no means a proof of animation, warmth, fire, passion, or emotion in the orator. Hence, in delivery as in tones, haste is in an inverse ratio to emotion. We do not glide lightly over a beloved subject. A prolongation of tones is the complaisance of love; precipitation awakens suspicion of heartlessness; it also endangers the effect of the discourse. Silence is a powerful agent of expression; it is the father of speech, and must justify it. Every word that does not proceed from silence, and find its vindication of silence, is a spurious word without claim or title to our regard. It is through silence that the mind arises to perfection; for silence is the speech of God. Aside from this, silence still recommends itself as a powerful agent in oratorical effects. By silence, the orator arouses the attention of his audience, and often doubly moves their hearts. Furthermore, silence gives the orator time and opportunity to judge of his position. Silence gives gesture time to concentrate and do good execution."

In the use of the mental tone, which is cold in its quality,

disputatious in its effect, we find another serious objection. To fully illustrate this defect, and bring into prominence many other characteristics in our threefold nature, we will next introduce the pyramid with its significant zones,—the apex, the centre, and the base. In the use of the mental tone as a predominating element, it is placed at the apex of the pyramid. It is high in pitch, and narrow in tone, and may be represented also by ice, that is, it is brittle; the tone invariably being broken and jerky just as you would break bits of crisp ice. The emotive tone, as in all cases of the trinity, is the central element, always harmonizing; it is unbroken and is diffusive as air. The base of the pyramid denotes by its breadth the power of the voice as a base, just as water is powerful in its volume. The three qualities of voice, as represented by ice, air, and water, may be still better illustrated by water in its frozen condition, water in its liquid state, and water when converted into steam. The first corresponds with the apex of the pyramid, and with the cold in its effect; the second with the centre, broader in its volume, steady and continuous and powerful in its flow,—warm it may be in its effect; while the steam illustrates the greater breadth and expansion, and a most powerful fiery element in its effect. All these qualities are discernible in the mental, emotive, and vital tones of the voice. It is a great mistake to raise the pitch and narrow the voice when we wish to reach the heart. As we would descend from the apex to the centre of the pyramid, so must we descend from the head to the heart. So must we descend in the pitch of the voice.

It is often stated that the greater the emotion, the stronger should be the voice. Nothing is more false. The contrary is true; the less the emotion, the stronger the voice; the

less one is moved, the more loudly he speaks. "In violent emotion the heart seems to mount to the larynx, and the voice is stifled. If you would move others, you must put your heart in the place of your larynx. No more serious error could be committed than to increase the voice as the heart is laid bare. Nothing so wearies and disgusts as the lacrymose tone. A man who amounts to anything is never a whimperer. The lowest tones are the best understood and the most likely to affect the hearer. To make a low tone audible it should be spoken as softly as possible. Every tone of voice should be reproduced by an expression of the face. A tearful voice is a grave defect and should be avoided. Tears are out of place in great situations. We should weep only at home." Personal grief excites either pity or contempt for the speaker. The voice should not be narrowed to the apex of the pyramid, as it draws attention to the speaker rather than to the subject. When the voice is narrow and petty it makes the speaker appear so. As the tone descends to the centre of the pyramid and reaches the heart element, it broadens to such an extent as not to be confined to the speaker, but is broad enough to include all mankind. The heart element, the soul element, the sympathetic element of the voice, is one that is worthy of great consideration by every public speaker. Delsarte thus illustrates the power of the correct use of the voice: "You may have heard a play twenty times with indifference, or a melody as often, only to be disgusted by it. Some day a great actor relieves the drama of its chill-cold mental quality,—its apparent nullity. The common-place melody takes to itself wings beneath the magic of a well-trained expressive and sympathetic voice."

## STRESS.

Corresponding with the pyramid, we have placed three forms of stress. The radical, representing the mental element, is placed opposite the apex of the pyramid; the median, representing the emotive element, corresponds with the centre of the pyramid; while the terminal, representing the vital element, corresponds with the base of the pyramid. First, let it be borne in mind that emphasis is simply force, while stress is the manner of applying force. The radical stress, as the character indicates, receives its force at the opening or initial part of the sound, as the explosive in music; the median stress, as the character indicates, receives its force in the centre of the sound, as the swell in music; the terminal stress, as the character indicates, receives its force at the close of the sound, as the crescendo in music. If an orator uses the mental tone, cold in its quality, and disputatious in its effect, at the apex of the pyramid in pitch, he will complete the error by using the radical stress, and were he gesticulating would use none other than the hand,—mental. Descending to the vital tone, fiery in its quality, antagonistic in its effect, his voice will broaden, as signified by the base of the pyramid, and he will use the terminal stress, and his gestures will proceed from the shoulder,—vital. But were the orator to use the emotive tone as the fundamental tone, warm in its quality, emotional in its effect, he would descend only to the middle of the pyramid, and would use the median stress, and his gestures would play about the mental and the vital, balanced by the emotive. The centre line throughout is the line of the most persuasive thought.

Our object then is to show that each will answer in its place, but we must know the place. In bright, light, vivacious reading, enough of the mental should be borrowed to make the tone and manner consistent with the thought. In many discourses, and in much of the reading and acting, the vital tone and terminal stress is indispensable. But in emotional reading, the radical and vital stress are entirely out of place. When heart and body are but little affected and the mind is calm, though bright and cheerful, enough of the mental element will be used in reading or speaking to give it the desired brightness, and it will be expressed through the mental tone. It will not be sufficiently heartless to be cold. When the heart swells with emotion, the tone should do likewise; hence the median stress, the swell. When the passional element is raging in the human breast, it will manifest itself with vehemence, and its natural outlet will be the terminal stress, the explosive. Were the radical stress used in expressing the emphasis in such a selection as the "Bridge of Sighs," it would be entirely heartless. It would simply be an address to the intellect, which is cold, but would contain no appeal to the heart, which is warm. In like manner would all emotional selections be affected, or, more truly, defected.

To more forcibly impress the three special forms of stress, we will liken them to the bark of a dog. The little snapping cur illustrates by his little, narrow, quick, abrupt bark, the radical stress; the faithful family watch-dog, that has grown old and toothless in the service of its master, will meet you with a bark that will have a warm welcome in it; it well illustrates the median stress, the swell. In our boyhood days, long before we dreamed of a Delsarte philosophy,

or of any philosophy that could teach us the analysis of the dog as well as of man, such a dog as this made a lasting impression upon us,—a mental impression, however, for he was toothless, and could make none other. The ferocious dog, the dog that always precedes his explosive bark with a growl, finely illustrates the terminal stress, the crescendo. You will also notice that the bark of the little snapping cur is light and narrow,—apex of the pyramid. The old watch-dog's bark is deeper, fuller, broader,—the centre of the pyramid. The ferocious dog, bull-dog, for instance, has a still deeper, fuller, broader, and more guttural sound,—the base of the pyramid. Nor is this all. Each species of dog corresponds in the size and the shape of the head to that portion of the pyramid to which its bark has been assigned; namely, the cur, apex; the family dog, centre; the bull-dog, base. Still again, the cur will have the narrowest and most pointed head, the bull-dog the broadest and bluntest, the Newfoundland between the two, nearer an equilibrium.

Before leaving the pyramid, we wish in this connection to show more fully that the apex is ever an expression of mentality. We say of a man that he has a long head; that he is sharp, keen, acute. These are all expressions of mentality. As an expression of the centre of the pyramid, the happy medium, representing the emotive nature, the heart element, we speak of a man of large heart, a benevolent man, a whole-souled man. Corresponding to the base of the pyramid we speak of one who is dull, blunt, thick-headed, etc., in contradistinction to the terms expressing mentality; also one of low animal instincts, base, etc. Vitality is developed sidewise; *i. e.*, the breadth of the back of

the head, breadth of the lower jaw, breadth of the shoulders and hips. Mentality tends to narrowness of the physical. Breadth denotes strength; narrowness, weakness or subtlety. Breadth of the back of the head and narrowness of the front of the head are indicative of strength and subtlety. Speaking of passion, power, energy etc., being developed sidewise as contrasted with mentality, subtlety, cunning, etc., contrast the head of the hyena with that of the fox, and the head of the bull-dog with that of the greyhound. Contrast also the natures or instinct of these animals. No greater guide or reminder has ever been left to the student of this philosophy than this same pyramid of which we have already spoken at length; but its greater significance is yet to come in treating of some of the closing trinities.

#### INFLECTION.

We will next consider briefly the inflections. One with whom rising inflections predominate shows weakness, either mental or physical, sometimes both. Such a one betrays his weakness by constantly deferring to the will or knowledge of others. The monotone is the centre around which play the mental and vital, and from which level the rising and falling inflections are graded. It is frequently used in sacred readings, but it is not advisable so to do. It is well enough to use the heart element as the predominating one, but even religious writings would be better read and better received if more life were infused into the stately tread. The only one to whom we would commend the use of the monotone on all occasions is that one unto whose lot it falls to sing the baby to sleep; monotony, in this case, works

like a charm. A change of the tone would not produce the desired effect. The same monotony has the same effect when tried upon adults even in places of amusement or worship.

The falling inflection denotes courage, strength, power, the assertion of one's will. The parent who uses the falling inflection, the teacher who uses the falling inflection, other things being equal, will have much better government than the one who uses the rising inflection. Again, here is an illustration of asserting one's own will, or deferring to the will of another. Passing along the street one day we heard a mother say to her child: "Now, if you do that I'll whip you." Did the child do it? Certainly. Did she receive the promised punishment? Certainly not. The child knew it was safe; so did the mother; so did we. Why? The inflection gave the lie to the word. The child could not analyze it, but the effect was unconsciously produced by the mother. Had the mother spoken the word "whip" with the falling inflection, the very decisiveness of the tone would have caused the child to obey, or would have made certain in the mind (and elsewhere) that serious consequences would follow in the conflict of the child's determination and the mother's. We should be careful, in the use of the falling inflection, not to use a tone of severity, for that would arouse antagonism. A teacher's success in government depends largely on the judicious use of inflections. The child will rebel if antagonized; but if the strength of the inflection is blended with the heart element, teacher and pupils will ever be in harmony. Cannot a child surely read the will of another in the inflection, when an animal is so thoroughly governed by it? Take, for instance, a dog having no intention to do you harm. If you become unneces-

sarily alarmed, and say with a weak, faltering voice and rising inflection, "Get out," "get out," he will not be likely to get out, but will be apt to make you get out, for you have told him through your inflection that you fear him. Supposing, on the other hand, you meet a dog of a different nature, differently inclined, and you meet him with courage, and using the same words, "Get out," with the falling inflection, he will get out,—or you will, if your courage fails you; it will be only a matter of tenacity.

How quickly weakness and strength of inflection are perceived by a horse. Supposing a gentleman and his wife have been out riding, and when they return the gentleman alights and a lady takes his place. Does the horse know who has the lines? Yes, if he is a knowing horse. If he has any life in him, he will show it now. If the lady knows how to drive she will prove it by the manner in which she grasps the lines, and she will prove it still more conclusively when she speaks to the horse. If in a decisive tone, the horse will cease his pranks, but if she begins saying, with a rising inflection, "Whoa, whoa," when he is not moving, he, like the dog, will take advantage of her weakness and fear displayed by the rising inflection.

As an expression of sincerity or insincerity the inflection is a true guide. Are you invited to remain all night at the house of a friend who you know cannot accommodate you without great inconvenience? Note the inflection of the one who extends the invitation. Are you invited to dinner after church on the Sabbath, by one who would be greatly surprised if you were to accept? Note the inflection. In all your association of a social or business nature, observe the inflection, and you will often learn more of the

truth or falsity of a statement than is expressed in the words; for very often you will find the words and inflections telling different stories.

#### MUSIC.

In music we have the mental element represented by melody, the emotive element by harmony, the vital element by rhythm. Melody is that which distinguishes, harmony that which conjoins, rhythm is a form of movement. Harmony, like love, requires the presence of more than one element. In this, as in all trinities, the emotive element is the uniting or blending element. In the savage, with whom the vital element predominates, we find nothing but rhythm, at least it predominates in such a degree that we lose sight of melody and harmony.

#### SOL-MI-DO.

In the musical scale we find the three ground notes, representing the three fundamental principles, — *Sol* is mental, — apex of the pyramid; *Mi* is emotive, — the heart element, centre of pyramid; *Do* is vital, — the base of the pyramid, the foundation, Delsarte teaches us that the seven notes of music sound in accord with the seven colors of the rainbow. There is a brotherhood between the seven notes and the seven colors. As in music we have three fundamental notes from which four others emanate, so in the rainbow we have three fundamental colors from which spring four others. From the red, yellow, and blue we get violet, orange, green, and indigo.

## TASTE.

Taste has its three representatives ; the sour is mental, the sweet is emotive, the bitter is vital. Men often take bitters for the support of the vital nature. The centre element is again a strong factor in the use of either of the others. The sweet might benefit either the sour or the bitter, but neither of the others would be made more palatable by adding the one to the other. The sweetness of taste corresponds with the sweetness of disposition, and may be readily traced in the sweetness of tone, etc. So with the other elements.

## THE RELATION OF THE TRINITY.

In order to impress the necessity of retaining the emotive element as much as possible in all the trinities, that is, to show the necessity, we will give an illustration often used by Professor Lewis B. Monroe. To illustrate this need, we will consider a triplicity to prove the power of the trinity.

We have a horse and driver, and a passenger in the carriage. The driver represents the mental element, the passenger the emotive element, and the horse the vital element. The passenger possesses certain knowledge which can be conveyed to its destination only by him. He is the real heart or life or moving centre. The driver and the horse are as the limbs in expediting the business. The passenger is told that he must dispense with either the driver or the horse. He dispenses with the former, for the horse, the animal nature, is more important than the driver; for the passenger, the heart, can yet direct and drive. The time has come when the horse or the passenger must do with-

out each other. The horse, representing the animal nature, is very desirable; but the passenger with all his knowledge can, in an emergency, dispense with the vital agent. So each element of the trinity is essential to each other, but first, the mental, second, the vital must be subservient to the will and needs of the emotive, — the heart element.

It is by the mental we are guided, by the emotive we are impelled, and by the vital we are sustained. Sometimes we are impelled by the vital; then it becomes sin. Sin has been defined as crookedness or missing the mark, and right as straightforwardness. We will endeavor fully to illustrate this principle in our treatment of man under the trinity of summit, centre, and base. We will pause, however, long enough to impress the thought by just one illustration. How often we make the remark, "He is keeping straight now," or "I think he is a little crooked in his dealings." A crook is one who deviates from rectitude, as rectitude is an expression of uprightness. We say of such a one, "He is not straightforward." "Whatsoever affairs pass such a man's hands he *crooketh* them to his own ends." "For all your *crooks*, you have such a fall that you shall never be able to stand *upright* again." "They are a perverse and *crooked* generation." — Deut. xxxii. 5.

Let us bear in mind that the head which guides also designs, the heart which impels also purposes, and the body or vital nature which sustains also constructs.

#### QUANTITY.

In dealing with quantity, we have three elements of expression, that is, the mental, emotive, and vital. The mental corresponds with number, the emotive corresponds with

weight, the vital corresponds with measure. The mental always deals with the details; the emotive and vital never. Character is an expression of the moral nature; character is weight. A good character gives weight to any one's influence in society. A bad character will lessen any one's weight in society. The handwriting on the wall, *Mene, mene, tekel, upharsin*,—"Thou art weighed in the balance, and found wanting," had no reference to the mental or vital weight, but to the moral weight, of the king. True, the lack of moral weight weakened the mental nature and debauched the vital nature.

#### COLOR.

We will turn our attention for a moment to the three elements of color, represented in the material universe and in the human being. Delsarte observes: "Since man, as to his soul, presents himself in three states,—the sensitive, intellectual, and emotive, and in his organism in the eccentric, concentric, and normal states, you may conclude that nature has three colors to symbolize the three states, and experience will not contradict you. Why do we use red in representing life? Because red is the color of blood, and the life is in the blood. But life is the fountain of strength and power, hence red is the proper symbol of strength and power, in God, in man, and in the demon. Why blue in the column of the concentric state,—the mind? Because blue, from its transparency, is most soothing to our eyes. Why yellow in the column of the soul? Because yellow is the color of flame. It is the true symbol of a soul set on fire by love. Yellow, then, is the emblem of pure love and of impure flames. Why not use white in our chart?

Because white is incandescent in the highest degree. We say of iron that it is at a white or a red heat, but in this world it is rare to see a heart at a white heat; earthly thermometers do not mark this degree of heat. It cannot be denied that red, yellow, and blue are the three elementary colors whose union gives birth to all the varieties that delight our eyes. We have proof of this in one of nature's most beautiful phenomena, the rainbow. The rainbow is composed of seven colors. Here we distinguish the red, yellow, and blue in all their purity. Then from the fusion of these three primary colors we have violet, orange, green, and indigo. This is the order in which the seven colors of the rainbow appear to us, — red, orange, yellow, green, blue, indigo, violet. Orange is composed of yellow and red. Yellow mixed with blue produces green. Blue when saturated becomes indigo. Pure red is the expression of the sensitive state or the life. Orange will render soul from life, and violet will be the symbol of mind from life. Plants will blossom into a bright passion of life under the influence of the red and yellow rays. No fruit appears, however, without the added power of the blue ray. Life is unproductive until the three united in one brings all things to perfection. The red is the caloric or heating principle. Yellow is the luminous or light-giving principle. In the blue ray the power of actinism or chemical action is found. This makes the perfect trinity."

In our book on "Physical Training, or the Care of the Body," we have spoken quite fully in reference to the effect of color on the human organism. Hence, in these pages we will not dwell on any portion of the subject except as it is a representative element in the threefold nature of man.

## GRACEFULNESS.

To the orator the subject of gracefulness is of no little moment. It is often thought that ease is grace. We shall endeavor to show that it is but one element of it. One may be very easy but not be graceful. There are three co-essential elements in grace,—precision, harmony, and ease. Precision of movement is mental, harmony of movement is emotive, ease of movement is vital. Paralellism may be easy but not graceful. Opposition may be harmonious, but not easy. Harmonious may be one's movements, yet not precise. Opposition of movements, to be harmonious, must be simultaneous. Parallel movements, to be harmonious, should be successive. The law of ease should dominate the amount of energy, which is more or less controlled according to the expression. Almost any form of movement, balanced by its exact opposite, is beautiful. This will be fully illustrated under the heading of gesture. Be sure that the grace is appropriate to the motion and the expression, always taking into consideration the emotion to be expressed, and the character to be interpreted. The law of ease teaches economy of force. Watch a gentleman when he stoops to pick up a lady's handkerchief, fan, etc. If he is awkward, there is an undue expenditure of force. While movements are easy, they should have character, be graceful, and be significant. Each element should perfect the other. Observe the law of consistency. The element of ease is more deceptive than any other. In social life, ease is essential, but, carried to excess, it is vulgar. Young man, be careful of that posture in society which was so common during your college days; that is, standing with the feet wide apart, supporting the body equally on each. It is familiar

repose, and may not have been out of place then, but it is unrefined and uncultured in the presence of ladies. To the young man, if still in college or in any society where this vulgar habit is forming, we say, Pause and consider, and we feel assured you will break the habit while, like the little chain of the cable, it is breakable. If you continue it, the habit will become so strong that you cannot remove it without great perseverance, and perhaps after much embarrassment; for you may not always be on your guard.

Before leaving this trinity of precision, harmony, and ease, we wish to impress the thought of that emotive agency, that central element, — the balancing power of all things, — harmony. Style, if inharmonious, cannot be pretty. One's dress, although in the latest fashion, may be so unbecoming as to be ludicrous; while, on the other hand, a lady, or gentleman may not be dressed according to the latest fashion plates, and yet be dressed in such a becoming manner that he or she may be said to be exquisitely dressed. The very harmony disarms any one of criticism. The greatest compliment that you can pay in regard to one's manner of dress is, "I really cannot tell you how she or he was dressed, but it was in such good taste;" that is, in keeping, or in harmony, — faultless. Unrelated things are always inharmonious, as, for instance, a load of beautiful furniture. It may have been handsome in the well-ordered parlor, but alas! its relationship is destroyed when mixed and mingled inharmoniously. Art turns her back on things not related, no matter from what corner of the world they come, or with what expense. Even in life, happiness turns away from those who walk side by side, no matter how noble in soul, if not related.

## THREE-FOLD LOVE.

God is love. In the most perfect type of love we find the elements, wisdom and power; hence the trinity, wisdom, love, and power. Wisdom of itself is simply knowledge, intelligence, acquisition, erudition, etc. Love is rectitude, uprightness, weight, nobility, purity, sweetness, etc. Power is strength, force, vitality, might, energy, passion, etc. As expressive of these elements, when taken separately, we speak of wisdom as intellectual advancement, attainment in knowledge. He is *getting along* well. He is *outstripping* the others. He is *far ahead* of his classmates. He is making *rapid strides*, etc. We speak of love as moral attainment, rectitude, love, nobility, uprightness, etc. We speak of power as passion, energy, strength, force, vitality, might, etc. The first is merely a mental advancement, — forward; the second, a spiritual advancement, — upward; the third is vital, from side to side, — “swayed by passion.” The rulers of our land should make manifest this trinity by showing *wisdom* in the laws, and *power* in executing them in *love*.

God was first represented by the ancients under three principal forms, because wisdom, love, and power are the three essentially divine attributes. Every attribute of the deity is reflected in a greater or less degree in every human being, and in the material universe. In this, as in all trinities, the central element is the harmonizing element. Love is the element that links and balances wisdom and power. The very nature of love is to communicate itself. We can love only that which is responsive to the attributes of our own being. True love is always harmonious, because it contains wisdom and power. The passional element is as essential to

love as to life, but it must always be put where the pyramid designates, subservient to wisdom and love. True, pure love can never turn to hate. If one hates, he never loved the object of his hatred, or else his love was a passional love. We sometimes hear of one loving to distraction, but the uncontrollable passional element causes the distraction. When true, pure love is born in the human breast, it is never consumed by flames of passion, and no power upon earth can dethrone it. True, we may cease to love the object as it is, but not as it was. Love may turn to pity, but seldom to condemnation. Love never dies. "Love the Lord thy God with all thy heart, and thy neighbor as thyself." Elsewhere will be found an illustration expressive of the threefold principle of this most sacred element of one's trinitarian nature. See Fig. 134. The religion of the Alaska Indians is all based upon love, in fact, it is nothing but love. We will give it in the natives' own language, though more expressive than elegant: "God is boss of all us fellers. God loves us fellers; us fellers loves God; us fellers loves other fellers; that's all." That is enough. Where love reigns supreme, harmony is a natural consequence.

#### MAN *vs.* ANIMAL.

In our trinity of summit, centre, and base, we will endeavor to illustrate the position and power of man in all his bearings. Let us first draw the distinction between the terms, *attitude* and *bearings*. Attitude is the temporary condition of being from which emotion springs, while bearing is the permanent character. Then, when we speak of attitude, with which this volume is mainly illustrated, we speak of the temporary in nature; but, when we speak of bearings, we speak of habitual

attitude. One's bearing is not necessarily inborn, but it may be created by habit; that is, it becomes second nature. A man's habits color his actions. "He tried to pass for a gentleman, but his bearing betrayed him." On the other hand, the principle is illustrated by saying: "He disguised himself as a workman, and went among the people, but his habit of command betrayed him." Every habit indicates either a condition or a sentiment. For instance, intoxication or repose. "There are three sorts of type in man,—the constitutional, passional, and habitual. The constitutional type is that which we have at birth; the passional type is that which is reproduced under suffering or passion; the habitual types are those which, frequently reproduced, come to modify even the bones of a man, and give him a particular constitution. Habit is a second nature; in fact, habitual movement fashions the material and physical being in such a manner as to create a type not inborn; hence, named habitual. A perfect reproduction of the outer manifestation of some passion, the giving of the outer sign, will cause a reflex feeling within. Continued indulgence in any one form of feeling will make that feeling the predominating trait; so beware, young sculptor, each day you are perhaps carving for eternity."

God, in his wisdom, love, and power, placed man at the very summit of the universe, and he nearest fulfils the divine law in that he is most upright. The more upright he is physically, the more upright he should be morally; for uprightness is an outward expression of the moral law. Christ healed the body as well as the soul, hence did not exclude any part of God's law; for man is not perfect, not whole, if he is ill. He can never be a perfect fulfilment of a law that he violates. Man is a radiation from the finite to the infinite;

the more perfect the radiation the more perfect the man. "No good thing will I withhold from him who walketh uprightly." This is as true in the physical as in the spiritual sense. He who puts himself in coincidence with the divine ray, that is, divine law, has God and all the universe with him. God and one are a majority.

Man as a triune being is an expression of God, possessing all the attributes of God. Contrast man's position in his natural state with that of the serpent. The serpent is the nearest to the earth, and his movements alone of all creeping things are sidewise. The worm is the next in order, but its movements are up and down. Then we have the alligator, cow, horse, dog, etc., till we reach man standing erect,—the lord of all creation. The lowest forms of life, worms, fishes, etc., not only occupy horizontal positions, but they have very little development of brain, and very simple nervous systems. The force of evolution has tended ever to lift from the horizontal plane up through the higher forms of life,—bird and mammal,—till we have man upright, and with immense development of brain and nervous power. Man, having been exalted to his high estate, should never so degrade himself as to sink below it; and yet we see men of strong physical natures inclining toward the earth, showing thereby an affinity for what is low. An ignoble man represents the animal nature in his tendency toward the earth, a disposition to get down on all-fours. Man's radiations are in the breadths, while the animal's are in the depths; hence the natural tendency of an animal, or of a too strongly animal nature, is toward the earth, and earthly or material things. Man is the only animal, so to speak, that meets his fellow breast to breast, and radiates in all directions. Those who gravitate toward the earth live

mostly on the material plane. Those who gravitate toward Heaven, that is, toward that which is higher and purer and more ennobling, are found to be erect, with a less tendency to the earth and earthly things.

As there is a material and a spiritual gravitation, so there is a material radiation and a spiritual radiation. Every individual has more or less radiation. With some it extends but a short distance, with others it is very penetrating and far-reaching. Every one carries about with him an atmosphere peculiarly characteristic of the individual. But its susceptibility by another is wholly dependent upon the development of his sensitive nature. This, which we call atmosphere, is synonymous with what we term radiation. We should know, on entering a room, the character of the individuals who have been occupying it; that is, whether of good or evil influence. In making a choice of a room, by what are we governed in our decision? Some rooms have ample sunshine in them, and everything in general has a fine appearance to the eye; yet we do not desire the room. It is repelling; we think of it as having a bad radiation or atmosphere. So are we affected by the people with whom we come in contact. Through this atmosphere, the magnetic current either attracts or repels; all magnetism being mental, emotive, or physical; that is, attractive or repellant to the head, the heart, or the body,—the vital nature.

The public speaker should be so thoroughly passive, or receptive, or negative, when entering an audience room, that were he blindfolded, he should be able, before removing the fold, to tell the general status of his audience, and the general atmosphere, and finally the individual atmosphere; that is, if any one in the room is not favorably impressed with him, or is

especially antagonistic to him, he should know it; he should feel it, for something subtle would reveal it. Furthermore, soon after the fold is removed, he should be able to find the individual or individuals, and still further, be able to read the thought vocally unexpressed. This has been done many times by the author, and with perfect accuracy, though the entire audience were strangers to him. An entire volume might be written on this subject; but we must needs be brief, as it may be considered as belonging more especially to the realm of psychology. We will, however, pause to leave just one hint to the public speaker. Avoid sitting before your audience, to be seen by them when they are gathering, or even during the ordinary formal introduction. By observing this caution you will not give them time coolly and calmly and deliberately to measure you, weigh you, and number you, without giving you an opportunity to enter a protest. You will have much difficulty to overcome any prejudice that may have been born during that brief period of time. Keep out of the way until you can have your way.

Let us place before man an imaginary pyramid, that ever reminding emblem of the mental, emotive, and vital; the head, the heart, and the body. The apex of the pyramid will represent the intellectual, the centre the emotional, the base will represent the vital nature. Man should ever keep this pyramidal form before him as a reminder that the head is on top, and that God put it there for an all-wise purpose. It is the citadel wherein is an ever-present, ever-wakeful, ever-watchful, ever-honest monitor, to warn us of the slightest approach of danger, mental, emotional, physical. The head will guide, the body will sustain, but the heart must govern. It must sit in judgment on all actions of the head and body. The two

principles, the mental and vital, appeal to the emotive principle of being. Passion, the vital element, says, "Indulge me;" reason, the mental element, says, "Master it;" while the emotive, if properly developed, will reconcile them, and balance the powers, and control them. If one has not the passionate, he needs not the rational as a restraining influence. If there is no rational, then there is no hope of overcoming the passionate. The greater these two in their development, the grander the man, that is, if balanced. This will be the case so long as reason, which is at the top, governs passion, which is the foundation upon which man rests his activity in life. The moment either extreme gets the better of the centre, the equilibrium is lost, and weakness of the emotive power is the result.

#### WALKING.

The question is often asked, "What is a perfect walk, and what are some of the characteristics of walking?" We will quote Delsarte's own words in answer to the first query: "A perfect walk should be rhythmical, that is, in time, as music. The perfect walk must be straight, each step a foot apart, — your own foot, not the ordinary foot measure. Bobbing up and down, pitching, rolling, strutting, must be avoided as gymnastic crimes. The great work of the man in walking falls to the lot of the thigh, — the vital division of the leg. This is the strongest portion of the frame. In modern athletic sports, the thigh does most of the hard work. The best rowing is from the hip, the arm serving to hold the oars. In walking, the thigh should be lifted forward, the lower leg and foot hanging loosely. The unbending of the knee plants the foot as simultaneously the weight sways on it. The question is

often asked, "Which should touch first, the ball or the heel of the foot?" Strictly speaking, the ball, if we restore the foot to the proportions of a bare foot; but alas! the stern mandate of fashion decrees a heel on the shoe; and so ordinary mortals must yield, and so in planting the foot, the heel will first touch mother earth. The bare foot is fashioned to grasp the ground. In transferring the foot, so to speak, carry it near the ground. High stepping is fine in sound, but neither man nor horse can afford it when either has work to do or races to run. The torso and head should sway in harmonic sympathy with every motion of the legs. Practise walking with a book on your head, walking straight on a chalked tape, the marks two feet apart, — your own feet. Pin this tape in front of the looking-glass, and step on the marks as you see them reflected."

Bear in mind that the manner in which you support the body is an expression of mind and heart. In the carriage of the torso, the predominant zone is very significant of the being. Above all things, protruding of the abdomen should be avoided. If carried too far forward, it shows one to be led by his appetites. Such a one will step very heavily upon the heels, paying due deference to the earth for his physical support. If the head and face are forward, especially with upturned nose, it is indicative of one led by curiosity, — prying into other people's business. If the head is lowered it shows a reflective or subjective state. It may be shame, it may be grief. We must judge by other things being equal.

The best carriage of the body throws the emotive zone into prominence. The feet, being mental, are typical of the understanding. They may guide, but, being nearest the earth, they perform the more menial services, and as such should follow.

If the heart leads, one is more apt to do right; but when the feet lead, one may wander in by and forbidden paths. By all means avoid walking heavily upon the heels. It is often done to display courage, when real courage is lacking. One who is strong will assume weak attitudes, while one who is weak will assume strong attitudes. Walking heavily upon the heel when the heart is palpitating with fear, is equivalent to the boy who whistles to keep up his courage; the more need of courage, the louder he whistles. When the teacher walks before the pupils of a school for the first time, if she walks with an outward appearance of strength and command, but is conscious of her weakness, the smallest child in the room will intuitively know it, and take advantage of the situation, while, on the other hand, her quiet manner, and perfect repose, — one of the strongest features in the Delsarte philosophy, — will put every child on his good behavior. "Still water runs deep," and he will not dare even to agitate it.

The emotive condition of the man is shown by the development of the torso. It may be only physical development; hence, we say again, other things being equal. One with a narrow, sunken, contracted chest is not so capable of a noble, generous impulse from the emotive nature. The chest is the seat of honor, and as such it should lead; that is, it should be the most prominent zone in the carriage of the body. It indicates power, courage, endurance, etc. Care should be taken, however, not to make it too prominent; that is, so prominent as to cause one to think that it is a strong attitude assumed by one who is weak. Ask the actor why he, when playing the part of a villain, and about to commit some foul deed, does not walk *straight* to his victim, and why not walk *erectly* with full, active chest. His answer, nine times out of

ten, will be, "I don't know, only that it is according to stage tradition." Passion is developed sidewise; but if over-developed, that is, following passion for passion's sake, whether that of unlawful gain or lust, it will lead one from side to side. Hence, the zigzag movement which we are accustomed to see upon the stage, in the portrayal of such characters. The hand of the murderer that grasps the knife is placed against his chest, as if trying to push honor aside. The skulking walk, the panther-like tread, the zigzag movement, are all expressive of the character of one whose honor, manliness, and uprightness are no longer manifest. Such a one cannot walk uprightly, nor can he keep in the straight and narrow path. Not only are we cautioned not to turn to the right nor the left, but we are also told that our progress should be upward as well as onward. Though passion is developed sidewise, we do not hesitate to say that the wider the development the better, if the passion is subordinated to the divine law. Then, and only then, can one be considered well balanced.

One should not be hampered because he walks in the straight and narrow path. Some men walk so straight forward that they dare not even look to the right nor to the left for fear of losing their balance. No man who does right will ever be hampered by law, or anything; for, when hampered, he loses his manhood and becomes a slave. A man should be free, free to do anything that he desires; but he should not desire to do anything that does not conform with the highest ideals of true manhood, uprightness, truth. How difficult it is to walk behind an unbalanced man! He may not be intoxicated with liquor, yet he is mentally intoxicated. Try to pass him, he is all over the sidewalk. Such a one has no aim, no fixedness, no purpose in life. In judging of one's

walk or bearing, we should ever be governed by the law, "other things being equal," for circumstances environing the individual may so govern him at the moment that appearance may not justify our decision. When the doctor felt the man's pulse, and told him he had been eating too many oysters, he was simply judging from the appearance of fresh oyster-shells just thrown out of the window. But when the student in the absence of the doctor called upon a man who was very ill, he made a serious mistake when he informed the man that he had been eating too much horse. He too judged from appearances; saying to the doctor that, as he saw a bridle and saddle under the bed, he concluded that a horse had been eaten, and that these were all that remained.

The human system tends to realize itself. An idea ingrained in an individual will mould his character, his talk, his walk. Whatever your theory of life, that you will become. "What ye think, that ye are." If you discard every word in the Bible, except one particular sentence therein, there would still remain one of the greatest truths ever uttered by an inspired or uninspired writer: "Whatsoever a man soweth, that shall he also reap." This sentence should be framed and hung in a conspicuous place in every home, every school, every college, every public place, until it shall become so familiar, and be so deeply impressed upon the minds of all who see it, that it will hang on the walls of memory forever. Memory seizes upon the passing moment, fixes it upon the canvas, and hangs the picture on the walls of the inner chamber for her to look upon when she will. It is an inevitable law, irrespective of creed, that we shall reap what we sow. Even when you *think*, you *are sowing*, and by and by you will *reap* that thought. It has left its impress on your mind, on your heart,

and may be such as to leave its impress on your bodily organism. It will register itself on the face,—the index of the mind. Keep the pyramid ever in view, and do not allow the apex and the base to change places. Do not delude yourself with the idea that you can live down in the dark cellar of vice and impurity, where the cobwebs of sin are gathering about the noble brow, the bright eye, the sweet pure lips, and that you can then emerge from such surroundings and conditions, and step forth into the clear sunlight of heaven, and show no traces of these secret, sinful thoughts and actions. We would that from our pulpits and our rostrums all over the land this mighty truth should be promulgated from time to time, with all the force of the triune being, until it shall go from shore to shore, and our young men and our young women be made to realize that their thoughts are chiselling away at their features with greater accuracy than ever sculptor chiselled marble.

“The mind is its own place, and in itself  
Can make a Heaven of Hell, a Hell of Heaven.”

#### THREE-FOLD LANGUAGE.

In our trinity of speech, gesture, and voice, we have one element which forms the leading topic of our work, that is, gesture. Here again, as in all the trinities, we have the mental, emotive, and vital. Man says what he *thinks* by articulate *speech*, what he *loves* by *gesture*, what he *feels* by inflection of the *voice*; thus man communicates with his fellow-man in the different expressions of mind, soul, and life. While the child only feels, cries or voice will suffice him when he loves, he needs gesture; when he reasons, he must have articulate

speech. The inflections of the voice are for sensation, gestures for sentiment.

Let us study the infant more closely. There is a time when all his joys or sorrows are manifested through his cries; but these are not gestures. When he comes to know the cause of his joy or sorrow, sentiment awakens, his heart opens to love or hatred, and he expresses his new emotion, not by cries alone, not by speech; he smiles upon his mother, and his first gesture is a smile. Beings endowed with only the sensitive life do not smile. "Animals do not laugh."

"Gesture has been given to man to reveal what speech is powerless to express. The gesture, then, like a ray of light, can reflect all that passes in the soul. Hence, if we desire that the thing shall always be remembered, we must not say it in words,—we must let it be divined, revealed by gesture. Whenever an ellipsis is supposable in a discourse, gesture should intervene to explain that ellipsis. Gesture, especially emotional gesture, should precede speech. Nature incites a movement, speech names this movement. Speech is only a title, the label of what gesture has anticipated. Speech comes only to confirm what the audience already comprehends. *Speech*, then, may be termed the *sense* of the *intelligence*; *gesture*, the *sense* of the *heart*; *sound*, the *sense* of the *life*. Soul can communicate with soul only through the senses. The senses are the conditions of man as a pilgrim on this earth. Man is obliged to materialize all his ideas through speech, sentiments through gesture, sensations through the voice. It is through speech that man occupies the first rank in the scale of being. Speech, then, is the most wonderful of all gifts of the Creator. It is the language of reason, and reason lifts man above every other creature. We are often moved in

reading, not so much by what is said, as by the manner of saying it. It is not what we hear that affects us, but that which we ourselves imagine. An author cannot fully express himself in writing; hence the interpretation of the reader is often false, because he does not know the writer. It is remarkable the way in which we refer everything to ourselves. We needs must create a semblance to it. We are affected by a discourse, because we place the personage in a situation our fancy has created. Hence it happens that we may be wrong in our interpretation, and the author may say, 'This is not my meaning.'"

Expression is very difficult. One may possess great knowledge, and lack power to express it. Eloquence does not always accompany the intellect. As a rule, poets do not know how to read what they have written. It behooves us, then, to acquaint ourselves with these various forms of expression, this triple agent. Then, once again, we will endeavor to impress the thought that man speaks with three tongues,—the word, the gesture, and the voice. Gesture has always been the most powerful language of man, civilized or savage. The word of itself is the weakest part of language. In ancient Rome, Roscius and Cicero had a contest to decide which could express a given idea in the most clear and vivid manner,—the actor by gesture, or the orator by words. It is almost needless to say that the actor won the contest. There is hardly a passion or state of consciousness that cannot be revealed more vividly by pantomime than by verbal terms merely. Bear in mind that you cannot demonstrate truly more than you are capable of feeling.

The question is often asked, Shall we make gestures, shall we strike attitudes? Yes and no. Gestures and attitudes should

be studied in order to render them faultlessly elegant, but it should be in such a way that they will not seem studied. The expression of the face should make the gestures forgotten. "The orator or reader or actor should so fascinate his auditors that they cannot ask the reason of the fascination, nor remark that he gesticulates at all." The body should be placed under perfect control during the mechanism through which every student of this philosophy must pass if he wishes to be graceful and have the body act in perfect harmony with the thoughts to be expressed. You should never enslave yourself to any particular gesture upon a certain word, or in the expression of a certain idea. There may be an underlying principle that you should not violate; but the license for gesture is very great. For instance, you may be taught the gesture and attitude for meditation; but that very gesture and attitude in the one particular form might in some selection or play be wholly inappropriate to the expression of that thought, if taken but in the one form taught. Yet, while the hands may be clasped in various positions, or the arms may be folded, etc., they must always express meditation by the relative position of the head to the body; that is, concentrated, and the expression of the hands, lips, eyes, eyebrows, etc., must correspond in whatsoever form the attitude is given.

Then, let it be understood that, while we would teach gesture in all the forms of mechanism, we would forget the mechanism the moment we step upon the rostrum or stage; and if the thought calls for an attitude, for the gesture of meditation or exaltation or repose or indecision or animated attention, etc., we should not know at the moment what particular form we would give, but feel that every channel of expression was fully open for the free passage of thought. The emotion

should fill the whole being, and when it had flowed into the arms, placing them where they belong; and into the legs, placing them in the correct position; and into the eyes, that the story might be read there, and all this in perfect harmony, then and then only should the thought bubble over at the lips, and seek its final expression in words. The affect must precede the effect. If there is not thought enough to fill the arm, there is not enough to justify gesture, and the so-called gesture is only a motion. Every gesture and every attitude should be fraught with meaning. An emotional gesture affects the whole being; an intellectual gesture only a part. Even the words we use should seem to be said for the first time. We should observe the law of sequence. It teaches us that the expression of the face precedes gesture, and gesture precedes speech.

This law illustrates the relation of pantomime to speech. It is a very important one in considering the two languages of emotion, the verbal and the pantomimic. The latter is revelatory of the true man, while the verbal is more or less artificial. It takes many words to say what a single look reveals. Gesture is the lightning, speech the thunder. Thus, gesture should precede speech. The gesture shows the emotional condition from which the words flow, and justifies them. When our words are not preceded by pantomime, they appear to come from the memory. Herein is illustrated the two schools of elocution, the two schools of acting. The first is the pantomimic, the emotion preceding the motion; the second is the declamatory. In the character of Richard III. in voicing the words —

“ Now is the winter of our discontent  
Made glorious summer by this sun of York,”

the sight of the banners should suggest the thought, and the pantomimic should precede the speech. In this, as in every utterance, the conditions should prompt the words. Then, again, great caution should be observed in the transition of thought. If too sudden, it will show throughout the entire organism, especially in the face. The new thought begins to grow before the old has left.

Standing, one day, on the platform of a Chicago street-car, we were studying the expression of a gentleman's face, which, at the time, was very much clouded. We were nearing a car from the opposite direction, and we observed that the gentleman recognized a boon companion, probably, on the platform of the approaching car. Immediately his clouded face began to light up like a clouded sky when a rift therein admits the sunlight. As soon as the gentlemen met, there was an exchange of pleasant ideas expressed facially, but not a word vocally. Just as the brightness had reached the climax and the sun began hiding his face, we took out our watch and timed the receding light. Was it sudden? No indeed. From the time of the greatest brightness to the dismissal of the happy thought, that is, until the old thought had formed its former combination, it was just five minutes.

You may rest assured that when the preoccupied man meets you with a smile, when he has passed you he will continue to smile until something occurs to divert his mind, or until it recedes to the channel of the previous thought. These things, then, that we observe from day to day are natural expressions, not studied. It is not necessary that one should be versed in any philosophy in order to do these things, because they do themselves, or are done unconsciously; but,

for one to do them unconsciously, upon stated occasions, requires considerable more than philosophy.

It is argued that gestures and attitudes should be natural. So they should; but if you are naturally awkward, your gestures will be so, and in proportion to that awkwardness will they invite attention to the man and detract from the matter. If your nature has become perverted, and it surely has, for you seldom see an awkward child, then you should take some means to obtain a presentable second nature. Awkwardness arises from rigidity in the joints. No one can be graceful so long as that rigidity exists. Other things being equal, the more cultured the individual, the more graceful.

All gestures and attitudes should be studied from nature; and we must bear in mind that this study must not be in society, where nature has been repressed, and gestures, attitudes, hand-shaking, etc., have become conventional. All followers of Delsarte are endeavoring to teach the science of expression, while society is teaching the art of repression, forcing the soul back on itself and limiting its powers. Delsarte would note an expression made by the hand, or foot, or arm, or leg, or face, etc., and then, putting himself in a passive condition, would make the motion over and over again until it would react upon his organism, and cause the emotion in which was the source of motion. In this way he was enabled to give us much of the science relating to this important subject of gesture.

We are often asked for the definition of gesture. We will quote two and cite a third: "Gesture is a running commentary on speech." "Gesture is an elliptical form of speech." Gesture is a pantomimic expression of an impression. Gestures, like water, will flow in channels cut for them, and if no new

channels are made they will continue the same. This is illustrated by the blacksmith, the cobbler, the type-setter, and men in various vocations, who will, when talking, gesticulate in the manner suggestive of the business in which they are engaged. The element of sex influences the element of ease, in the matter of gesture; that is, the female form is more yielding and graceful than that of the male. When a lady gesticulates, the strong action of the shoulder should be used with great discrimination, as it is too vital and too masculine, and hence will be more or less repulsive. When a gentleman gesticulates he should avoid the namby-pamby movements arising from a prominence in the action of the forearm, as it is too effeminate, which will make it also repulsive. A student's salutation will differ from a soldier's, or that of one accustomed to out-door vigorous action. The first will be largely the action of the hand, — mental; the latter the action of the whole arm, with a prominence of the shoulder movement, — vital.

By the law of evolution as taught by Delsarte, there are three great articular centres, or joints, — the shoulder, elbow, and wrist. Passional expression passes from the shoulder, where it is in the emotional state, to the elbow, where it is presented in the affectional state; then to the wrist and thumb, where it is presented in the susceptible and volitional state.

Delsarte teaches us that the intelligent man makes few gestures. To multiply gestures indicates a lack of intelligence. Let as much expression as possible be given to the face. A gesture made by the hand is wrong when not justified by the face. Intelligence is manifested by the face. When an intelligent man speaks, he employs great movements only when they are justified by great exaltation of sentiments;

and furthermore these sentiments should be stamped upon his face. Without expression of the face all gestures resemble telegraphic movements. The suspension and prolongation of a movement is one great source of effect. It is in suspension that force and interest exist. A good thing is worth being kept in sight long enough to allow an enjoyment of it.

The orator should have three objects in view, — to move, to interest, and to persuade. He interests by language; he moves by thought; he moves, interests, and persuades by gesture. A strongly reflective man will move his head more than any other part of his body. It generally shows vital deficiency, sometimes emotive. It is easy to distinguish the men of head, heart, and action. The first makes many movements of the head, the second many of the shoulders, the last moves the arms often and inappropriately.

There are three planes of gesture, — high moral truths upward, simple statements centre, passional below. Gestures referring to the material or literal generally begin on the centre plane. The more material the thought, the lower will be the plane on which the gestures will be made; the more emotive, the gestures will be the more elevated. That which is absolute is above all language; and it requires the highest gesture to express the absolute. The spiral line of movement is the highest expression in the universe. The power of the spiral over that of the straight is shown in the screw *versus* the nail. The deeper the emotions, the higher and more extended the gesture. When the hands are brought together, it shows us to be possessed by one idea; but when that idea is given to the audience, the gesture should not be continued. When one is acting the part of a lover, the gestures should be made from the emotional centre, or heart element, not from the

mental or vital. The line of thought and the life of action from the heart pass into the arm, and so manifest themselves. Also in true dramatic situations, the discarded lover is placed to the right of the speaker. In such a situation it is only necessary to turn the head from the lover, as the heart is already away. But the placing of the discarded lover on the left still leaves the heart near, even though the head be turned. We have a very fine illustration of this in the selection entitled "The Sioux Chief's Daughter," by Joaquin Miller. When the heroine is speaking to the chief and to her lover Idaho, she says, —

"Stand either side!

Take you my left, tall Idaho;

And you, my burly chief, I know

Would choose my right."

It will be seen that in this case she places the lover Idaho to her left, nearer her heart.

The question is often asked, How can an honorable man play the part of a villain and do it justice? The true artist is a true man in any capacity. When a true or perfect artist plays the part of a villain, he will play it in such a way as to make wickedness a horror, and cause us to reverence that which is good, because true art is to exalt goodness and suppress wickedness.

The law of velocity should be considered in all gesticulation. Velocity is in proportion to the mass moved and the force moving. A mouse moves quicker than an elephant. Agents of expression with short radii move faster than those with long radii. Generally speaking, the eye moves quickly, the head less quickly, the arm moderately, the body very slowly. In proportion to the depth and majesty of the emo-

tion is the deliberation and slowness of the motion; and *vice versa* in proportion to the superficiality and explosiveness of the emotion will be the velocity of its expression in motion.

Thought or reflection tends to contract gesture. Love or affection tends to moderate gesture. Excitement or passion tends to expansion of gesture. Thought tends to extreme contraction of the muscles. Affection tends to a happy medium of activity of the muscles. Passion tends to extreme expansion of the muscles.

The balance of passion and reason in affection constitutes the divinest emotion of being, and produces the most beautiful modulations of manner in the body. An illustration of the tendency of passion to expand the body is shown in an explosion of anger. An illustration of the tendency of thought to contract the body is shown in the attitude of the student. An illustration of the tendency of affection to a happy medium is shown in the attitudes characteristic of love. The battle of reason with passion in gesture is one of the strongest forms of pantomime. If you are listening to a speech which excites passion, you will observe that reason, trying to suppress the passion, gradually contracts the form. Those thermometers of passion, the nostrils and the upper lids, will indicate the passion; the mouth will contract, as also the hands and the whole body. This will continue until the force of passion exceeds the force of reason in the will; then comes the explosion of passion by reason of the sudden and vehement expansion of the gesture. The finest representation we ever saw of this conflict between passion and reason, and the subsequent explosion of the passion, was when John McCullough, as Virginius, gave utterance to the words,—in substance, “What! drag my daughter through the streets of Rome?”

This tendency of expansion in passion is very different in the animal from what it is in the human being. In the animal there is nought but expansion, while in the human, the eye and the nostrils expand; but so long as the mind still holds sway, the brows, hands, and arms contract until they can no longer be constrained; then the passion is beyond control, and bursts with terrible effect.

There are three elementary factors in the material universe, —time, space, and motion. The attributes of time are past, present, and future. The attributes of space are length, breadth, and thickness. The attributes of motion are toward, from, and around. It is with the last trinity that we have to deal in the matter of gesture. The law of motion teaches us, that all gestures are made toward a centre, or from a centre, or around a centre. Delsarte has plainly taught that in the subjective states of the mind we fold in, contract, concentrate; hence motion toward a centre he has named *concentric*. All objective states have relaxation to the exterior world, and are expansive; hence motion from one's self as a centre he has named *eccentric*. Motion between these two extremes, being well-balanced, he has aptly termed normal or *accentric*. Then we may conclude that there are three states of consciousness, the reflective, which is mental; the affective, which is emotive; the sensitive, which is vital. The tendency of reflection is to make movements inward or toward a centre. Reflection tends to close the eyes and mouth, and to draw the gestures toward the body, closing the hand. The tendency of sensation is to make movements forward and outward, and, as we have previously shown, the tendency is expansion. Men whose loves are essentially vital make straight gestures. The tendency of affection is to make movements around or

about the centre ; that is, between inward and outward. They are balanced and should be reciprocal. Expressions of pure affection are always in the normal sphere. The law of form teaches us that mental gestures are circular, emotive gestures are spiral, vital gestures are straight.

We desire, in this connection, to speak of a prevailing but erroneous idea, that is, that all gestures to be graceful should be made with curved lines in view ; that angular or straight-line gestures should be avoided. This depends wholly on the thought and feeling. In the first place, we should not be conscious of our gesticulation. If we have removed all the barriers from nature's avenues of expression, she will act in harmony with the thought. If we were about to strike a man, we would not stop to think of a curved line, but the blow would go straight from the shoulder. We have also been taught — not by Delsarte — to avoid making gestures across the body ; that is, the right hand to cross the body to the left ; or the left to cross the body to the right. This is as absurd as the old rule, "Never turn your back on your audience." Dramatic situations call for both of these violations, — violations of the rules of a novice, not of an artist.

Let us consider for a moment the three presentations of an open hand, — its palmar, dorsal, digital aspect. The same thing may be expressed by these three presentations, but with shades of difference in the meaning. "If we say that a thing is admirable, with the palms upward, it is to describe it perfectly. This is the demonstrative aspect. If we say the same thing, displaying the back of the hand, it is with the sentiment of impotence ; we have an idea of the thing, but it is so beautiful that we cannot express it. This

is the mystic aspect. If we present the digital extremities, it is as if we said, 'I have seen, I have weighed, I have remembered the thing; I understand it from certain knowledge; it is admirable, and I declare it so.' The hands are clasped in adoration, for it seems as if we held the thing that we love, that we desire. The rubbing of the hands denotes joy or an eager thirst for action. In the absence of anything else to caress, we take the hand; we communicate our joy to it. There is a difference between the caress and the rubbing of the hands. In a caress the hand extends eagerly, and passes lightly and undulatingly for fear of harming; there is an elevation of the shoulders. The eye is the essential agent, the hand is only the reverberatory agent; hence it must show less energy than the eye. Eye, mouth, and hands, when open, are receptives. The eye is the intellectual, the hands the moral, the mouth the vital."

Not only should the hand be studied of itself, but in its relation to the body. The idea of the mind works into the material uses of the hand. There are three special manifestations of the hand. The movement of the hand indicates: First, the faculty at work, the source of the emotion. This is indicated by the direction of the hand. Second, it indicates the condition of that faculty, the aim and intent of the object. This is indicated by the action of the hand, open or shut, etc. The thumb laid on the index finger of the closed hand is indicative of mental force in repose. The will, represented by the thumb, is not yet decisive. Third, it indicates how that image or object affects that faculty. This is indicated by the inflection of the hand. We will cite a few illustrations in confirmation of the foregoing principles. When a man is intoxicated, and he endeavors to recall some incident, his

hand, as it seeks the head, is almost lifeless. His thumb, as the active agent of the hand, has lost its activity. When the hand reaches the head, it is immediately conveyed to the vital portion,—either the chin or the back of the head; as only this faculty is at work. Again, three persons of different temperaments visit one who is ill. The one whose mental faculties predominate will indicate it by the action of the hand to the mental division of the face or body, and if he speaks it will be with a mental tone of voice. The one whose emotive faculties—heart nature—predominate, will indicate it by the action of the hand to the emotive division of the face or body; and if he speaks it will be with an emotive tone of the voice,—the most deeply sympathetic nature. The one whose vital faculties predominate will indicate it by the action of the hand to the vital division of the face or the body. Again, a man has just arisen from a well-laden table at a banquet. His expressions will be in accordance with the principles just stated; from the fulness of his—stomach he speaks. His hand seeks the abdomen. The base of his thumbs, the vital division of the hands, are rubbed across or over the abdomen,—vitality caressing it, and smacking his lips—vital—he utters an inarticulate sound of vital satisfaction, and at last he speaks. Note the tone of voice, and you will note it is far back in the throat—vital.

Think of a man expressing his vital satisfaction with his fingers touching his forehead and the tone given with a mental quality. The foregoing is conclusive proof that the zones of the face and the zones of the torso, as points of arrival and departure for gesture, indicate the side of the being predominating in expression. We will illustrate still

further. In emotion, when the gesture seeks the chest, self-respect predominates ; for that is the mental zone. If the gesture seeks the heart region, the affections predominate ; for that is the emotive zone. If the gesture seeks the abdomen, the appetites predominate ; for that is the vital zone.

Turn your attention for a moment to the chart of the head and the torso, Figs. 125, 126, page 279, and, as numbered, follow with us the thought and action of the individual here introduced. A man is summing up the result of the night's previous dissipation. He touches the temporal zone, before the ear, as if to seek some expedient ; the strategic mind is there. His hand now passes to the occipital bone, and he exclaims, "Here's an adventure ; I have really had too strong a dose of them ;" to the parietal bone, "What a shame ;" at the temporal bone, "What will people say of me ?" at the frontal zone, "Reason, however, tells me to pause ;" at the buccal zone, "How shall I dare appear before those who have seen me in this state ?" at the genal zone, "But they did serve such good wine ;" at the thoracic zone, "Reason long ago advised temperance to me ;" at the epigastric zone, "I have so many regrets every time I transgress ;" at the abdomen, "The devil ! gourmandism ! I am a wretched creature." All of the above divisions have been used as centres of attraction for gesture ; they may also be used to illustrate points of departure for gesture. When we express gratitude, "I thank you," the more elevated the movement, the more nobility there is in the expression of the sentiment.

The hand has three divisions :

1. The side of the hand is mental in its nature, indicative or definitive in its expression.

2. The back of the hand is moral in its nature, mystic in its expression.

3. The palm of the hand is vital in its nature, revelatory in its expression. It will be necessary to consider the hand in its functions, its inflections, and its affirmations.

#### FUNCTIONS OF THE HAND.

There are nine functions of the hand.

1. *It defines, or it indicates.* In defining, the hand moves up and down, with the side of the hand to the earth and the first finger prominent. In indicating, the hand does not move, but simply points to the object to be indicated, the first finger prominent.

2. *It affirms, or it denies.* In affirming, the hand, palm down, moves up and down, that is, in the simplest form of affirmation. An affirmation may be made with the palm up, depending wholly upon the nature of the affirmation. All affirmation, however, is in a vertical line. In denying, the hand is always palm down; but negation opposed to affirmation crosses the line of affirmation,—hence, the hand moves from side to side.

3. *It moulds, or it detects.* In moulding, the hand makes a movement as of moulding clay or other soft substance of that nature. In detecting, the fingers are rubbed across the thumb, as is done when examining some soft texture held between them. Elsewhere we have spoken of dealing with thoughts as with tangible objects. One often makes this movement when following some train of thought.

4. *It conceals, or it reveals.* In concealing, the palm of the hand is brought toward the body, the fingers, at the same

time, gently closing on the palm. In revealing, the movement is reversed; that is, tossing the hand from the body, exposing the palm.

5. *It holds, or it surrenders.* In holding, the hand closes tightly, palm down, as if to retain an object. In surrendering, the closed hand opens, palm downward, as if to drop the object it had been retaining.

6. *It accepts, or it rejects.* In accepting, the fingers close on upturned palm, as if receiving an object. In rejecting, the fingers open from down-turned palm, as if turning away the object.

7. *It inquires, or it acquires.* In the act of inquiring, there is a tremulous movement of the outstretched fingers, palm down. This is the movement of a blind man, feeling his way. In acquiring, the hand, palm down, makes a circular movement toward the body, the fingers closing easily on the down-turned palm.

8. *It supports, or it protects.* In supporting, the palm is up, the surface of the hand being flat, as if to support an object of some little weight. In protecting, the palm is down, the movement of the hand being such as to show a desire to cover what you protect.

9. *It caresses, or it assails.* In caressing, the hand glides gently over the object as if soothing. Caressing by the movement of the hand sidewise is considered vital,—caressing the animal nature. In assailing, the palm is turned down, and the fingers make a convulsive movement as of clutching. It is similar to that made by a cat when striking with its paw. Janauschek gives an excellent illustration of this movement of assailing, when she sarcastically utters these words: "Oh, yes, I'd like to kiss him!" It is also strongly implied,

though not expressed, in the word "come" in the following couplet from "The Sioux Chief's Daughter," by Joaquin Miller: —

"And signals he has won for me.  
Hist, softly! Let him *come* and see."

#### INFLECTIONS OF THE HAND.

There are nine inflections of the hand: —

1. *A simple statement or definition.* The open hand with side to the earth moves up and down.
2. *An impatient negation.* The hand, palm down, moves from side to side.
3. *Distribution.* The hand, palm up, moves from side to side.
4. *Appellation.* The hand, palm up, moves toward the face as in beckoning.
5. *Salutation.* The reverse of appellation, the hand, palm up, moving from the face.
6. *Assailment, grasping, lust.* The hand is open, palm down to its fullest extent, and gives a convulsive movement downward, with the fingers curved.
7. *Exaltation, surprise.* The action of the hand is just the reverse of assailment. From the down-turned palm, with fingers almost closed, the hand is suddenly tossed up and fully opened.
8. *Concealment, mysticism.* The hand, palm down, moves toward the body, closing as if to conceal an object.
9. *Revelation, exposition.* The hand unfolds, from the position of fully exposing the palm, as if to reveal an object.

AFFIRMATIONS OF THE HAND.

There are nine affirmations of the hand: —

1. *The teacher's affirmation.* It defines. The hand moves up and down with the side to the earth, and the first finger projected.

2. *The patron's affirmation.* It protects. The hand, palm down, covers the object.

3. *The champion's affirmation.* It supports. The hand, palm up, supports the object.

4. *The conservative's affirmation.* It limits. The hand with side to the earth is bent or curved, as though partially closing around the object.

5. *The tyrant's affirmation.* It withholds. The palm of the hand is turned downward, the hand approaching the object as if withholding an object. It is expressive of arrogance. The movement may also be given with the arm fully extended outward, palm down, as in the command, "Go."

6. *The seer's affirmation.* It mystifies. The forearm and hand are erect; the palm is turned toward the face, as if saying, "It may be dark to you, but it is clear to me." In repeating the words of Hamlet, in answer to the question, "Where is Polonius?" — "In heaven; send thither to see; if your messengers find him not there, seek him i' the other place yourself," — the word "heaven" would be given with up-lifted hand, the palm forward; that is, revealing. The words "i' the other place" would be given with down-turned hand, the back of the hand toward the audience, — mystifying.

7. *The saint's affirmation.* It reveals. The hand takes the same place as in the seer's affirmation, but the palm is turned out to manifest that there is nothing concealed. It holds the object up in full view.

8. *The bigot's affirmation.* It rejects all opposition. This is unlike any other rejection, in that it does not cross the line, but is of itself an affirmation, being a quick, impetuous movement of the hand forward, with palm inclined forward.

9. *The orator's affirmation.* It paints, protects. This is allowing a full license to the hand to partake of the various movements, as the artist's brush touches here and there for the lights and shades.

#### LAW OF OPPOSITION.

Ere we leave the subject of gesture, we will consider another of its fundamental laws, that is, opposition. Delsarte tells us that he himself studied the poses of antiquity for fifteen years, and it was in consequence of this period of study, assuredly, that the master condemned the parallel movement of the limbs in gesture, and recommended attitudes which he called inverse or opposite. Delsarte says of this law of reaction: "Every object of agreeable or disagreeable aspect which surprises us makes the body recoil. The degree of reaction should be proportionate to the degree of emotion caused by the sight of the object. Every extreme of emotion tends to react to its opposite. Concentrated passion tends to explosion, explosion to prostration. Thus, the only emotion which does not tend to its own destruction is that which is perfectly poised."

All direct movements should be successive, and opposite movements simultaneous. The law is thus stated: "Simultaneous movements must be in opposition, and successive movements should be parallel. In appealing, the body should move backward in opposition to the movement of the hands,

then both move forward together. The opposition of the agents is the harmony of gesture. Harmony is born of contrasts. From opposition equilibrium is born in turn. Equilibrium is the great law of gesture, and condemns parallelism." The harmonic law of gesture is the Stoic law *par excellence*. It has a childlike simplicity. We employ it in walking. It also manifests itself when carrying a weight in one hand; the other rises. The law consists in placing the active levers in opposition, and thus realizing equilibrium. All that is in equilibrium is harmonized. All ancient art is based on the opposition of levers. Here is an example of the observance of this rule. If the head and arm are in action, the head must move in opposition to the arms and the hands. If both move in the same direction, there is a defect in equilibrium, and awkwardness results. When the hand rises to the head, the head bends forward, and meets it half way. The reverse is also true. Every movement in the hand has its responsive movement in the head. The movements must balance, so that the body may be in equilibrium and remain balanced. It is only by the laws of opposition that the entire significance of expression can be manifested. The hands are organized upon this law of opposition. All the utility and expression of the hand grow out of the power to oppose the fingers to the thumb and the palm. In opposition we have palm to palm and back to back. Try parallelism by placing the palm of one hand on the back of the other, and giving expression to the words, "Heaven help me." All precision of expression demands opposition,—of the head and hand, hand and hand, and leg and arm. The law of opposition, then, as we have endeavored to show, is the law of equilibrium."

There is an indisputable law that extension in opposition strengthens possession. This is illustrated by a man on a tight rope. Develop the faculties that are weakest until the equilibrium is gained. In the gesture of benediction, there should be opposition of head and hand in the movement, and opposition in the angles. One blesses by virtue of a superior power upon which he calls to assist. "When an orator assumes the passive *rôle*, that is, when he reflects, he makes the backward — concentric — movement. When he assumes the active *rôle*, he makes the forward — eccentric — movement. When one speaks to others, he advances. When one speaks to himself, he recoils a step, — his thoughts centre upon himself. In the passive state one loves, but when he loves he does not first move forward. In proportion as he feels, he draws back and contemplates the object. Contemplation makes the body retroact. In the joy of seeing a friend we start back from the object loved. The same action naturally takes place in a fright, or in meeting one for whom a hatred may exist. Such is the law of nature, and it cannot be ignored. To behold a loved object fully, we step back some little distance from it, as does an artist when admiring a painting."

It was Delsarte's retroaction at the sight of a beloved person that led him to the discovery of the phenomena of life; to this triple state of man, — this, which he terms the *concentric*, — toward a centre; *eccentric*, — from a centre; and *accentric*, — normal, or with the centre." When one experiences a deep emotion, he retroacts; hence a demonstration of affection is not made with the forward movement; if so, there is no love. Expiration is the sign of him who gives his heart; hence, there is the joy and love. Inspira-

tion, being retroactive, may to a certain degree signify distrust. As love is expressed by the retroactive movement, never by the forward, the hand should move in opposition, and be extended toward the beloved object. If it tends toward self, it indicates a love of self. The hand should tend toward the loved being, to caress, to reassure, to defend. Then, in portraying love, the hand should not seek self, and above all it should not seek the heart, as the hand is carried there only in case of suffering there; otherwise, it is oratorical crime. When we move away from the object we contemplate, we doubtless prove the respect and veneration that it inspires. The retrograde movement may thus be the sign of reverence and salutation, and moreover that the object before us is more eminent and more worthy of veneration."

There is probably nothing in the whole range of this philosophy more difficult to acquire than the trinity of gracefulness,—precision, harmony, and ease,—in this law of opposition. Hours, days, weeks of mechanical work are necessary to bring perfect harmony in the opposition of all the movements. Patience and perseverance, however, will be rewarded. Weary not in well doing. In the words of the great master of expression, we would urge you to return then, with renewed enthusiasm, to your work. The end is worth the pains. "The human organism is a marvellous instrument, which God has given for our use. It is a harmonious lyre with nine chords, each rendering various sounds. The three chords for the voice, the three for gesture, and the three for speech have their thousand resonances at the service of the life, the soul, and the mind. As these chords vibrate beneath your fingers, they will give voice to the

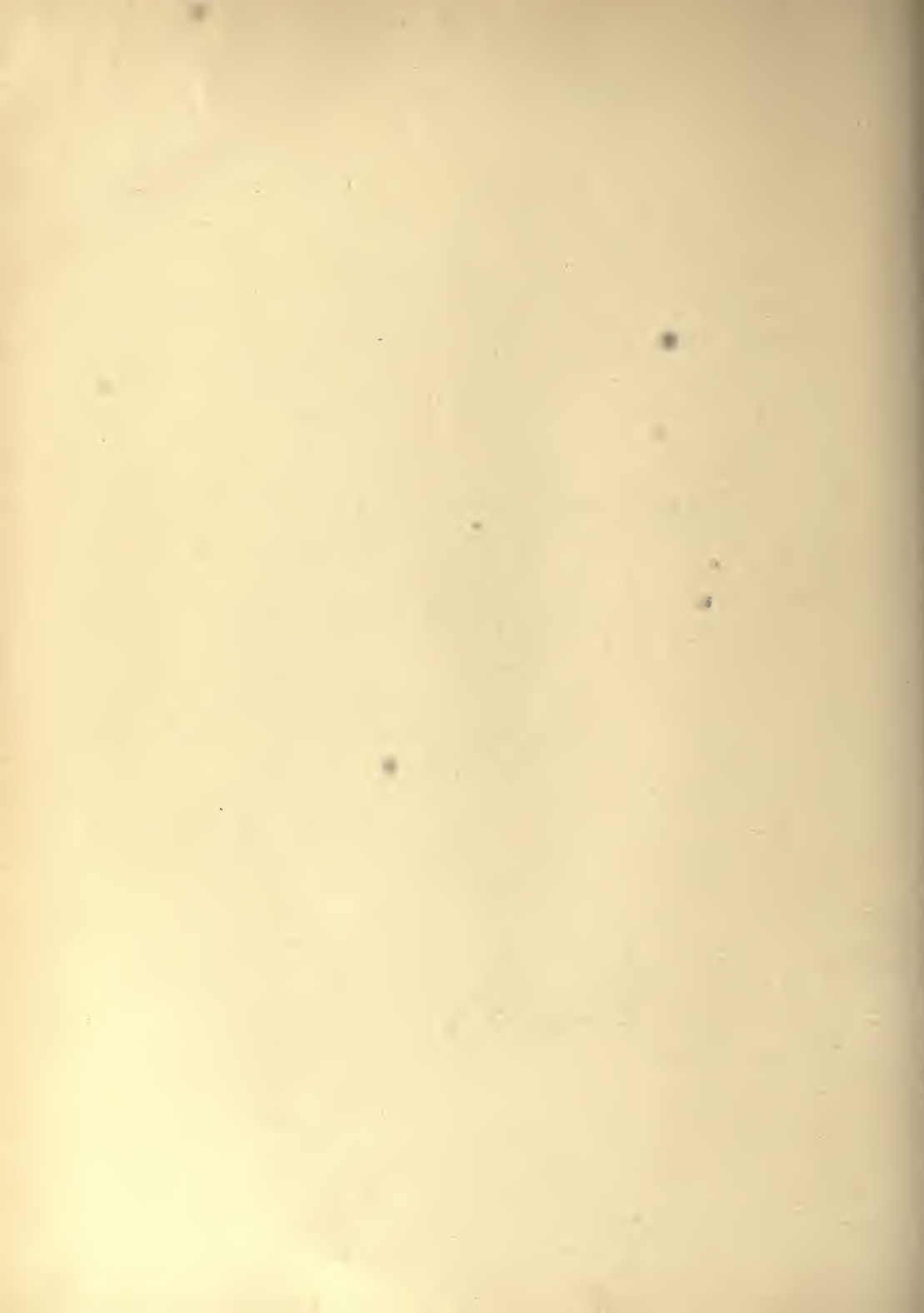
emotions of the life, to the jubilations of the heart and of the mind. This delightful concert will lend enchantment to your passing years, throwing around them all the attractions of the good, the true, and the beautiful."

We have endeavored to make plain the various trinities herein represented, trusting that in each there may be some light of encouragement for the searcher after truth. Make each day a day of progress, mentally, emotively, and physically, and thus fulfil the trinity. Life itself is a great trinity, — to know, to be, and to do. What you know to-day, do to-morrow, and the day after you will be. Seek to do well whatsoever is done. Be an artist to the fullest meaning. Bear in mind that Delsarte has always taught that the true artist does not grow old. He is never too old to feel the charm of divine beauty.

PRACTICAL THOUGHTS

FOR

PRACTICAL MEN.



## PRACTICAL THOUGHTS FOR PRACTICAL MEN.

SINCE the foregoing chapters passed into the hands of the publishers, the author has travelled from ocean to ocean in the interests of the Delsarte Philosophy of Expression, in the dissemination of its wholesome truths. On every hand he has been met by men and women of a practical turn of mind who, in substance, said: —

“If the mastery of self depends upon the mastery of all the Delsarte principles, I have not the time, even though I had the inclination, to devote myself thoroughly to its teachings.

“Can you not, in your forthcoming volume on this subject, so classify, in one chapter, a system of exercises, or, better still, a series of suggestions, that will at once commend themselves by being capable of ready application?

“The study of ‘*Gestures and Attitudes*’ is essential for one who has chosen a public career, but not for one who is engrossed in the every-day business affairs of life.”

In compliance with this request, the author has added such exercises as will fully meet this demand.

It is, or at least should be, the desire of every business man to appear well in his business, on the street, and in society; that is, to appear well as regards the carriage of the body.

Not only should he desire to be graceful for the *sake* of grace, but because therein lies the secret of vital economy. Awkwardness is a waste of vital force; besides, it often places a man in embarrassing situations.

True grace is unconscious grace, — the grace that belongs to a little child. If your nature has become perverted, you cannot reach that state of grace unless you again become as little children, — wholly unconscious of self.

Awkwardness arises from one of two causes, — either a rigidity of joints, or, as we have said, self-consciousness. To remove the former, we refer the reader to the chapter on “Flexibility of Joints;” to remove the latter is not a physical, but a mental requirement, and is entirely dependent upon the will. But be it remembered that self-consciousness is always increased where there is a consciousness of awkwardness.

One of the most essential elements, ay, the prime factor in appearing well in all the walks of life, is in understanding and practically applying the laws that govern harmonic poise; this is of especial importance as regards a correct standing position.

*Accuse not Nature ; she hath done her part :  
Do thou but thine.*

MILTON.

FIG. 138.

## TO SECURE A CORRECT POSITION.

The simplest way to secure a correct position is to stand against the wall, first touching the heels, then the calves of the legs and as much of the body as possible, being sure to touch the shoulders and the head. Do not *bend* the head back, but *draw* it back by drawing in the chin.

Imagine an inflexible stick passing through the body from the head *to* the ankle, but not *through* it. Sway the whole body from the door without breaking the imaginary stick; hence there will be no movement of any joint save that of the ankle.

When you have passed from the position over the heels to the position over the centre of the feet, and no part of the body touches the door but the heels, your position will be correct.



FIG. 138.

FIG. 139.

## INCORRECT POSITION.

Inharmonic action brings strain, and strain brings fatigue. Not only is it an accomplishment to stand well, but it is a promoter of health, grace, and beauty. Back-aches, pelvic troubles, dyspepsia, and many other ailments are the result of incorrect and ungainly positions.

When the weight of the body is borne equally by both feet, the tendency is to throw that weight heavily over the heels; in so doing, the abdomen is carried too far forward, the curvature of the spine is greatly increased, the chest sinks, the breathing becomes labored, the back aches, the stomach and liver cease to perform their functions in accordance with nature, and the result is not only inharmonic poise, but inharmonic action of all the vital organs.



FIG. 139.

FIG. 140.

## CORRECT POSITION.

To overcome the inharmonic poise (incorrect position), transfer the weight of the body from the heels to the centre of the feet (as shown in Fig. 138), drawing back the knees and the abdomen, and keeping an active chest; that is, raised and fixed by muscular effort, being wholly independent of the breathing.

The main weight of the body should not be upon the heel or the ball of the foot, but midway between.

If you have the correct position, you will be able to rise on your toes and descend again to the heels without swaying your body either forward or backward, or moving at any other than the ankle joint.

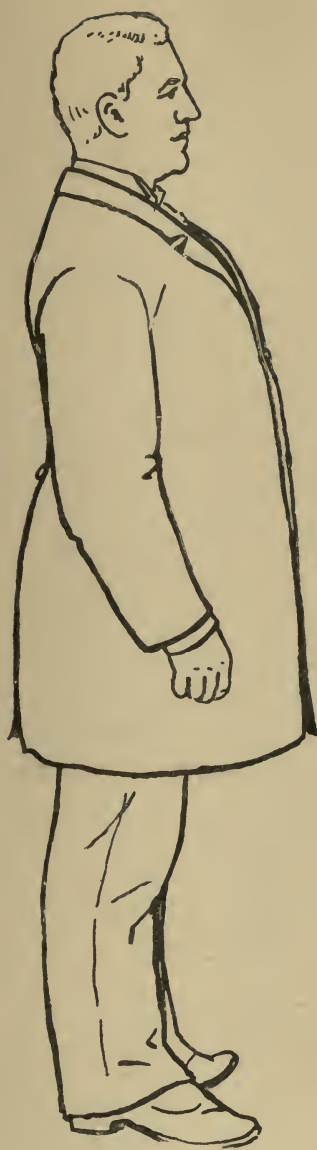


FIG. 140.

FIG. 141.

## POISING.

Take correct position as shown by the dark figure of this illustration, the weight over the centre of the feet, and the chest active.

Sway the body as far forward as possible without bending at the waist or raising the heels; then back to position (halting a moment at correct position in order to recognize it as the one where the body is perfectly poised over the centre of the feet); then backward as far as possible without raising the ball of the foot and without bracing, — that is, changing the curvature of the spinal column from that of correct position.

Keep constantly in view the imaginary stick passing through the body to the ankle. Make all the movements slowly.

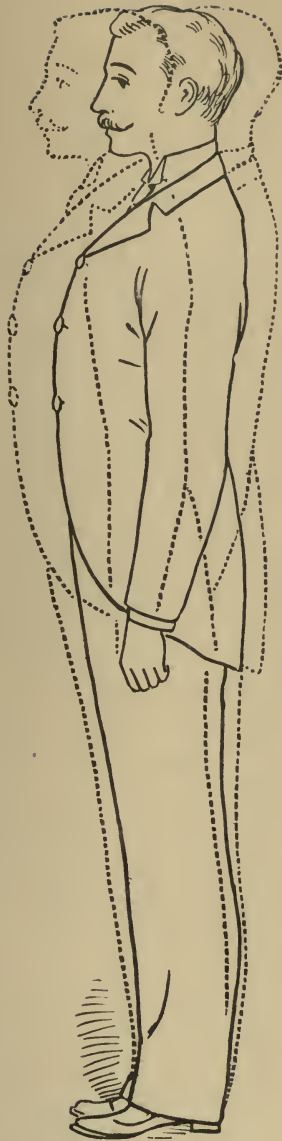


FIG. 141.

FIG. 142.

## INCORRECT POSITION.

## THE FREE FOOT.

In the drawing-room or on the platform avoid placing the free foot (the foot not bearing the weight of the body) too far forward. It should be but slightly in advance of the other. When it is placed at too great a distance (a prevalent fault), the tendency is to so settle on the strong leg (the one bearing the weight) that the hip-joint moves inward instead of outward, thus lowering one shoulder much more than the other, and otherwise producing an awkward effect. Such a position will command neither respect nor attention.



FIG. 142.

FIG. 143.

## CORRECT POSITION.

## THE FREE FOOT.

To overcome or to avoid the habit of the incorrect movement of the feet and hips, keep the feet nearer together, the free foot but slightly in advance of the one bearing the weight of the body. Do not neglect the importance of having the weight of the body over the centre of the foot of the strong leg.

Your position will also be correct if your feet are side by side, the weight borne by either foot or by both feet. *Should* one foot be placed at quite a distance from the other and in advance of it, the advance foot should bear the weight. But this position shows more of activity than of rest.

For correct hip movement, stand before a mirror, placing your hands on your hips and settling the weight of the body alternately on each foot. See that the hip-joints move outward instead of inward, that the shoulders are kept even, and that your body does not sway sidewise.



FIG. 143.

FIG. 144.

## FAMILIAR REPOSE.

The striking effect produced by the position of the feet cannot be too strongly impressed upon all men who desire to create a favorable impression in the drawing-room, upon the platform, upon the stage, or at the sacred desk. We refer especially to the position produced by the careless separation of the feet in what Delsarte terms "the widths."

This position has its origin with "the boys" during their college days in their social chats around the college fire, and with men standing at bars and at street-corners. In the one case this careless attitude passes for familiar repose; in the other it is considered evidence of vulgarity. In neither case is it refined; hence should be studiously avoided by every one wishing to create a favorable impression in refined society.

Be ever on your guard, for if *careless* when alone, you will not be *careful* in the presence of others. Habit, good or bad, will assert itself. Impress every one with the grandeur of your character; impress yourself first. If you practise a dignified bearing, its continuance will result in a dignified feeling, being reflex in its action.

The man who, consciously or unconsciously, assumes the position of "Familiar Repose," weakens his power in whatever line of thought he presents, unless it be in the portrayal of a rough, uncouth, unrefined character.

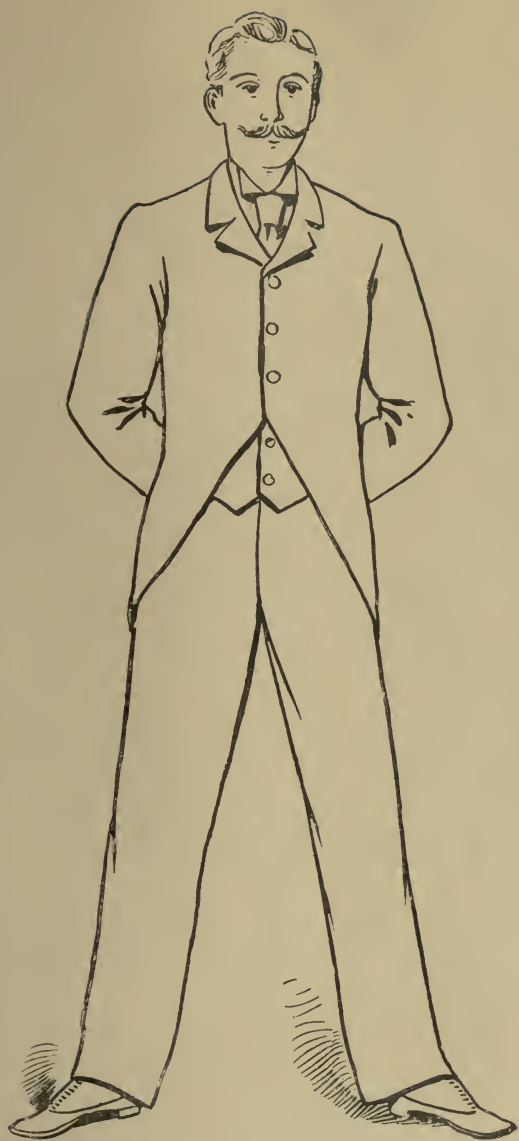


FIG. 144.

FIG. 145.

## SITTING.

The act of sitting is easy, — sometimes too easy to be graceful. You should not drop into a chair as if you had no means of support ; and you will not sit gracefully if your feet are together.

Separate the feet, not sidewise, but place one foot near the chair (so that the leg touches or nearly touches it), and the other foot in advance. Incline the body forward from the waist, at the same time bending the knee of the leg nearest the chair, thus keeping your balance as you sink gracefully to a correct sitting position.

In rising it is not necessary to touch the chair with your hands or place them on your knees for assistance. Take the same position of the feet as before sitting, and incline your body forward, throwing your weight at once on the foot nearest the chair.

When sitting, avoid having the feet side by side, but keep them or place them as shown in the illustration. It is immaterial which foot is placed in advance.



FIG. 145.

FIG. 146.

## THE DIGNIFIED BOW.

Bowing is an accomplishment. We shall here say nothing especially of the court bow, the society bow, the dancer's bow, or the Delsartean street bow,—all of which serve their purpose,—but we shall speak principally of the bow which is practicable and courteous for every occasion, whether in the business or the social circle. We refer to the dignified bow,—the bowing only of the head.

The head represents the mental element, the trunk the emotive element. As the mental is, of itself, cold, and the emotive is warm, the bow of only the head is considered too cold, too dignified (all dignity is cold in proportion as it shows reserve); hence society has instituted the bow from the waist. Such a bow is said to show more of warmth,—true, because the bow made from the waist includes the heart element; but as society in general is *heartless*, such a bow is deceptive.

The yielding from the waist signifies “from my heart;” and if the upper eyelids droop, it is heartiness *plus* humiliation,—a position rarely taken by a practical person who is wholly sincere.

The bow of the *head*, however, is always courteous, always true, and with little practice can always be made gracefully. Jerkiness should be avoided; hence all the muscles of the neck should be pliable, though strong. To gain this pliability and strength, practise the neck exercises given in the chapter on “Flexibility of the Joints.”



FIG. 146.

FIGS. 147, 148.

## THE HEARTY BOW. — THE SOCIETY BOW.

When a man upon the rostrum or stage is heartily applauded or encored, he may with propriety and sincerity incline the body from the waist; a hearty applause calls for a hearty response. This may be gracefully done by sinking the body down and back at the waist, without necessarily placing one foot far in the rear of the other and bending the knee. Never lower the head so far as to take the eye from the individual or individuals to whom you bow. The society bow of the young *lady* is never required of the young *man*. He should be satisfied with either the bow of the head or the movement of the body from the waist, without the movement of the feet.



FIG. 147.



FIG. 148.

FIGS. 149, 150.

### STOOPING.

How awkwardly people stoop! If awkwardness is a waste of vital force, there is much of that waste made manifest in stooping.

A society man may make a bow that excites the envy of his fellow-men, but in another moment he may place himself in a very embarrassing position in his effort to pick up a handkerchief, fan, or glove. After almost losing his balance he rises from his awkward position with flushed face, — flushed in consequence of the undue expenditure of vital force in his awkwardness, flushed because he becomes conscious of his awkwardness. This unnecessary strain and embarrassment are due to the fact that the feet were kept too near together and the knees not allowed to bend sufficiently.

To practise graceful stooping (with precision, harmony, and ease), drop a handkerchief to the floor while standing in correct position, then gently lift the foot (say the left), and carry it backward to a distance that will be most convenient for you, bending the right knee as the body sinks. The body will incline forward and the hand will drop gracefully to the object. You can instantly gauge the distance, and the eye should perceive the object without dropping the head. Be careful in placing the foot back not to turn it on the toes, but on the side.

Stooping *may* be done without placing either foot back, but it will not be so gracefully done.



FIG. 149.



FIG. 150.

FIG. 151.

## KNEELING.

Dropping on both knees is allowable only under certain circumstances, and generally where a cushion has been provided; but this privilege is seldom accorded a person on the stage or rostrum, and never in a drawing-room or in any case of emergency.

To kneel gracefully and with economy of force, you should, if not wishing to advance from your position, slowly pass the free foot back, dropping gently on the knee of the leg not bearing the weight of the body. As the foot passes back, the body should balance it by inclining forward.

When standing in position, the weight of the body on both feet, it is very easy to settle the weight on either foot, allowing the other perfect freedom so as to pass it back, thus permitting you to drop on either knee.

Should you be advancing toward the individual to whom you intend kneeling, you should not bring the feet together, but halting a moment well poised on the advance foot, raise the free foot slightly, and pass it back to the required position for sinking easily upon the knee.



FIG. 151.

FIGS. 152, 153, 154.

## SELF-CONSCIOUSNESS. — SELF-ASSURANCE. — TIMIDITY.

The elbows are great indicators of a person's ease and character, whether on the rostrum, on the street, or in the social gathering.

When the elbows are carried out, self-consciousness is manifested, — it may be of awkwardness, of power in certain directions, of pride in great achievements, or of personal appearance. In all but the first it takes the form of self-assurance.

One may readily distinguish between self-consciousness and self-assurance by the position of the head; the tendency in the case of self-assurance is to carry the head high and somewhat back, turned a trifle to the side.

If self-consciousness causes timidity, the elbows will be drawn toward the body, as if the individual shrank from the gaze and scrutiny of others. The head will always act in harmony with the body, — it, too, will be drawn toward the body. Timidity, as shown by the arms, and assurance, by the head, are never found together.

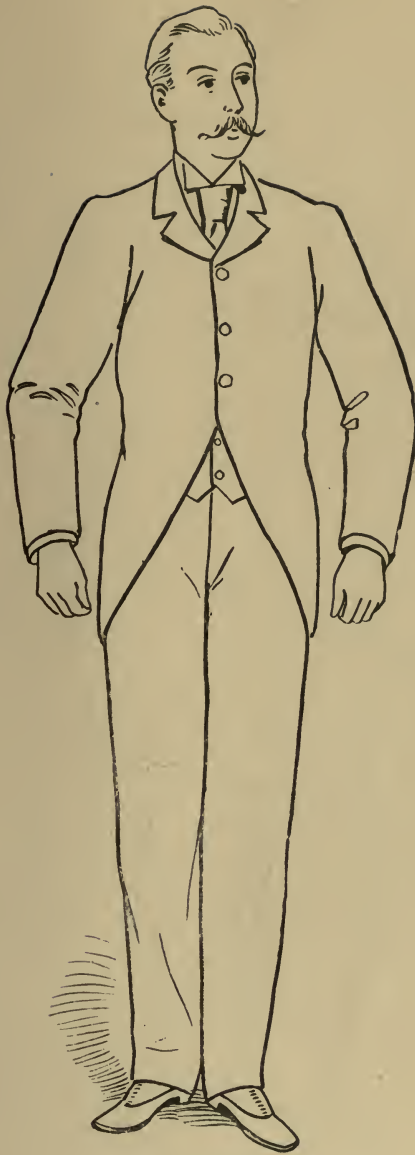


FIG. 152.



FIG. 153.

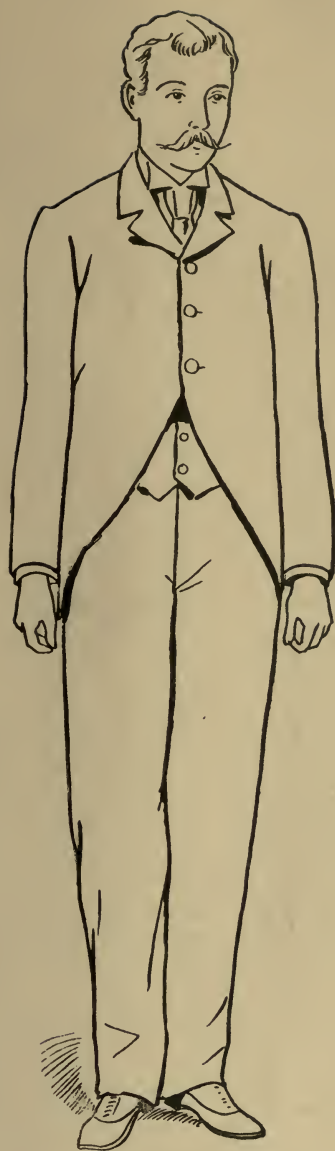


FIG. 154.

## A GRACEFUL CARRIAGE.

A man presents himself first to the eye, then to the ear. If a man's bearing is bad, he need not expect to fascinate by his voice, even though his reasoning be forcible.

To obtain a graceful carriage of the body, it is necessary first to secure a correct position, as shown in Figs. 138 and 140.

Keep your chest active. Carry your heart high. Be unconscious of your legs, except as a means of support; but do not settle your body in such a manner as to allow the abdomen to protrude. Walk in the straight and narrow path, but do not make it so narrow, or have it made so narrow, as to cramp your individuality or your individual rights. Be free. Be firm. Be true to the higher self. Be well balanced. Be manly. Make your strength of manhood felt in your home, your religion, your politics, your daily intercourse with men, until the carriage of your body is in perfect harmony with the purity of a soul within, and the whole organism is attuned to its most perfect expression.