

LESSONS

- IN THE -

ART

- OF -

Facial Expression.

Profusely Illustrated with Original Designs Prepared
Expressly for this Work.

WITH A FULL SYSTEM OF

PERSONATIONS.

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DEDICATED
TO THE
Careful Student of Nature.

P R E F A C E .

Much has been written in a rambling manner by various authors on the meanings of facial expression; founded chiefly on the types of faces which are in existence. Such works are always interesting and instructive; but the present volume is different and the first one of its kind.

The purpose is to present a series of exercises which may be practised until they are mastered; thereby producing the utmost flexibility in every muscle and fibre of the face. This being accomplished, the meaning of each movement of the face is given, and applied in combination suited to expression, to thoughts and feelings.

The book deals with the subject entirely as an ART. Too much in the past has been written and taught upon the *science* of facial expression, and too little upon the practical side of the study.

The exercises are all new. They have been carefully and conscientiously tested, and have been found to be exactly suited to the development of the Art.

The illustrations are new and were especially prepared under the personal supervision of the author by an excellent artist. The value of these illustrations will be duly appreciated by all who are familiar with the profound depths of the art of Facial Expression.

CHAPTER ONE.

THE HUMAN FACE.

The face of human beings is capable of an unlimited number of changes. Among the millions of beings on the globe no two are exactly alike. In the many minute parts of the features rests the possibility of a multitude of changes.

Faces are divided into three classes.

1. **STIFF FACES.**

2. **FLEXIBLE FACES.**

3. **SUPER-FLEXIBLE FACES.**

1. A **STIFF FACE** is one which possesses no activity of expression, and is moved but slightly by the emotions, and without control.

2. A **FLEXIBLE FACE** is one that is capable of expressing all ordinary emotions at will, or concealing them at will.

3. A **SUPER-FLEXIBLE FACE** is the agent of every decree of the mind or will, is capable of expressing the slightest or the most extraordinary emotions, whether prompted by true feeling or directed by the hand of **ART**.

It is this third division which the present volume deals with. A stiff face is a dangerous one. It has the appearance of being an unreadable face, when in fact it is the most easily read of all, for its lack of complications render it too simple. People who possess what is known as unreadable faces, generally are absent-minded, and have weak mental faculties. Persons who have very stolid natures boast of the fact, and claim some sort of superiority over their fellow beings, because their faces are always the same under all circumstances,

and cannot be read of men. This boast is unfounded. Where there is nothing to read, no one, of course, could be expected to read it. Nor is it true that flexible faces can be construed as true interpreters of the inward feelings and thoughts. They are capable of being manipulated at will by their owners: whereas a stiff face is always uncontrolled.

There are times in the lives of all stiff-faced people when the possession of such faces proves dangerous. To begin with, their features do, in fact, move: and to a careful student of facial expression, they tell every secret of the heart and brain, but on an exceedingly small scale.

It may be said then that STIFF FACES move, but lack the largeness of motion which gives prominence to a thought, and stamps its meaning on the features.

A man who, all his life, had boasted of his unreadable face, was told that stiff-faced individuals were physical and bestial in their natures. The statement was not appreciated by him. In later years he became a murderer, and when he appeared in the criminal dock his face so unmistakably showed his guilt, that not even his attorneys had faith in the defence. When STIFF FACES are moved they are tell-tales.

There are people who naturally possess very flexible features. But even this class does not meet the requirements of art. Super-flexibility alone is capable of producing those fine results which bring the greatest success to the artist.

The following propositions should be understood before the pupil proceeds farther :

1st. Stiff faces and flexible faces are found in all degrees among mankind, and are the results of natural habits.

2d. The reason why one person possesses a stiff face, while another's is flexible, is owing entirely to the mode of life and the inherited emotional or intellectual dispositions of each.

3d. *Super-flexible faces are produced solely by the hand of art, and the degree of super-flexibility attained depends upon the amount of practice indulged in.*

4th. A STIFF FACE, by a certain amount of practice, may be developed into a FLEXIBLE FACE, and by a still greater amount of practice may pass the extreme line of nature and enter the realm of High Art, achieving the grandest result, SUPER-FLEXIBILITY.

This ought to be the easiest of all. It depends simply upon practice performed in the right direction. The only intellectual efforts necessary are to learn to associate meanings with facial movement, in order that the brain may always interpret its own expression as a habit. This necessity is so great that it will not do to allow it to escape the constant attention of the student; otherwise hap-hazard practice may result in facial contortion, and good work be turned into burlesque.

The more flexible the face the more beautiful it appears. But few individuals have ever achieved super-flexibility, (hitherto owing to a lack of system in the manner of practice,) yet such as have developed this power have possessed the sweetest, most interesting and delightful faces the author ever witnessed. No man or woman possessing this high attainment can be called either plain or ugly.

It should be constantly borne in mind that facial contortions should be avoided while super-flexibility is being acquired. To accomplish this requires the association of MEANING with MOVEMENT. The only apparent exception will be found in a series of preliminary exercises which are contained in the early part of this book.

“PRACTICE IN THE RIGHT DIRECTION.”

is, then, to be the motto of the pupil.

CHAPTER TWO.

First Series of Preliminary Exercises.

THE MOUTH.

In these, and these alone, is the pupil allowed to dissociate MEANING from MOVEMENT.

We will presume every face to be stiff ; for if the assumption is ill-founded, it is all the better for the pupil, as his progress will be much greater. The proportion of stiff faces being about nine out of every ten, it is quite safe to presume that the pupil who owns this copy of the present work is the possessor of a stiff face.

The first labor must be to plow the land ; that is, "break up" the rigidity of the muscles. All persons have an equal number of facial muscles, but an unequal development of their strength and movement.

FIRST PRELIMINARY EXERCISE.

Hold the head well poised on the shoulders, with the chin level. Open the mouth as widely as possible, as though saying "ah."

This is a perpendicular movement, caused by lowering the jaw. It should not be acquired too suddenly. The safer way is to open the mouth but little at first and gradually increase the extent, as the muscles become used to their new action ; otherwise they may be strained and injuries caused thereby. Another danger lies in the fact that the jaw may become dislodged, or the mouth be opened so far that it cannot be closed.

Haste will not bring the best results, nor will over-zealous practice. The exercise should be performed steadily and smoothly. Let the pupil attempt to open the mouth a little wider each day, but never to strain the muscles by violent stretching.

SECOND PRELIMINARY EXERCISE.

Open and close the mouth as widely as possible with increasing rapidity.

While it may be valuable to use this exercise at the present time, its best performance will be connected with a fully developed opening of the mouth.

An old axiom is applicable to all quick movements :

Rapidity plus firmness, produces flexibility.

A weak, lazy action of any muscle does it no good. Firmness is necessary to strength of action. To this firmness add rapidity without decreasing the strength, and the result must be flexibility. The purpose of the present exercise must be apparent.

THIRD PRELIMINARY EXERCISE.

Open the mouth widely, hold it open long enough to count five mentally and slowly, then close it, bringing the two jaws together very firmly, the pressure being against the teeth.

The design of this exercise is to strengthen the muscles which carry the jaw to its positions. A result of great value, which is incidental only, is the power which is added to the teeth and their roots. The health of a tooth depends not upon its use so much as upon the manner in which it is used. The mastication of soft or liquid food is injurious in a negative way ; it does not exercise the teeth. Firm, hard substances compel the teeth to exert their strength, first at the roots and then in

the enamel. The harder and firmer the roots the stronger the enamel and centre become. The test of the teeth on hard substances is always advantageous; provided the early attempts are not too violent, for the teeth may be broken if too great pressure is put upon them in the beginning. A good set of teeth is valuable in facial expression.

FOURTH PRELIMINARY EXERCISE.

Repeat the third exercise, adding to it great rapidity of motion.

The same caution that has heretofore been given may be repeated here; do not remove the firmness of action while making it rapid. The two should be combined.

FIFTH PRELIMINARY EXERCISE.

Move the lower jaw as far to the right as possible, and then as far to the left as possible, first with firmness and slowly, then with firmness and very rapidly.

CAUTION.—This must not be violent, not too extensive at first, for there may be a dislodgment of the jaw. After the muscles become strong, as they certainly will by practice, the danger will no longer exist, for the muscles then will take good care of the jaw. The author has often stated the physiological fact that lack of exercise debilitates the flesh and muscles, and weakens the bones. The latter become as dry as chalk. If, however, they are brought into firm use, a fluid pours into the bones that adds strength to them. The muscles, also, are made stout and healthy.

SIXTH PRELIMINARY EXERCISE.

Advance the lower jaw as far forward as possible, then cause it to recede toward the throat. This motion must be confined entirely to the lower jaw.

The exercise is difficult. The forward and receding motion is not so easily attained as the

lateral movement of the fifth exercise. The latter is often mistaken for the sixth. Out of the scores of facial exercises probably not one in twenty can be performed at all at first. Many students become discouraged at the apparent impossibility attending the practice of so many exercises. The muscles grow while we rest. A young man who had most perseveringly attempted to acquire the difficult movements of the face, gave up at last in disgust. One day, after a month of rest, he was surprised to find that he could do quite a number of them. The muscles grew while he was resting. He returned to his practice and, after a few more discouraging trials and rests, finally conquered the entire subject. Time and patience alone are the requisites of success in this line, and these cannot be said to present difficulties.

SEVENTH PRELIMINARY EXERCISE.

Repeat the sixth exercise with great firmness and rapidity.

EIGHTH PRELIMINARY EXERCISE.

Close the mouth, and press the lower lip with the utmost firmness against the upper lip. Do not allow the teeth to meet.

In this exercise the firmness of pressure of the two lips is necessary, or the result will be worthless. All day long the lips are constantly touching each other, but rarely ever with firmness. The careless student will not derive the full benefit from the present exercise.

The lips are not to be allowed to protrude, or pout, as this would cause the teeth to come together. If the muscles are weak, as in nearly every person is the case, there will be great softness of the lip. This should be overcome.

NINTH PRELIMINARY EXERCISE.

Close the mouth firmly, the teeth being together; then stretch the corners of the mouth as far as pos-

sible toward the ears. The lips must be kept firmly together.

This is somewhat difficult. The mouth should not be puckered or the lips pursed in the beginning; the mouth should be in its normal, or ordinary position, from which the stretching is to occur.

Many persons, ladies especially, entertain the erroneous idea that the mouth-stretching exercises will enlarge the size of this aperture so as to endanger the general beauty of the face. The contrary is true. The ordinary carriage of the mouth can not be enlarged. The power to *open* it widely may be wonderfully increased, but its usual size will always remain the same. It would be highly advantageous if it were possible to acquire larger mouths, nor would it mar the beauty of the face; but, alas! such cannot be. The best speakers, readers and actors seem to be blessed in this respect by naturally large, oral apertures.

TENTH PRELIMINARY EXERCISE.

Open the jaw by separating the teeth as much as possible, keeping the lips together; and repeat the ninth exercise, observing carefully the precautions that followed.

ELEVENTH PRELIMINARY EXERCISE.

Repeat the ninth and tenth exercises, opening the mouth, and keeping the lips apart all the while.

In the ninth exercise the teeth are together, and in the tenth they are apart. In the eleventh the lips are apart, first accompanied by the closed teeth, and then by the separated teeth.

TWELFTH PRELIMINARY EXERCISE.

Place the mouth in its normal or ordinary position, the teeth together, and from this move the edges of the lips as far forward as possible.

This will cause the lips to pout. The pouting is not sufficient, however, for they must be projected

as far forward as can be done. The forward extent of the movement may be increased wonderfully by a little practice.

THIRTEENTH PRELIMINARY EXERCISE.

Repeat the twelfth exercise by projecting the lips with the teeth wide apart, but the lips closed.

FOURTEENTH PRELIMINARY EXERCISE.

Place the lips and teeth together. Very slowly separate the teeth, keeping the lips together.

This may be said to be the most valuable of the Preliminary Exercises.

The entire face becomes elongated. The strain is directed against the ligaments of the upper lip, which may be wounded by too violent a movement at first, but which, after awhile, comes into an enjoyment of new health and strength. The muscles are capable of being stretched a great deal. The growth in this direction is not very marked or rapid, until months of practice have produced the necessary flexibility. It cannot be too great.

FIFTEENTH PRELIMINARY EXERCISE.

Keeping the teeth apart, purse the lips into a round aperture of the size of a pencil. Enlarge the size of the aperture to the utmost extent, without allowing it to assume any shape except a round one.

To perform this well, requires the widest aperture united with the fullest opening. Its value depends upon persistent practice, until the size of the aperture is double that which it is possible to make in the first attempt.

SIXTEENTH PRELIMINARY EXERCISE.

Purse the right half of the mouth into a small round aperture, then the left half; repeat these movements alternately, with great firmness and rapidity, carrying the entire mouth into the right cheek and then into the left cheek.

The design of this exercise is to produce great strength in the muscles which control the entire lower half of the face.

SEVENTEENTH PRELIMINARY EXERCISE.

Repeat the sixteenth exercise with the following variations: When the aperture of the mouth is moved into the right cheek, cause it to descend in a curve; and likewise in the left.

The proper practice of the last exercise will materially aid in mastering the more trying tasks ahead.

We bring the chapter to an end with the suggestion that weeks, or even months, of constant labor in these preliminary movements will well repay the pupil, and will shorten the work that is to follow. There is not a single exercise among those already given that will not help to produce good articulation, although such is not the design in the present work. One art helps another. The art of facial expression accomplishes the following:

1. *It greatly helps articulation.*
2. *It strengthens the eyes.*
3. *It beautifies the countenance.*
4. *It colors the voice.*
5. *It enables one to conceal his feelings and thoughts.*

These are incidental benefits connected with the grand result—the acquirement of the *Great Art*.

CHAPTER THREE.

Second Series of Preliminary Exercises.

THE EYE.

This, the most powerful, and by far, the most expressive feature of the face, is capable of vast improvement. Its lustre may be increased, its piercing quality made sharper, and its strength greater.

Many persons with weak eyes have found a complete cure in the peculiar movements which are employed in this division of facial expression, and more still who had no expression whatever to the eye have developed a wealth of meaning in every glance.

EIGHTEENTH PRELIMINARY EXERCISE.

Look steadily at some object a few feet away. Hold the gaze for three minutes without the slightest movement of the lids. The eyes are to be open naturally, or as usually carried.

The whole intent of the present exercise is to get a steady control of the lids. Few persons are able to look at an object for three minutes without great inconvenience. Even where the zeal is sufficient and the courage strong, the eyes will commence to water. If this occurs after the first thirty seconds, stop as soon as the watering commences. It is better to look into the face of a watch with a second hand, so that the time may be carefully noted and the progress noted. The watering of the eyes will come a little later each time.

Another difficulty will be a cloud of darkness that will cover the sight. It is better to stop as soon as this comes on.

NINETEENTH PRELIMINARY EXERCISE.

Repeat the eighteenth exercise with the eyes opened to their fullest extent. Look in a mirror, if convenient, to see if the eyes remain widely open without any winking.

This is the first difficult eye position. The extent to which the eyes may be opened depends upon the previous habits of the pupil. Sluggish dispositions generally carry the eye more closed than others. A person quick to see, and earnest in his attention will have a more widely open eye.

The head should be kept erect but not thrown backward.

TWENTIETH PRELIMINARY EXERCISE.

Repeat the nineteenth exercise with the head inclined as far forward as may be done without taking the gaze from its horizontal position.

The eyes should be fully open. The wider the better. In this exercise the tendency to close the eye will come from the lower lid. Guard against it.

TWENTY-FIRST PRELIMINARY EXERCISE.

Repeat the twentieth exercise with the head thrown backward as far as may be done without taking the gaze from its horizontal position.

No exercise in the entire study of Facial Expression can equal this either in difficulty or effectiveness. It is rare that this can be thoroughly accomplished in less than one year's steady practice. The difficulty and seeming impossibility comes from the upper eye-lid, which insists on descending when the head is thrown backward. The exercise is not injurious, although it gives a wild

look to the face. As the muscles are not used to the strong efforts necessary to keep the lid up in this position, it is well to avoid straining them, as a cold may set in and inflammation ensue.

The upper eye-lid may be raised far higher than seems possible. Because it is very obstinate in its resistance to this new use of its muscles, the pupil should not infer that it cannot be controlled. Even the ear can be moved in time, but there is no adequate expression in the ear to repay the efforts necessary for such an acquirement. The eye, however, is the most powerful agent of expressional meaning.

TWENTY-SECOND PRELIMINARY EXERCISE.

Hold the head in an erect position, with the chin level. Close the eyes as far as possible while looking steadily at some object; then very slowly open the eyes without winking, until they are very widely open.

This exercise is very pretty if performed skillfully. The gaze must be concentrated on the same object whether the eyes are open or nearly closed.

TWENTY-THIRD PRELIMINARY EXERCISE.

Stand in the middle of a room. Look steadily at some object directly in front. Without removing the eyes turn the body and face as far as possible to the right.

This compels a strong movement of the eye-ball to the left. The exercise is dangerous to a beginner who is impulsive, for he may be over ambitious and strain the muscles of the eye. These must be stretched, but they should not be strained. The stretching may be so gradual as to be entirely exempt from painful results. The author has never had an injury occur among his pupils, yet he believes that such might have been the case had the practice been too violent at first.

Little by little the eye may be controlled. The progress that is the slowest is the very best, for the muscles become strong as they are stretched, and strength is a safe-guard against injury.

TWENTY-FOURTH PRELIMINARY EXERCISE.

Repeat the twenty-third exercise with the eyes open to their fullest capacity.

TWENTY-FIFTH PRELIMINARY EXERCISE.

Repeat the twenty-third exercise, by turning to the left instead the right.

TWENTY-SIXTH PRELIMINARY EXERCISE.

Throw the head backward and look up to a spot directly overhead. Keeping the gaze steadily fixed and the eyebrows raised, incline the head as far forward as may be done and yet see the spot.

This too may strain the eyes if violently or carelessly done. There is not the slightest danger in any of the exercises of this book if the directions are carefully followed; but an impetuous youth may find one eye turned up and the other down if he proceeds to perform these movements as he would saw wood.

TWENTY-SEVENTH PRELIMINARY EXERCISE.

Look at some object at the foot, bending the head forward. Then raise the head as high as may be done without losing sight of the object.

TWENTY-EIGHTH PRELIMINARY EXERCISE.

Repeat the twenty-seventh exercise with the eyes open to their widest extent.

This is even more difficult than the twenty-first exercise to some pupils. It is a splendid movement for the muscles. It is dangerous, probably, if done violently or excessively.

TWENTY-NINTH PRELIMINARY EXERCISE.

Look upward and somewhat to the right. Then look steadily at some object while turning the face downward in an opposite direction which would be descending left oblique. Change by looking to the left upward oblique at some object, and then downward right oblique without taking the gaze from the object.

This exercise will develop an action of the muscles which control the movement of the eyes upward in oblique directions instead of perpendicularly.

THIRTIETH PRELIMINARY EXERCISE.

Look down at some object at the right oblique; then lift the head up in a left oblique direction without removing the gaze from the object. Change by looking at some object downward in a left oblique direction and raising the head to a right oblique position.

The pupil is now prepared for the movements of the eye-balls unaided by the action of the head. It will be noticed that hitherto the head has done the turning for the pupil. This is much easier, for it establishes a fixed position of the eyes.

The more difficult movements are those of the eye-balls with the head quite still. In all the exercises which have been given or which may yet be given in this chapter there should be a steady gaze of the eyes without the slightest winking.

THIRTY-FIRST PRELIMINARY EXERCISE.

Look at some object which must be directly in front on a level with the eyes. Without moving the head or winking, look up in front as high as possible then down to the feet and finally at the central object.

This is not difficult. The eyes must be opened in the manner of their usual carriage.

THIRTY-SECOND PRELIMINARY EXERCISE.

Repeat the thirty-first exercise with the eyes opened to their fullest extent.

This is quite difficult, as the upper lid cannot easily be kept up when the gaze is directed at the feet. It should be persevered in until conquered.

THIRTY-THIRD PRELIMINARY EXERCISE.

Look at the central object ; then, without turning the head, look as far to the right and left as possible.

The head may at first be disposed to aid the eyes. It should not. The central object is on a height with the eye and directly in front. It may be any distance away that the pupil chooses. The chief object is to fix a central position from which the movements may be made.

THIRTY-FOURTH PRELIMINARY EXERCISE.

Repeat the thirty-second exercise with the eyes open to their utmost extent, without winking.

THIRTY-FIFTH PRELIMINARY EXERCISE.

Look at the central object ; then, keeping the head still, look right oblique upward ; then to the central object ; then left oblique upward and to the central object ; then right oblique descending and to the central ; and finally left oblique descending to the central object.

CHAPTER FOUR.

FIFTY TEST EXERCISES.

The movements given in this chapter will furnish the pupil with an ample test of his or her ability, to move the face as a whole, or a muscle singly. The latter is considered an achievement worthy of commendation. Very few will acquire it without months of practice.

When discouraged rest. The muscles grow while we are waiting. The nerves are very brainy—in fact, proceed from the brain—and they catch the idea long before the muscles learn to execute it. While we are resting under a cloud of disappointment the little nerves are training the muscles to perform the desired exercise; and, by and by, when the discouragement wears off, we attempt the exercise again; when lo, it performs itself. All of us have had this experience with difficult exercises.

The following movements are directed to be made a certain number of times. These, together, constitute a performance of the exercise. It should be repeated thousands of times before it will be mastered.

The present chapter is a connecting link between the preceding and succeeding chapters. It reviews some of the movements already given, and reaches forward in anticipation of those to follow.

The question has often been asked: How long should each exercise be practiced, and how many months?

It is better not to dwell too long upon one exercise in the beginning, for fear of straining the

muscles. As to the latter part of the inquiry it may be stated that there will come no time in a person's life when progress and improvement will not follow practice. The true artist will practice forever.

FIRST TEST EXERCISE.

Move the right third of the upper lip up and down eight times.

SECOND TEST EXERCISE.

Move the left third of the upper lip up and down eight times.

THIRD TEST EXERCISE.

Move the central third of the upper lip up and down eight times.

FOURTH TEST EXERCISE.

Move the right and left thirds of the upper lip up and down eight times ; the central third remaining still.

FIFTH TEST EXERCISE.

Move the right third of the lower lip down and up eight times.

SIXTH TEST EXERCISE.

Move the left third of the lower lip down and up eight times.

SEVENTH TEST EXERCISE.

Move the central third of the lower lip down and up eight times.

EIGHTH TEST EXERCISE.

Move the right and left thirds of the lower lip down and up eight times, while the central third remains still.

NINTH TEST EXERCISE.

Open the mouth at the right as wide as possible eight times, keeping the rest of the mouth closed.

TENTH TEST EXERCISE.

Open the mouth at the left as wide as possible eight times.

ELEVENTH TEST EXERCISE.

Open the mouth at the right and left as wide as possible eight times, while the centre remains together.

TWELFTH TEST EXERCISE.

Keeping the lips together, raise and lower the right corner of the mouth to extremes eight times.

THIRTEENTH TEST EXERCISE.

Keeping the lips together, raise and lower the left corner of the mouth to extremes eight times.

FOURTEENTH TEST EXERCISE.

Keeping the lips together, raise and lower both corners of the mouth (right and left) to extremes, while the centre is still.

FIFTEENTH TEST EXERCISE.

Drop the jaw down and backward. Then bring it forward and up with all the rigidity possible eight times.

SIXTEENTH TEST EXERCISE.

Drop the jaw as if dislocated, and decomposed; then set it firmly eight times.

SEVENTEENTH TEST EXERCISE.

Lower the jaw, lips closed, corners down, eight times.

EIGHTEENTH TEST EXERCISE.

Lower the jaw, lips open, corners down, eight times.

NINETEENTH TEST EXERCISE.

1. Level mouth—Slightly open—Abandon.
2. Level mouth—Firmly closed—Firmness.
3. Level mouth—Wide open—Astonishment.
4. Corners down—Slightly open—Grief.
5. Corners down—Firmly closed—Discontent.
6. Corners down—Wide open—Horror.
7. Corners up—Slightly open—Pleasure.
8. Corners up—Firmly closed—Satisfaction.
9. Corners up—Wide open—Laughter.

TWENTIETH TEST EXERCISE.

Smile as in satisfaction, then pass to joy, then mirth, then hilarious laughter.

TWENTY-FIRST TEST EXERCISE.

Assume a look of slight sadness, change gradually to grief, until deep furrows are seen at the sides of the mouth, with quivering chin; corners of the mouth down.

TWENTY-SECOND TEST EXERCISE.

Open and close the nostrils as completely as possible, without moving any more of the face than is necessary eight times.

TWENTY-THIRD TEST EXERCISE.

Raise and lower the nostrils eight times.

TWENTY-FOURTH TEST EXERCISE.

Dilate and contract the nostrils with great rapidity; keeping the rest of the face still.

TWENTY-FIFTH TEST EXERCISE.

Open the eyelids as wide as possible, and stare for one minute very hard at a hand-mirror.

TWENTY-SIXTH TEST EXERCISE.

Open the eyelids wide, and decompose the upper lids.

TWENTY-SEVENTH TEST EXERCISE.

Close the eyes in sleep and open them very suddenly, as in the wildest surprise.

TWENTY-EIGHTH TEST EXERCISE.

Look in a hand-glass ; keep the eyeballs steady, and move the lids as high as possible above the iris.

TWENTY-NINTH TEST EXERCISE.

Open the eyes to their utmost, and while holding them open, move the eyeballs to the right and left with the utmost rapidity.

THIRTIETH TEST EXERCISE.

1. Level eye centre.
2. Level eye right.
3. Level eye left.
4. Lowered eye centre.
5. Lowered eye right.
6. Lowered eye left.
7. Raised eye centre.
8. Raised eye right.
9. Raised eye left.

THIRTY-FIRST TEST EXERCISE.

Raise the lids, keep them steady, and move the eyeballs into all nine positions.

THIRTY-SECOND TEST EXERCISE.

Raise and lower the brows to the utmost capacity eight times.

THIRTY-THIRD TEST EXERCISE.

Raise the brows and lids together ; then lower the same together. Eight times.

THIRTY-FOURTH TEST EXERCISE.

Lower the lids and raise the brows at the same time, each to its utmost. Eight times.

THIRTY-FIFTH TEST EXERCISE.

Lower the brows and raise the lids at the same time, each to the utmost. Eight times.

THIRTY-SIXTH TEST EXERCISE.

Lower the inner parts of the brows and raise the outer. Eight times.

THIRTY-SEVENTH TEST EXERCISE.

Raise the inner parts of the brows and lower the outer. Eight times.

THIRTY-EIGHTH TEST EXERCISE.

Wrinkle the forehead without corrugating the brow. Eight times.

THIRTY-NINTH TEST EXERCISE.

Corrugate the brow without wrinkling the forehead. Eight times.

FORTIETH TEST EXERCISE.

Wrinkle the forehead and corrugate the brow at the same time, with brows at normal height. Eight times.

FORTY-FIRST TEST EXERCISE.

Wrinkle the forehead and corrugate the brows, with brows elevated. Eight times.

FORTY-SECOND TEST EXERCISE.

Wrinkle the forehead and corrugate the brows, with brows depressed. Eight times.

FORTY-THIRD TEST EXERCISE.

Raise and lower the brows without corrugating them. Eight times.

FORTY-FOURTH TEST EXERCISE.

Open the face in every direction, the whites of the eyes showing. Return to a normal face. Eight times.

FORTY-FIFTH TEST EXERCISE.

Shut up the face in every direction, the whites of the eyes showing. Return to normal face. Eight times.

FORTY-SIXTH TEST EXERCISE.

Open and shut the face in turn. Eight times.

FORTY-SEVENTH TEST EXERCISE.

With the eyes wide open, corrugate and smooth the brows alternately. Eight times.

FORTY-EIGHTH TEST EXERCISE.

Puff out the cheeks. and make double chin. Eight times.

FORTY-NINTH TEST EXERCISE.

From a normal expression, pass very rapidly to a sad expression. Eight times.

FIFTIETH TEST EXERCISE.

From a sad expression pass very rapidly to a very joyful expression. Eight times.

CHAPTER FIVE.

MEANINGS OF FACIAL MOVEMENTS.

This chapter is an important one from the fact that it presents the meanings of the elementary movements, which, when combined, make up the general expression of the whole face. There have been many disputes as to the meanings of the various expressions of the face. The author has listened to all of these claims patiently, and selected such meanings and movements as proved of *practical* benefit. The Delsarte system has gone into the nicest distinctions as to the meaning and application of each movement, but, whether the interpretation given be correct or not is immaterial, so long as the system is known to be impractical.

In the long course of art we want that which we can *use*. Too much *theory* is a positive dead weight and a consequent injury to the artist.

A few things well done, and understood, are of more practical value than ten thousand done badly.

The great men of the past who had access to but few books which they were compelled to *master*, achieved a higher degree of greatness than those of the present day who skim lightly over the surface of hundreds of books.

Not long ago the New York papers said substantially :

“Mrs. ———, who made her debut some months ago has been compelled to abandon the stage, owing to the artificial method of expression derived from too close a study of the Delsarte system.”

A year later the London papers speaking of another person, one of the finest of the Delsarte teachers, said :

“Mrs. ———, we are sorry to say, has left the stage, as she was badly handicapped by the Delsarte mode of expression. She will return to teaching.”

We have nothing to say against the method invented by Delsarte, except to state the facts. There is no doubt but there are good things in it; yet it is to-day advocated by no one excepting teachers and publishers who seek to make money out of it.

The artist needs something practical! The method upon which the actor or professional person is to rely must be SIMPLE, DIRECT and CAPABLE OF BEING APPLIED!

For the reasons just stated the author has abandoned all nice distinctions in meaning, and selected the strongest and most marked movements, with plain, direct meanings.

THERE ARE NINE DIVISIONS.

FIRST DIVISION—*The General Face.*

SECOND DIVISION—*The Lower Jaw.*

THIRD DIVISION—*The Mouth.*

FOURTH DIVISION—*The Nose.*

FIFTH DIVISION—*The Brow.*

SIXTH DIVISION—*The Upper Eye-lid.*

SEVENTH DIVISION—*The Lower Eye-lid.*

EIGHTH DIVISION—*The Eye-ball.*

NINTH DIVISION—*The Forehead.*

FIRST DIVISION—GENERAL FACE.

1. The general LENGTHENING of the face signifies moral or physical WEAKNESS.
2. The general SHORTENING of the face signifies moral or physical STRENGTH.
3. The EXPANDING of the face, which tightens the skin and removes wrinkles, signifies FRANKNESS, and OPEN-HEARTEDNESS.

4. The **CONTRACTING** of the face, which loosens the skin and causes wrinkles, signifies **NARROWNESS**.

SECOND DIVISION—THE LOWER JAW.

5. The lower jaw **SLIGHTLY DROPPED**, signifies **ENERGY SUSPENDED**.

6. The lower jaw **ENTIRELY DROPPED** and back, signifies **ENERGY PARALYZED**.

7. The lower jaw **RIGIDLY UP** and forward, signifies **ENERGY VERY STRONG**.

THIRD DIVISION—THE MOUTH.

8. The **LEVEL** mouth **SLIGHTLY OPEN**, signifies **ABANDON**.

9. The **LEVEL** mouth **FIRMLY CLOSED**, signifies **FIRMNESS**.

10. The **LEVEL** mouth **WIDE OPEN**, signifies **ASTONISHMENT**.

11. The **CORNERS** of the mouth **DOWN**, and **SLIGHTLY OPEN**, presents disapproval added to abandon, and signifies **GRIEF**.

12. The **CORNERS** of the mouth **DOWN**, and **FIRMLY CLOSED**, presents disapproval added to firmness, and signifies **DISCONTENT**.

13. The **CORNERS** of the mouth **DOWN**, and wide open, presents disapproval added to astonishment, and signifies **HORROR**.

14. The **CORNERS** of the mouth **UP**, and **SLIGHTLY OPEN**, presents approval added to abandon, and signifies **PLEASURE**.

15. The **CORNERS** of the mouth **UP**, and firmly **CLOSED**, presents approval added to firmness and signifies **SATISFACTION**.

16. The **CORNERS** of the mouth **UP** and **WIDE OPEN**, presents approval added to astonishment, and signifies **LAUGHTER**.

FOURTH DIVISION—THE NOSE.

17. The nose in its **ORDINARY** or **NORMAL** position, signifies **CALMNESS**.

18. The nostrils CONTRACTED, signifies CRUELTY or HARDNESS.

19. The nostrils EXPANDED, signifies EXCITEMENT.

20. The nostrils RAISED, signifies SCORN.

21. The nose WRINKLED HORIZONTALLY between the brows, signifies QUARREL OR AGGRESSION.

22. The nostrils CONTRACTED, and the nose WRINKLED HORIZONTALLY between the brows, present cruelty added to quarrel, and signifies HATE.

23. The nostrils EXPANDED, and the nose WRINKLED HORIZONTALLY between the brows, present EXCITEMENT added to quarrel, and signifies FURY.

FIFTH DIVISION—THE EYE-BROWS.

24. The brows NORMAL signify CALMNESS.

25. The brows RAISED SLIGHTLY signify INTEREST.

26. The brows RAISED CONSIDERABLY signify SURPRISE.

27. The brows RAISED EXCESSIVELY signify UNCONTROL.

28. The brows LOWERED signify DETERMINATION.

29. The INSIDE corners of the brows DOWN, and the outside corners up, signify FEROCITY.

30. The OUTSIDE corners of the brows DOWN, and the inside corners up, signify PAIN.

SIXTH DIVISION—THE UPPER EYE-LID.

31. The upper eye-lid one-half way between the pupil and the top of the iris is normal, and signifies CALM ATTENTION.

32. The upper eye-lid at the top of the iris signifies INTEREST.

33. The upper eye-lid, showing a slight line of white above the iris signifies EXCITEMENT.

34. The upper eye-lid, showing the greatest width of white above the iris, signifies WILD EXCITEMENT.

35. The upper eye-lid at the top edge of the pupil signifies **INDIFFERENCE**.

36. The upper eye-lid one-half over the pupil signifies **INTENSE CONSIDERATION**.

37. The upper eye-lid completely covering the ball signifies **SLEEP** or **PROSTRATION**.

SEVENTH DIVISION—THE LOWER EYE-LID.

38. The lower eye-lid raised to the lower edge of the pupil signifies **SCRUTINY**.

39. The lower eye-lid, showing white below the iris, signifies **FAINTING**, **DEATH**.

EIGHTH DIVISION—THE EYE-BALL.

40. **RAISING** the **EYE-BALL** signifies **REVERENCE**.

41. **DEPRESSING** the **EYE-BALL** signifies **SUBJECTION**.

42. The **PARALLEL** eye signifies a wrapt condition of mind, or **ECSTASY**.

NINTH DIVISION—THE FOREHEAD.

43. The **SMOOTH** forehead signifies **CALMNESS**.

44. The forehead, **WRINKLED HORIZONTALLY**, signifies a **DISTURBED CONDITION**.

45. The forehead, knitted, signifies **DISLIKE**.

46. The forehead, knitted and wrinkled horizontally, signifies **TROUBLE**.

An extended description of these will be given in the next chapter.

CHAPTER SIX.

MEANINGS OF FACIAL MOVEMENTS AIDED BY EXPLANATIONS, EXAMPLES AND ILLUSTRATIONS.

The terms movements and expressions, must be understood by the pupil to refer to two different things.

1. A facial movement refers to the action of but one part of the face.

2. A facial expression refers to the combination of movements resulting in the general appearance of the whole face consistent with the mood.

Movements are elementary ; expressions are compound.

Each movement has its meaning, which is also elementary. Each expression consists of a combination of the movements, thus uniting the elementary meanings into compound results.

The human face never displays a single elementary meaning. Its expressions are always compound. It is capable of making millions of changes ; but these cannot be studied. Life is too short. If they could, the time would be wasted, for they would be of no practical benefit. In the study of *Scholastic Art* the pupil must be furnished with that which he can USE readily and effectively.

This chapter will be devoted to an exhaustive discussion of the movements of the face. The plan that will be pursued will be :

- 1st. To fully EXPLAIN each movement
- 2d. To furnish EXAMPLES for vocal expression appropriate to the mood indicated by the face.
- 3d. To show an engraving of the features, illustrating the mood.



FIRST MOVEMENT

This belongs to the First Division : General Face.

MEANING.—*The general lengthening of the face signifies moral or physical weakness.*

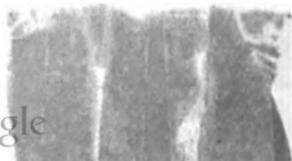
EXPLANATION.—This movement of the face draws down the entire features. The action is akin to the suspended energy of the lower jaw; but the latter *may* occur with the uplifted features and in many other combinations of the face. It is true the lower jaw must drop in the present movement, but the whole face must come down with it. The eyes are drawn down at the outside corners; the nose and cheeks elongated, and the upper lip pulled down. The skin over the cheek bones is stretched considerably. The movement is used in physical weakness, nervous prostration, loss of vitality, discouragement, moral cowardice and kindred moods. Its intensity may be varied to suit the shade of meaning.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of WEAKNESS.

And wherefore should this good news make me sick ?

I should rejoice now at this happy news,
 And now my sight fails, and my brain is giddy,
 O me ! come near me, now I am much ill.
 I pray you take me up, and bear me hence
 Into some other chamber. Softly, pray—
 Let there be no noise made, my gentle friends,—
 Unless some dull and favorable hand
 Will whisper music to my weary spirit.

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.





No. 1.
MORAL, OR PHYSICAL WEAKNESS.

SECOND MOVEMENT.

This belongs to the First Division: General Face.

MEANING.—*The general shortening of the face signifies moral or physical strength.*

EXPLANATION.—This must not be confounded with the smiling face, which is accompanied by the elevation of the corners of the mouth. The present mood may be made either with the level mouth, the raised corners, or the lowered corners.

The first element necessary is a fixed jaw when the mouth is closed, the teeth being closed tightly together. Yet, to show that this is not absolutely necessary in all cases, we will ask the pupil to open the mouth with the shortened face. This may be done; and it indicates that another element required is the thick, contracted flesh of the cheeks and face generally, which puffs out the cheeks. Full cheeks indicate strength; hollow cheeks, weakness. Persons may use all the features with either a general lengthening or shortening of the face.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of STRENGTH:

“Not speak of Mortimer!

Zounds I will speak of him; and let my soul
Want mercy, if I do not join with him,—
Yea, on his part, I'll empty all these veins,
And shed my dear blood drop by drop i' the dust,
But I will lift the down trod Mortimer,
As high in the air as this unthankful king;
As this ingrate and cankered Bolingbroke.
Those prisoners I shall keep—I will; that's flat—
He said he would not ransom Mortimer;
Forbade my tongue to speak of Mortimer;
But I will find him where he lies asleep
And in his ear I'll holla—Mortimer.
Nay,
I'll have a starting shall be taught to speak
Nothing but Mortimer . . . and give it him,
To keep his anger still in motion.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 2.

MORAL, OR PHYSICAL STRENGTH.

THIRD MOVEMENT.

This belongs to the First Division: General Face.

MEANING.—*The expanding of the face, which tightens the skin and removes wrinkles, signifies frankness and open-heartedness.*

EXPLANATION.—The expanding of the face is one of the more important movements for those who desire to preserve the appearance of youth. It affects the skin across the forehead, eye-brows and temples more than at any other part of the face. This action is controlled by the muscles which affect the scalp and temples just in front of and above the ear. It takes all wrinkles of "narrowness" and "trouble" out of the brows and forehead. It should not be confounded with some of the local movements at this part of the face, although it will unite in destroying them. No better habit can be cultivated than the open, frank carriage of the face.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of OPEN-HEARTEDNESS.

“What a piece of work is man!
How noble in reason? how infinite in faculty!
in form and moving how express and admirable!
in action how like an angel! in apprehension
how like a god! the beauty of the world! the
paragon of animals.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 3.

FRANKNESS, OR OPEN-HEARTEDNESS.

FOURTH MOVEMENT.

This belongs to the First Division: General Face.

MEANING.—*The contracting of the face, which loosens the skin and causes wrinkles, signifies narrowness.*

EXPLANATION.—This is the opposite of the third movement. It is much aided by some of the local movements of the brows and forehead, but in good artists it may be made independent of them. Not only is the forehead contracted between the brows but the brows themselves are shortened laterally and the general face is more or less pinched. Very few persons fail in acquiring this condition of the features. The open face is quite difficult, and often requires months of practice to accomplish it.

The “narrowness” of this movement may be of any kind. A pinched face shows a pinched nature. The person feels his limits at every hand. Ill-health, parsimony and general meanness may be indicated by the movement. It may accompany the short or the long face.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of NARROWNESS.

“Let me have men about me that are fat;
Sleek-headed men, and such as sleep o’ nights;
Yond Cassius has a lean and hungry look;
He thinks too much; such men are dangerous.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 4.

NARROWNESS.

FIFTH MOVEMENT.

This belongs to the Second Division : The Lower Jaw.

MEANING.—*The lower jaw slightly dropped, signifies energy suspended.*

EXPLANATION.—While this action may accompany others, it is yet capable of being understood by itself. It must be remembered that the face is always in combination, and one movement is often necessarily attended by another.

The dropping of the lower jaw does not indicate weakness unless it drops down considerably ; yet it accompanies the facial expression of weakness. All energy leaves the person. He beholds something that arrests his attention, he stares in wonderment. Thus the countryman, for the first time in the city, goes about with open mouth and lowered jaw. Surprise, fear, anxiety and indifference of a weak tendency would require the action of the jaw slightly dropped. The mouth may be either closed or opened during the action. Let the pupil practice it both ways.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of ENERGY-SUSPENDED.

Movements of the mouth are generally taken in the pauses, just before and after an important utterance. The best dramatic work requires long pauses.

“ *Each* has his woe, and *I*, alas, have mine.
All common sorrows are in common shared ;
But there’s a *climax* of calamity
Which settles in some solitary breast. ”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 5.
ENERGY SUSPENDED.

SIXTH MOVEMENT.

This belongs to the Second Division : The Lower Jaw.

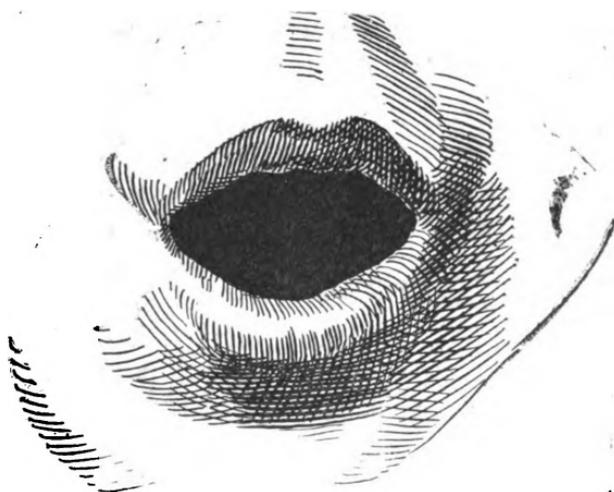
MEANING.—*The lower jaw entirely dropped and back, signifies energy paralyzed.*

EXPLANATION.—Here the action is very extensive. The jaw has weight of its own. In a natural mood it is capable of dropping by the mere cessation of all muscular exertion ; in which case the weight is distinctly felt. Yet in practice when we attempt to allow the lower jaw to fall of its own weight, its muscles seem to offer a partial resistance, and it goes down awkwardly. A great deal of careful practice is necessary before the pupil will be able to withdraw all strength from the jaw. We are paralyzed by horror, excessive astonishment, fright and kindred moods. In extreme weakness the same thing occurs. Not only must the jaw move downward but it must also retire, as a forward position is partially indicative of strength.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of ENERGY PARALYZED.

“How *ill* this taper burns ! *Ha!* who comes here !
I think it is the weakness of mine eyes
That shapes this . . . monstrous apparition—
It comes upon me : *art* thou . . . anything ?
Art thou some god, some angel, or some *devil*.
Thou mak’st my blood cold, and my *hair* to start ?
Speak to me . . . *what* thou art.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 6.
ENERGY PARALYZED.

SEVENTH MOVEMENT.

This belongs to the Second Division : The Lower Jaw.

MEANING.—*The lower jaw, rigidly up and forward, signifies energy very strong.*

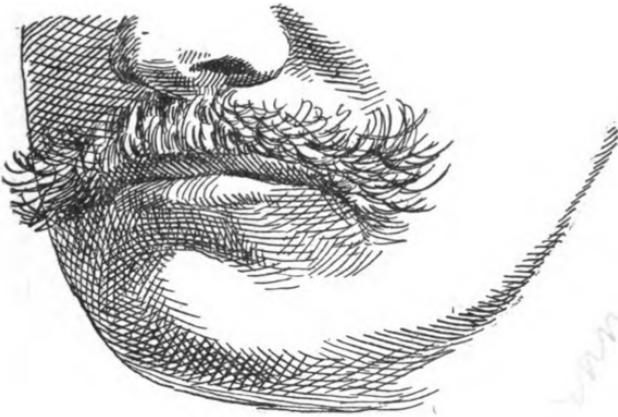
EXPLANATION.—The energy of the feeling is indicated by movements that tend to shorten the face. The lower jaw is brought upward in this endeavor. The degree of strength is denoted by the amount of rigidity and pressure in the jaw and its movement. The upward action alone is not sufficient; there is an outward tendency as well. Thus in men of great animal strength the jaw is well set with a marked projection.

The energy that is strong may be moral, mental or physical. If the latter predominates the jaw will protrude more than otherwise. The observation of faces all around us will show this characteristic.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of ENERGY VERY STRONG.

“Mark where she stands!—around her form I
draw
The awful circle of our solemn church!
Set but a foot within that holy ground,
And on thy head—yea, though it wore a crown—
I launch the curse of Rome!”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No 7.
ENERGY VERY STRONG.

EIGHTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The level mouth, slightly open, signifies abandon.*

EXPLANATION.—This is the facial position used mostly in all quiet expressions. The features are said to be in repose. Were they firmly held, as in the case of a fully closed mouth the action would be too strong and decided. This attitude of the mouth is best acquired by closing the teeth not firmly, but gently ; the lips parting so as to show the “pearly dwellers within” as little as possible. The painter, the sculptor, both delight in this expression of facial repose. Probably the most beautiful position of the features is this shape of the mouth, accompanied by the shortened and expanded face. It is worth trying until it can be fully done.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of ABANDON.

“She dwelt among the *untrodden* ways beside the
springs of Dove—

A maid whom there were none to *praise*, and *very*
few to *love* :—

A *violet*, by a mossy stone half hidden from the
eye—

Fair as a star, when only one is shining in the
sky.

She lived *unknown*, a few could know when Lucy
ceased to be,

But . . . she is in her grave—and, oh, the
difference to me!”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 8.
ABANDON.

NINTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The level mouth, firmly closed, signifies firmness.*

EXPLANATION.—The term “level mouth” means simply the carriage of the lips in such a way that the corners are neither up nor down. There are three of the mouth movements in this division which require the mouth to be level, three with the corners down, and three with the corners up. Many persons, by long usage, have acquired the habit of carrying the corners down to some extent. To them that must be the normal or middle position, and will have to be regarded as the level mouth.

The firmness referred to must be of the lips, not the teeth alone. The harder the upper lip, the greater character is exhibited in the face. Practice devoted to the firm closing of the lips will in time harden them.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of FIRMNESS.

“Remember *March!* the ides of *March* remember !
 Did not great *Julius* bleed for *justice*’ sake ?
What villain touch’d his body, that did stab,
 And *not* for justice ? What ! shall one of us,
 That struck the foremost man of all this *world*,
 But for *supporting* robbers—shall we now
 Contaminate *our* fingers with base bribes,
 And sell the mighty space of our large honors . . .
 For so much . . . *trash* as may be grasped
 thus ?—
 Than . . . *such* a Roman.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 9.
FIRMNESS.

TENTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The level mouth, wide open, signifies astonishment.*

EXPLANATION.—In this movement the corners of the mouth are supposed to be level, so as to distinguish between the raised and lowered corners of the subsequent movements. The action is accompanied generally by the slight dropping of the lower jaw, although the latter may be easily performed with the mouth closed, and is in fact often done in that way. The movement of astonishment may be acquired by opening the mouth wide enough to put the third and fourth fingers perpendicularly between the teeth.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of ASTONISHMENT.

“Gone—to be *married* ! Gone to swear a *peace* !
False blood to false blood joined ! Gone . . . to
be friends !

Shall *Lewis* have *Blanch*, and *Blanch* those *provinces* ?

It is not so : thou hast *misspoken*,—*misheard* !

Be well advised, tell o’er thy tale again . . .

It *cannot* be :—thou dost but *say* ’tis so,

What dost thou mean by shaking thy head ?

Why dost thou look so sadly on my *son* ?

What means that hand upon that breast of thine ?

Why holds thine eye that lamentable rheum,—

Like a proud river peering o’er his bounds ?

Be these sad signs *confirmers* of thy words ?

Then speak again ; . . . not *all* thy former
tale,

But this *one* word,—whether thy tale be *true* ?”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 10.
ASTONISHMENT.

ELEVENTH MOVEMENT.

This belongs to the Third Division: The Mouth.

MEANING.—*The corners of the mouth down and slightly open, presents disapproval added to abandon and signifies grief.*

EXPLANATION.—We leave now the three positions of the mouth with the corners level and come to the next series in the third division, which includes three positions with the corners down. The present movement combines two meanings and in one sense, two actions. The dropping of the corners in any expression signifies disapproval. With the open mouth, which presents abandon, added to disapproval the result is grief. To be able to draw down the corner of the mouth requires some skill. The action should be accompanied by a downward movement of the face, as it looks unnatural to lower the corners while the entire face is in its ordinary position.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of GRIEF.

“He asked *no* question—*all* were answered now,
By the first glance on that *still* marble brow.
It was enough she *died*—what recked it *how*?
The love of youth, the hope of *better* years,
The *only* living thing he could not hate,
Was rapt at once;—and he *deserved* his fate,
But did not *feel* it less.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 11.
GRIEF.

TWELFTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The corners of the mouth down and firmly closed, presents disapproval, added to firmness and signifies discontent.*

EXPLANATION.—The corners should be lowered to the extent used in the eleventh movement. The lips come together firmly. While it is not necessary to close the teeth together, it is better to do so, as the face is thereby colored by the appearance of strength. The hard pressure of the lips together will be necessary. To analyze this movement into its elementary meanings we have disapproval by the low corners and firmness in the expression, making discontent, which is always assertive. This face is worn by thousands of human beings as they walk the ways of life.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of DISCONTENT.

“But *he*, sir, had the election,
And I—, of whom his eyes had seen the *proof*,
At Rhodes—at Cyprus—and on other grounds,
Christian and heathen,—must be be-lee’d and
calm’d

By . . . debtor and creditor, this *counter*-casted,
He, in good time, must his Lieutenant be,
And I, (O bless the mark !) his Moorship’s . . .
Ancient.

But there’s no remedy—’tis the *curse* of service
Preferment goes by letter and *affection* ;
Not by the *old* gradation, where each Second
Stood *heir* to the First.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 12.
DISCONTENT.

THIRTEENTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The corners of the mouth down, and wide open, presents disapproval added to astonishment, and signifies horror.*

EXPLANATION.—This is the third and last of the second series of the third division. The difficulties attending the natural renditions of the mood are very great. In the first place the corners of the mouth must be brought down very low, accompanied by a general movement of the face. In the second place the mouth must be well open. No expression is so effective in horror as this. It is seen among all great actors. The astonishment on the side of disapproval necessarily results in the feeling of horror. The voice is well colored by all facial movements, and particularly so in this.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of HORROR.

“O God ! that horrid, horrid dream
Besets me now awake !
Again—again, with dizzy brain,
The human life I take ;
And my red right hand grows raging hot
Like Cranmer’s at the stake.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 13.
HORROR.

FOURTEENTH MOVEMENT.

This belongs to the Third Division : The Mouth.

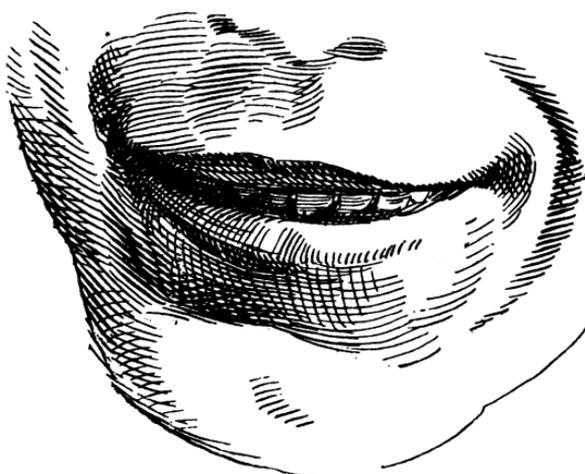
MEANING.—*The corners of the mouth up, and slightly open, presents approval added to abandon, and signifies pleasure.*

EXPLANATION.—We come now to the pleasant side of the mouth, for it has its dark and bright sides. The raising of the corners is Nature's way of showing approval. If the mouth is neither opened nor closed, but merely in abandon, we have the mood of pleasure. Pupils who ordinarily carry their mouths, by long years of habit, with the corners down, will be able to reach only the level position of the mouth in raising the corners. This to them is the mouth of approval, for they raise the corners from their neutral position.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of PLEASURE.

“The only music he
Or learn'd or listened to was from the lips
Of her he *loved* ;—and *that* he learnt by *heart*.
Albeit she would *try* to teach him *tunes*,
And put his *fingers* on the keys ; but he
Could only see . . her eyes, and hear . . her
voice,
And *feel* . . her *touch*.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 14.
PLEASURE.

FIFTEENTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The corners of the mouth up, and firmly closed, presents approval added to firmness, and signifies satisfaction.*

EXPLANATION.—The raising of the corners signifies approval. If this approval be firm and substantial it amounts to satisfaction. To perform it naturally there must be a blending of the surrounding flesh, especially of the cheeks. All mouth movements should be accompanied by this blending of the face. Thus the mere mechanical action of “horror” would convey no terror to a beholder, if the mouth alone made the changes. It must not be understood that we are now dealing with other parts of the face. The present remarks apply only to a blending of the flesh near the mouth.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of SATISFACTION.

“O ! my soul’s joy!
 If after *every* tempest come such calms,
 May the winds blow . . . till they have wakened
death!
 And let the labouring bark climb hills of seas
Olympus high, and duck again as low
 As hell’s from heaven ! If it were now to *die*,
 ’Twere now to be *most* happy ; for I fear
 My soul hath her content so *absolute*,
 That not anoth-r comfort *like* to this
 Succeeds in unknown fate.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 15.

SATISFACTION.

SIXTEENTH MOVEMENT.

This belongs to the Third Division : The Mouth.

MEANING.—*The corners of the mouth up, and wide open, presents approval added to astonishment, and signifies laughter.*

EXPLANATION.—This is quite easy to perform. The only difficulty that will be encountered will be in the effort to make the action natural. The entire face must move upward in conjunction with the mouth. There are degrees of laughter, commencing with the mere raising of the corners in approval, and increasing as the mouth opens wider. Astonishment is the meaning of the fully open mouth in any position of the corners, and here it is present in approval. All laughter is the result of astonishment. If that element be lacking there can be no genuine risibility. Thus a joke twice told lessens the degree of laughter or entirely destroys it. Comedians should remember this. The same kind of fun should not be repeated in the same performance, unless it is in the nature of "mannerisms," which belong to characterization.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of LAUGHTER.

"Sir Harcourt fallen desperately in love with me?
With me? That is delicious! Ah!—ha! ha! ha!
I see my cue. I'll cross his scent—I'll draw him after me. Ho! ho! won't I make love to him? Ha!—
Here they come to dinner. I'll commence my operations on the governor immediately. Ha! ha! ha! how I will enjoy it!"

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 16.
LAUGHTER.

SEVENTEENTH MOVEMENT.

This belongs to the Fourth Division : The Nose.

MEANING.—*The nose in its ordinary or normal position signifies calmness.*

EXPLANATION.—The mouth has been finished with its nine movements, and we step up higher on the face to the nose. This carries with it, in its movements, so many other parts of the face that we cannot always be sure just what feature gives life to the expression. For it is a fact that without this appendage many important meanings would be lost. We say the ordinary carriage of the face indicates calmness. This is true in all creation. The feature is so prominent in animals, and is so expressive, that a good student can read many of the animal moods by the nose alone. In the present position the expansion and contraction are to be avoided.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of CALMNESS.

“Thou art, O God ! the life and light
Of all this wondrous world we see ;
Its glow by day, its smile by night,
Are but reflections caught from Thee !
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine !”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 17.
CALMNESS.

EIGHTEENTH MOVEMENT.

This belongs to the Fourth Division : The Nose.

MEANING.—*The nostrils contracted signifies cruelty or hardness.*

EXPLANATION.—The action of the nose which indicates cruelty or hardness is confined almost entirely to the nostrils. Their contraction narrows the whole nose. The movement is generally a true indication of the character of people who habitually indulge in it. Men of a tyrannical nature, utterly lacking in feeling, cruel in their dispositions or hard-hearted, wear this kind of a nose. An investigation into the portraits and likenesses of the cruel men of all times conclusively proves the meaning of the contracted nose to be cruelty or hardness.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of CRUELTY.

“Poison be their drink !
Gall, worse than gall, the daintiest food they taste !
Their sweetest shade a grove of cypress trees !
Their chiefest prospect murd’ring basilisks !”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 18.
CRUELTY.

NINETEENTH MOVEMENT.

This belongs to the Fourth Division : The Nose.

MEANING.—*The nostrils expanded signify excitement.*

EXPLANATION.—As we remarked under a preceding number the expanding of the nostrils is one of the most marked of animal expressions. It is probable that this movement comes from an eagerness to get air. All strong movements, all hurry, all energy require more air ; for oxygen is demanded in greater quantities when the body is very active, and in order to draw in more air the nostrils must be expanded. It is worth the study to observe animals in strong action, or human beings in excitement. The nostrils are greatly distended.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of **EXCITEMENT**.

“ It thou dost slander her, and torture me,
Never pray more : abandon all remorse ;
On horror’s head horrors accumulate.
Do deeds to make heaven weep, all earth amazed ;
For nothing canst thou to damnation add,
Greater than that.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 19.
EXCITEMENT.

TWENTIETH MOVEMENT.

This belongs to the Fourth Division : The Nose.

MEANING.—*The nostrils, raised, signify scorn.*

EXPLANATION.—To perform the action of raising the nostrils is not very difficult. The upper lip is also raised in the same movement, although it need not cause the mouth to open. An excessive raising of the upper lip is decidedly quarrelsome in its nature ; but the lip should not rise any more than necessary in the mood of scorn. Nor should the top of the nose be wrinkled horizontally between the brows, as this is also too strong merely for scorn. More may be added when the meaning will allow.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of SCORN.

“I scorn to count what feelings, withered hopes,
Strong provocations, bitter, burning wrongs,
I have within my heart's hot cells shut up,
To leave you in your lazy dignities.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 20.
SCORN.

TWENTY-FIRST MOVEMENT.

This belongs to the Fourth Division: The Nose.

MEANING.—*The nose, wrinkled horizontally between the brows, signifies quarrel or aggression.*

EXPLANATION.—This is decidedly unpleasant as a facial movement. It is necessary in portraying certain moods. The curling of the upper lip is often a powerful accompaniment of the moods of hate, quarrel and the like. The showing of the teeth, as the dog does in snarling, gives strength to the expression of quarrel.

The lateral wrinkle at the top of the nose lifts the whole nose upward, and causes the inside corner of the eye horns to descend.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of QUARREL OR AGGRESSION.

“Back to thy punishment,
False fugitive! and to thy speed add wings;
Lest with a whip of scorpions I pursue
Thy lingering; or with one stroke of this dart
Strange horrors seize thee, and pangs unfelt before.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 21.

QUARREL, OR AGGRESSION.

TWENTY-SECOND MOVEMENT.

This belongs to the Fourth Division: The Nose.

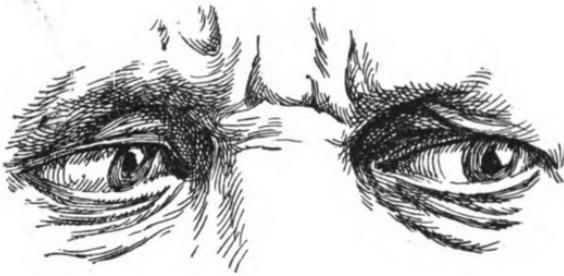
MEANING.—*The nostrils contracted, and the nose wrinkled horizontally between the brows, present cruelty added to quarrel, and signifies hate.*

EXPLANATION.—This action is decidedly significant. It requires the element of cruelty or hardness of feeling to sufficiently portray hate. This element comes from the contraction of the nostrils. The student should practice until he is able at will to expand or contract these little agents of expression. Then he should be able to concentrate his face toward the top of the nose until the horizontal wrinkle is formed across the top. At this place we have the centre of facial action, from which all expansion comes and to which all contraction goes.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of HATE.

“How like a fawning publican he looks!
I hate him, for he is a Christian;
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rates of usance, here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 22.
HATE.

TWENTY-THIRD MOVEMENT.

This belongs to the Fourth Division: The Nose.

MEANING.—*The nostrils expanded, and the nose wrinkled horizontally between the brows, present excitement added to quarrel, and signifies fury.*

EXPLANATION.—The ability to fully expand the nostrils must be acquired by special practice before the movements of the nose may be well done. A slight expansion will not suffice. What seems impossible at first comes easily after a while. The muscles of the face do not respond to the commands of the will until the will has made many hundreds of efforts to move them. The nerves will sooner or later act upon the most immobile faces. Do not, therefore, give up in despair because the face seems to be very stiff.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of FURY.

“What man dare, I dare.
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword:
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 23.
FURY.

TWENTY-FOURTH MOVEMENT.

This belongs to the Fifth Division: The Eye-Brows.

MEANING.—*The brows normal signify calmness.*

EXPLANATION.—The word normal has long since departed from its earlier usage, and its secondary meaning is better known than its primary signification. In all the lessons of this book, as well as in all lessons in histrionic art, the word normal means “ordinary.” The dictionaries recognize this. The normal brows will then be the eye-brows in their ordinary position, neither raised nor depressed. As habitual moods are a part of human nature, they exhibit to all the world of facial artists the true meaning of a countenance, and the brows that are normal in one person would not be in another. It is better to learn where the ordinary position of the brow should be, and acquire it. This would result in establishing a new “normal” carriage of the eye-brows.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of CALMNESS.

“Give thy thoughts no *tongue*,
 Nor any *unproportion'd* thought his *act*.
 Be thou familiar, but by no means *vulgar*.
 The *friends* thou hast, and their adoption *tried*,
 Grapple them to thy soul with hoops of steel:
 But do not dull thy palm with entertainment
 Of each *new-hatched* and unfledg'd comrade; beware
 Of *entrance* to a *quarrel*; but being in,
 Bear it, that the *opposer* may beware of *thee*.
 Give every man thine *ear*, but *few* thy *voice*.
 Take each man's censure, but reserve *thy* judgment
 This above *all*, to thine own *self* be true,
 And it must follow, as the night the day,
 Thou *canst* not then be false to *any* man.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 24.
CALMNESS.

TWENTY-FIFTH MOVEMENT.

This belongs to the Fifth Division: The Eye-Brows.

MEANING.—*The brows raised slightly signify interest.*

EXPLANATION.—People who, by the habits of life are full of curiosity or too much interested in other peoples affairs, carry the eye-brows raised constantly. There are three stages of the rising movement; first, to the point of interest; second, to the point of surprise, and third, to the point of uncontrol. A slight rising, therefore, will be sufficient for the rendering of the present mood. If the pupil has formed the habit of continual interest, it should be discarded at once. Many persons will be unable to raise the brows and the scalp at the same time. If the latter is not elevated, the result will be a decided wrinkling of the forehead.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial Movement of INTEREST.

“ Thus spoke I to a vision of the night:
 ‘O, joy! A dream? Thank heaven that it is fled!
 For know you not, I dreamt that you were dead,
 And with the dream my soul was sickened quite;
 But since you’re here, and since my heart is light,
 Come, as of old, and let us wandering seek
 Yon high and lovely hill, upon whose heights,
 Which looks on all we value, we may speak
 As we were wont, amid its bracing air,
 And pluck the while its crowned jewels there;
 For [how I know not], but ’tis long ago
 Since last we met.’ ”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 25.

INTEREST.

TWENTY-SIXTH MOVEMENT.

This belongs to the Fifth Division: The Eye-brows.

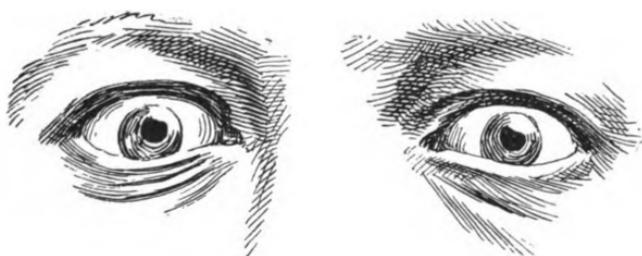
MEANING.—*The brows raised considerably signify surprise.*

EXPLANATION.—From a quiet calmness or indifference to external things, the face in the last movement passed to the mood of concern or interest, and the eye-brows rose *slightly*. It is not in the progression of increased interest, so much as of incontrollable interest that the second stage of the eye-brows finds a meaning. To increase a controlled interest the eye-lid must act with the brows; but when the interest is not in subjection it assumes the nature of surprise. This is the mood which we have now before us. The pupil should endeavor to carry the scalp backward as far as possible in conjunction with the rising eyebrows. This will not be easy to do, and a slight wrinkling will be noticed.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of SURPRISE.

“God knows!—I’m not myself—I’m somebody else—that’s me yonder—no—that’s somebody else got into my shoes. I was myself last night, but I fell asleep on the mountain, and they’ve changed my gun, and everything’s changed, and I’m changed, and I can’t tell what’s my name, or who I am!”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 26.
SURPRISE.

TWENTY-SEVENTH MOVEMENT.

This belongs to the Fifth Division: The Eye-brows.

MEANING.—*The brows raised exceedingly, signify uncontrol.*

EXPLANATION.—We have already stated that the rising of the eye-brows does not portray an increase of interest in proportion as the brows are raised. The uncontrollable nature of the interest, however, increases until the excessive position is reached, and we have absolute uncontrol. It is more than probable that the first rise of the brows, called interest, portrays an interest of a spontaneous character, rather than a studied, careful examination into a matter. In the brow of uncontrol, the student should endeavor to raise the eye-brows as high as possible. Continual practice will increase the flexibility and stretching qualities of the muscles. The scalp should be carried backward as far as possible.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of UNCONTROL.

“Angels and ministers of grace, defend us!
 Be thou a spirit of health or goblin damned,
 Bring with thee airs from heaven or blasts from hell,
 Be thy intents wicked or charitable,
 Thou com'st in such a questionable shape
 That I will speak to thee: I'll call thee Hamlet,
 King, father, royal Dane: O answer me!
 Let me not burst in ignorance.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 27.

UNCONTROL.

TWENTY-EIGHTH MOVEMENT.

This belongs to the Fifth Division: The Eye-brows.

MEANING.—*The brows lowered signify firmness.*

EXPLANATION.—When we understand the nature of normal brows—a calm, uninterested carriage of them—and find that the upward movement signifies a tendency toward uncontrol in proportion as the height increases, we would naturally expect to see an opposite meaning in an opposite movement. That is, we would look for *control* in a depressed brow. This is its meaning, exactly. The divisions of the depressed brow follow in the progression given for the raised brow. Thus a slight depression means control; a greater depression means firm control; and the greatest depression means the firmest control. As it is unnecessary to make these sub-divisions, we select the general meaning of the lowered eye-brows, namely **FIRMNESS**.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of **FIRMNESS**.

“Thou den of drunkards with the blood of princes!
 Gehenna of the waters! thou sea Sodom!
 Thus I devote thee to the infernal gods!
 Thee and thy serpent seed! Slave do thine office!
 Strike as I struck the foe! Strike as I would
 Have struck those tyrants! Strike deep as my
 Strike and but once.” [curse!]

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 23.
FIRMNESS.

TWENTY-NINTH MOVEMENT.

This belongs to the Fifth Division : The Eyebrows.

MEANING.—*The inside corners of the brows down, and the outside corners up, signify ferocity.*

EXPLANATION.—To nearly all this will be a seeming impossibility. It is difficult. Next to the thirtieth movement it is the hardest of all to start into action. Many persons of a ferocious character possess this carriage of the brows naturally. It must be distinguished from that slight rising of the outer corners which is often seen on men of studious habits. This ferocity of the face is generally accompanied by a contraction of the nose in its length. The most incessant practice will be necessary to accomplish the depressing of the inside corners for firmness, and the elevating of the outside corners for uncontrol. The two produce ferocity.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of FEROCITY.

“Think ye to find my homestead?—I gave it to the fire,
My tawny household do you seek?—I am a childless sire.
But should you crave life’s nourishment, enough I have, and good ;
I live on hate—’tis all my bread, yet light is not my food.
I loathe you with my bosom, I scorn you with mine eye !
And I’ll taunt you with my latest breath, and fight you till I die !
I ne’er will ask for quarter, and I ne’er will be your slave ;
But I’ll swim the sea of slaughter till I sink beneath the wave !”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 29.
FEROCITY.

THIRTIETH MOVEMENT.

This belongs to the Fifth Division : The Eye-brows.

MEANING.—*The outside corners of the brows down, and the inside corners up, signify pain.*

EXPLANATION.—This is considered by all persons who are familiar with the movements of facial muscles, to be the most difficult of all the exercises. There is a connection between this action and that of the forehead in trouble ; both originate in the scalp, or are participated in by the sympathetic contraction of the scalp. There is uncontrol in pain, which causes the eye-brows to rise. There is also the knitting of the forehead which tends to bring the risen brows inward, and they assume the appearance of standing slightly. The pain thus depicted may be physical or emotional. It is akin to distress and like moods.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of PAIN.

“Seems, madam ! nay, it is ! I know not seems.
 ’Tis not alone my inky cloak, good mother,
 Nor the dejected ’havior of the visage,
 No, nor the fruitful river in the eye,
 Together with all forms, modes, shows of grief,
 That can denote me truly ; these, indeed, seem,
 For they are actions that a man might play ;
 But I have that within which passeth show ;
 These but the trappings and the suits of woe.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 30.
PAIN.

THIRTY-FIRST MOVEMENT.

This belongs to the Sixth Division: The Upper Eye-lid.

MEANING.—*The upper eye-lid one-half way between the pupil and the top of the iris, is normal and signifies calm attention.*

EXPLANATION.—Whatever may be said of the insignificant size of the little organ which serves as a veil to the eye, it reigns supreme monarch of the face. The antagonist who looks steadily into the eye of his opponent, finds an interpretation of his purposes in the upper lid. If we wish to know what any face means we seek the eye. The ball itself is capable of but little expression compared with the lid. There are several important movements which are performed with this organ. The present attitude signifies calm attention. The student must constantly use a glass and watch his own eyes to see if the position is well taken. He will notice by observation that nine persons out of every ten carry the upper eye-lid in this way.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of CALM ATTENTION.

“How beautiful this night! The balmiest sigh,
Which vernal zephyrs breathe in evening’s ear,
Were discord to the speaking quietude
That wraps this moveless scene. Heaven’s ebon vault,
Studded with stars unutterably bright,
Through which the moon’s unclouded grandeur rolls,
Seems like a canopy which love has spread
To curtain her sleeping world. Yon gentle hills,
Robed in a garment of unroddeen snow;
Yon darksome rocks, whence icicles depend—
So stainless, that their white and glittering spires
Tinge not the moon’s pure beam; yon castled steep,
Whose banner haugeth o’er the time-worn tower
So idly, that rapt fancy deemeth it
A metaphor of peace.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 31.
CALM ATTENTION.

THIRTY-SECOND MOVEMENT.

This belongs to the Sixth Division: The Upper Eye-lid.

MEANING.—*The upper eye-lid at the top of the iris signifies interest.*

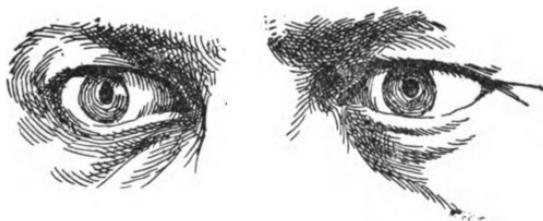
EXPLANATION.—The second movement of the present division indicates an awakening from a state of mental or physical repose to one of activity.

The change is very slight indeed as far as distance is concerned, but the effect is marvelous! Who can look into the face of a person and fail to detect the strength of meaning in the eye when the upper lid is on a line with the top of the iris? None of the white must show above the iris. It would detract from the moderate meaning which is so well portrayed. The language of the upper lid is understood by all creation. It is this which one animal knows and fears in another.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of INTEREST.

“I did send
To you for gold to pay my legions,
Which you denied me. Was that done like
Cassius?
Should I have answered Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunder-bolts,
Dash him to pieces!”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 32.
INTEREST.

THIRTY-THIRD MOVEMENT.

This belongs to the Sixth Division: The Upper Eye-lid.

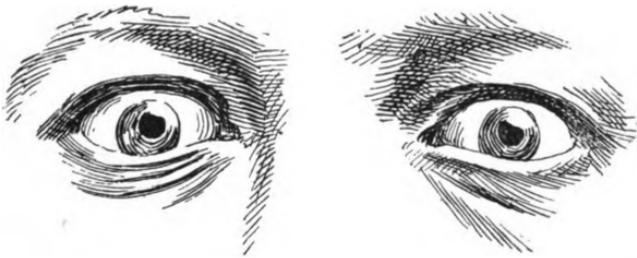
MEANING.—*The upper eye-lid, showing a line of white above the iris, signifies excitement.*

EXPLANATION.—Another little step is taken, and another radical change is effected. To take this step requires a familiarity with the use of the two sets of muscles; those that move the eye-ball, and those which control the lid. Ordinarily the muscles work together through the habit established by long usage; as do the two eyes. Yet a little practice will enable a pupil to close one eye and open the other, to wink with one eye alone, or to laugh with one side of the face while crying with the other. The united use of many facial muscles is merely habit. The artist, whether for speaking, reading, or acting should control all the muscles separately. Practice in this line of work soon overcomes difficulties. The next movement contains a full explanation of the ways of acquiring the present position of the eye-lid.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of EXCITEMENT.

“What a fool art thou,
A ramping fool, to brag and stamp and sweat,
Upon my party! Thou cold-blooded slave,
Hast thou not spoke like thunder on my side?
Been sworn my soldier? bidding me depend
Upon thy stars, thy fortune, and thy strength?
And dost thou now fall over to my foes?
Thou wear’st a lion’s hide. Doff it for shame,
And hang a calf’s skin on those recreant limbs.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 33.
EXCITEMENT.

THIRTY-FOURTH MOVEMENT.

This belongs to the Sixth Division : The Upper Eye-lid.

MEANING.—*The upper eye-lid, showing the greatest width of white above the iris, signifies wild excitement.*

EXPLANATION.—This requires the separate movement of the muscles which control the eye and upper lid. To be able to perform it, let the student practice opening the eyes as widely as possible and staring at objects. Do not strain the muscles. A minute the first, two minutes the second day, three minutes the third, and so on, is better. Having learned to open the eyes very widely by staring, he should next look down at some object on the floor, a few feet away, inclining the head forward; then tip the head back very slowly, keeping the lid raised all the time. The tendency will be to lower the lid as the head goes back. This must be overcome by practice. It may take months.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of WILD EXCITEMENT.

“ There came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shrieked out aloud,—
Clarence is come,—false, fleeting, perjured Clarence,—

*That stabbed me in the field of Tewksbury;
Seize on him, furies, take him to your torments!*
With that, me thought, a legion of foul fiends
Environed me, and howled in mine ears
Such hideous cries, that, with the very noise,
I trembling waked, and, for a season after,
Could not believe but that I was in hell;
Such terrible impression made my dream.”

ILLUSTRATION :—The engraving which illustrates this mood found on the opposite page.



No. 34.
WILD EXCITEMENT.

THIRTY-FIFTH MOVEMENT.

This belongs to the Sixth Division: The Upper Eye-lid.

MEANING.—*The upper eye-lid at the top edge of the pupil signifies indifference.*

EXPLANATION.—We have found four movements of the upper eye-lid thus far: calm attention, interest, excitement, and wild excitement. We now bring the lid down from its normal position to the top edge of the pupil, where it rests. Here the round central passage of light to and from the brain is in full view, but the expressive portion of the eye is lost. The feeling of indifference cannot be so well expressed as by this movement. It should be carefully practiced. To recognize the true location of the lid by the feeling, the glass should be used half the time and laid aside the other half. That is, let the student fix the position of the lid first without the glass, then look in the eye to see if it corresponds with the intended meaning.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of **INDIFFERENCE**.

“In sooth, I know not why I am so sad.
It wearies me: you say it wearies you:
But how I caught it, found it, or came by it,
What stuff ’tis made of, whereof ’tis born
I am to learn.
And such a want-wit sadness makes of me,
That I have much ado to know myself.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 35.
INDIFFERENCE.

THIRTY-SIXTH MOVEMENT.

This belongs to the Sixth Division : The Upper Eye-lid.

MEANING.—*The upper eye-lid one-half over the pupil signifies intense consideration.*

EXPLANATION.—This may at first seem akin to sleep or prostration, but in such moods the pupil of the eye is out of sight as the ball rises, although the lids may not be entirely closed. In the present movement the eye-ball remains in the same position which it occupies in the normal expression of the eye. It may look and behold an external object in the mood of intense consideration; or it may be wrapped in mental or emotional meditation, in which case the glance would be parallel. The student must be careful not to entirely obscure the pupil of the eye in any case, unless intense consideration is being portrayed.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror with the Facial movement of INTENSE CONSIDERATION.

“Now o’er the one-half world
 Nature seems dead ; and wicked dreams abuse
 The curtained sleep ; now witchcraft celebrates
 Pale Hecate’s offerings ; and withered murder,
 Alarumed by his sentinel the wolf,
 Whose howl’s his watch, thus with his stealthy
 pace towards his design
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 The very stones prate of my whereabout,
 And take the present horror from the time,
 Which now suits with it.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 36.

INTENSE CONSIDERATION.

THIRTY-SEVENTH MOVEMENT.

This belongs to the Sixth Division : The Upper Eye-lid.

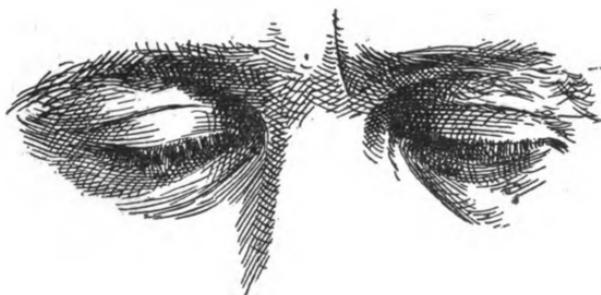
MEANING.—*The upper eye-lid, completely covering the iris, signifies sleep or prostration.*

EXPLANATION.—The eye-lids are supposed ordinarily to be closed tightly together for sleep or prostration. This is generally the case, but not necessarily so. Sleep is one form of prostration; fainting is another; and death is another. In all three of these the lid must cover the iris, which is the larger rim about the pupil; and if this is covered by the upper lid, it is immaterial whether the lids are closed together or not. Sleep generally shuts them together. Fainting and death occur with the lids apart, and the whites of the eyes under the iris will be visible. If the iris is sometimes visible as a fact in actual death or fainting, it is no reason why it should be so in the facial expression of it. We must follow general cases and not exceptions.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of PROSTRATION.

“Mother, the angels do so smile, and beckon
 little Jim,
 I have no pain, dear mother, now ; but O ! I am so
 dry,
 Just moisten poor Jim’s lips again, and, mother,
 don’t you cry.”
 With gentle, trembling haste, she held the liquid
 to his lip ;
 He smiled to thank her, as he took each little, tiny
 sip.
 “Tell father, when he comes home from work,
 I said good night to him ;
 And, mother, now I’ll go to sleep.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 37.
PROSTRATION.

THIRTY-EIGHTH MOVEMENT.

This belongs to the Seventh Division ; The Lower Eye-lid.

MEANING.—*The lower eye-lid, raised to the lower edge of the pupil, signifies scrutiny.*

EXPLANATION.—This movement ought not to be difficult, for it is assumed by many would-be keen observers who pretend to look through another face into the mind or heart. It is a disagreeable feature, if used too commonly ; but a powerful one when applied at the right time. The upper eye-lid may make various combinations with the lower in scrutiny, but for the present it is well to keep the upper lid in interest, which is the most natural aid to scrutiny ; for if we scrutinize another we certainly take an interest in him.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of SCRUTINY.

“Alack ! I am afraid they have awaked
And 'tis not done ! the attempt and not the deed,
Confounds us. Hark ! I laid their daggers ready ;
He could not miss them ! Had he not resembled
My father as he slept I had done 't !”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 33.
SCRUTINY.

THIRTY-NINTH MOVEMENT.

This belongs to the Seventh Division : The Lower Eye-lid.

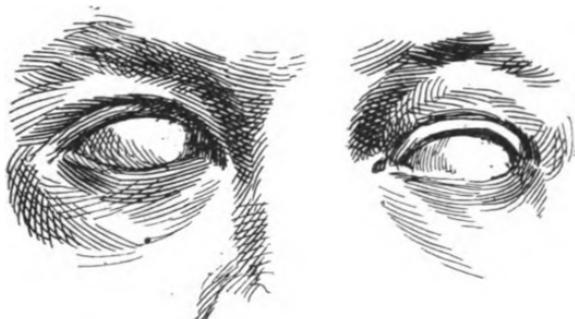
MEANING.—*Showing the white below the iris signifies fainting, death.*

EXPLANATION.—The eyes must be managed very carefully or the muscles will become over-stretched and permanently injured. The safer way is to shut the eyes as if to go to sleep ; then open the lids without resuming the wakeful position of the balls. It must be remembered that the iris goes upward toward the brain in sleep, and generally in prostration and death. If the muscles are very stiff a good way to overcome the difficulty is to throw the head back and look up at some spot ; then incline the head forward very slowly without taking the eyes from the spot above the head. There are exercises in the early part of this book designed for producing elasticity of the muscles around the eyes.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of FAINTING AND DEATH.

“Life ! life ! life ! No, every effort is in vain ! I feel my life, my strength ebbing away ! Adieu, Maurice ! adieu, Michonet ! my two, my only friends !”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 39.
FADING AND DEATH.

FORTIETH MOVEMENT.

This belongs to the Eighth Division: The Eye-ball.

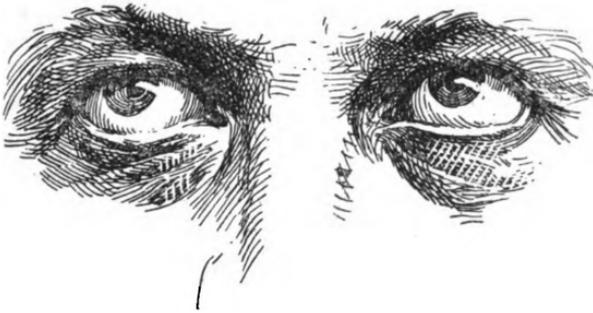
MEANING.—*Raising the eye-ball signifies reverence.*

EXPLANATION.—This must not be performed in an extravagant manner. Its meaning probably comes from the reverential attitude of prayer, in which the uplifted eyes seek the Deity, giving a beauty to the face that is rarely seen in any other expression. It is this advantage which is grasped by plain actresses who make the most of themselves when sitting for a photograph or portrait. Although the most common attitude of reverence is accompanied by the upraised head, yet it is possible and frequent to find it expressed with the inclined head, as where one person shows adoration of another by inclining the head toward that person and looking up under the lashes into the person's face. The meanings of the head movements are fully explained in the book on acting—a companion book to this.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of REVERENCE.

“Hast thou a charm to stay the morning star
 In his steep course?—so long he seems to pause
 On thy bald, awful head, oh, Sovereign Blanc;
 The Arve and Arveiran at thy base
 Rave ceaselessly; but thou, most awful form,
 Risest from forth thy silent sea of pines
 How silently! Around thee and above,
 Deep is the air, and dark; substantial black,
 An ebon mass: methinks thou piercest it
 As with a wedge! But when I look again,
 It is thine own calm home, thy crystal shrine,
 Thy habitation from eternity!”

ILLUSTRATION—The engraving which illustrates this mood is found on the opposite page.



No. 40.
REVERENCE.

FORTY-FIRST MOVEMENT.

This belongs to the Eighth Division : The Eye-ball.

MEANING.—*Depressing the eye-ball signifies subjection.*

EXPLANATION.—The subjection thus expressed may refer to another or to one's self. If it is intended to refer to another, the upper lid should be in *interest*, which shows an outside action. This is seen in command, and in all haughty carriages of the head, when the glance is directed toward another person. Such use of the eyes is exceedingly powerful. When the subjection is not directed to another, but to one's self, as in modesty, the upper lid rests over the pupil, and the eyes look downward. This withdraws the influence from outside and cuts off all gaze from others. The head should remain level, as its inclination would signify humility,—a stronger mood than modesty.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of SUBJECTION OF SELF ; then of ANOTHER.

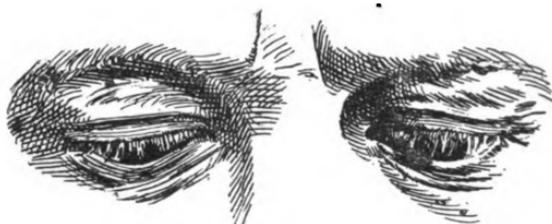
Subjection of self (upper lids and eyes down).

“I shall in all my best obey you, madam.”

Subjection of another (head back, eyes down).

“List!” said his master, “I would know
Who enters here—there have been found
Before, rough sketches strewn around,
By whose bold hand, 'tis yours to show ;
See that to-night strict watch you keep,
Nor dare to close your eyes in sleep.
If on to-morrow morn you fail
To answer what I ask,
The lash shall force you—do you hear?
Hence ! to your daily task.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 41.

SUBJECTION OF SELF—OF ANOTHER.

FORTY-SECOND MOVEMENT.

This belongs to the Eighth Division: The Eye-ball.

MEANING—*The parallel eye signifies a wrapt condition of mind or ecstasy.*

EXPLANATION.—The lines of vision are said to converge when they behold a definite part of an object within easy range; that is the sight is brought to a focus upon an object. It is possible, however, to prevent this converging. Persons whose minds are far away, look, but do not see. The eye is then parallel. The easiest way of acquiring this important gaze is by looking out of the window at some object far away, a mile or more if possible, and then transfer the manner of holding the eyes into the room. This will prevent a focus on an object close at hand, and will develop the parallel eye. In madness or drunkenness, the sight diverges or spreads, but this is not easily acquired, and as the parallel eye always passes for it, the latter will be sufficient.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the facial movement of ECSTASY, OR A WRAPPED CONDITION OF MIND.

“Rise, like a cloud of incense, from the earth
Thou kingly spirit, throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch, tell thou the silent sky,
And tell the stars, and tell yon rising sun,
‘Earth, with her thousand voices, praises God!’”

Another example:—

“One sweetly solemn thought
Comes to me o’er and o’er,
I’m nearer my father’s house
Than ever I’ve been before.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 42.

ECSTASY, OR A WRAPPED CONDITION OF MIND.

FORTY-THIRD MOVEMENT.

This belongs to the Ninth Division : The Forehead.

MEANING.—*The smooth forehead signifies calmness.*

EXPLANATION.—The action of the forehead was at one time supposed to be controlled entirely by the muscles of the brows. This idea prevails now to some extent. It is, however, unfounded. There are movements of the scalp which must be learned before the action of the forehead can be separated from the action of the brows. The practice of the open face as described in the earlier part of this work and known as the Third Movement, which expands the countenance, is of incalculable value. The scalp muscles can be controlled in the case of every person. It requires persistence in practice. When the scalp is controlled, let the pupil draw back the forehead until it is as smooth as glass.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of CALMNESS.

“The cheerful man is not only easy in his thoughts, but a perfect master of all the powers and faculties of the soul ; his imagination is always clear, and his judgment undisturbed ; his temper is even and unruffled, whether in action or solitude. He comes with a relish to all those goods which nature has provided for him, tastes all the pleasures of the creation which are poured about him, and does not feel the full weight of those accidental evils which may befall him.”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 43.
CALMNESS.

FORTY-FOURTH MOVEMENT.

This belongs to the Ninth Division: The Forehead.

MEANING.—*The forehead wrinkled horizontally signifies disturbed condition.*

EXPLANATION.—The horizontal wrinkles are similar to those which are made by the raising of the eye-brows. The grooves of the forehead are identically the same whether they are caused by the uplifting of the eye-brows, the forward movement of the scalp, or both.

It is possible to raise the brows and not wrinkle the forehead. Whoever cannot do it should practice unceasingly until it can be done. It is also possible to wrinkle the forehead by bringing the entire scalp forward, without raising the brows. Thus we have the normal brows, and wrinkled forehead. The contracting of the scalp, which is seen in old age, makes the lateral wrinkles; and yet an old person may raise or depress the eye-brows. The present movement is one of the most artistic of all.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of a DISTURBED CONDITION.

“Methought I heard a voice cry, ‘Sleep no more
Macbeth doth murder sleep—the innocent sleep;
Sleep that knits up the ravelled sleep of care,
The death of each day’s life, sore labour’s bath,
Balm of hurt minds, great nature’s second course,
Chief nourisher in life’s feast.’
Still it cried, ‘Sleep no more!’ to all the house.”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 44.
DISTURBED CONDITION.

FORTY-FIFTH MOVEMENT.

This belongs to the Ninth Division : The Forehead.

MEANING.—*The forehead knitted signifies dislike.*

EXPLANATION.—The knitting of the forehead causes small perpendicular wrinkles between the eye-brows, and often in the forehead itself. Two or four main wrinkles are seen near the top of the nose, while less distinct wrinkles are seen lurking over the whole forehead, and in the midst of the eye-brows themselves. The principle corrugations, however, and those at the top of the nose. Some persons make only two, others four. They extend a half inch or more upward. It will not require much practice to get this movement, for everybody is addicted to it. With many persons it is a fixed habit. It should in such cases be overcome by expanding the face.

EXAMPLE :—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of DISLIKE.

“ Look you now, what follows :
 Here is your husband ; like a mildewed ear,
 Blasting his wholesome brother. Have you eyes ?
 Could you on this fair mountain leave to feed,
 And batten on this moor ? Ha ! have you eyes ?
 You cannot call it love ; for, at your age,
 The hey-day in the blood is tame, it's humble,
 And waits upon the judgment—and what judgment
 Would step from this to this ?
 O slave ! where is thy blush ? ”

ILLUSTRATION :—The engraving which illustrates this mood is found on the opposite page.



No. 45.
DISLIKE.

FORTY-SIXTH MOVEMENT.

This belongs to the Ninth Division: The Forehead.

MEANING.—*The forehead knitted, and wrinkled horizontally, signifies trouble.*

EXPLANATION:—Human nature finds means of expressing its moods distinctly in some one or more of the movements of the face. None could be more marked than that of trouble. The moving of the scalp forward probably accompanies all facial expressions in which trouble or anxiety is depicted, and sometimes the uncontrol of the eyebrows plays an important part also. The latter does not belong to the present movement, which seeks to combine the knitting of the forehead in Dislike to the horizontal wrinkling in the Disturbed Condition. The two very naturally produce trouble.

EXAMPLE:—The pupil is expected to commit the following lines to memory, and recite them before a mirror, with the Facial movement of TROUBLE,

“No more, there is no more,” he said, “to lift the sword for now ;
 My king is false,—my hope betrayed ! My father !
 O the worth,
 The glory, and the loveliness are passed away from earth !
 I thought to stand where banners waved, my sire,
 beside thee yet !
 I would that there our kindred blood on Spain’s
 free soil had met !
 Than wouldst have known my spirit then ; for thee
 my fields were won ;
 And thou hast perished in thy claims, as though
 thou hadst no son !”

ILLUSTRATION:—The engraving which illustrates this mood is found on the opposite page.



No. 46.
TROUBLE.

CHAPTER SEVEN.

COMBINATIONS OF MOVEMENTS INTO EXPRESSIONS.

It has been stated that a movement refers to one part of the face, and an expression to a consistent combination of the movements into one general carriage of the face.

In the preceding chapter the meaning of each elementary action was carefully given, with full explanations as to how to acquire it, and an example for practice, whereby the voice was connected with the movement; both coloring each other.

In the present chapter the expressions, or combinations, deal with the entire face in one action. There are fifty-two combinations furnished at this time. Thousands of them could be made, and probably will be made by the talented student; but we have produced as many as will be needed to enable the pupil to familiarize himself with the manner of combining the movements into expressions.

In view of the fact that some persons will misunderstand these combinations, the following suggestions should be committed to memory.

SUGGESTIONS.

1. Where but one movement is necessary to an entire expression, that will be given with its meaning, and all the other parts of the face will be marked normal, which means calmness.

2. Where one movement leads the expression in such a way that slight movements of one or more of the other parts of the face are necessary to cause a blending of the parts, yet not distinct enough to be marked, the leading movement only will be marked, and the others will be indicated by the word "DRIFT." This means that the parts so indicated are not quite normal, but are partially, yet not prominently, changed.

3. Haste in applying the combinations will ruin them. Months should be spent in practicing the preliminary exercises and movements, before attempting the combinations.

4. Where the use of the mouth in speaking prevents the facial expression in that organ, it should be maintained in all the pauses.

FIRST COMBINATION.

RESPECT.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Calm Attention.
5. Forehead—Calmness.

EXPRESSION—RESPECT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Abou Ben-Adhem (may his tribe increase !)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel, writing in a book of gold.
Exceeding peace had made Ben-Adhem bold ;
And to the presence in the room he said,
“What writest thou?” The vision raised its
head,

And, with a look made all of sweet accord,
Answered, “The names of those who love the
Lord.”

“And is mine one?” said Abou. “Nay, not so”
Replied the Angel. Abou spake more low,
But cheerily still, and said, “I pray thee, then,
Write me as one that loves his fellowmen.”

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had
blessed,
And lo, Ben-Adhem’s name led all the rest.”

SECOND COMBINATION.

INDIFFERENCE.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—INDIFFERENCE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“There was in our town a certain Tom Ne’er-dowell—an honest fellow, who was brought to ruin by too readily crediting that care will kill a cat. Poor fellow! he never considered that he was not a cat;—and, accordingly, he made it a point not to care for anything. He did not care for his father’s displeasure—and he was disinherited. He did not care for money—and he was always distressed. He did not care for other people’s feelings—and he was severely winged in a duel. He did not care for a notice to trespassers—and he walked into a man-trap. He did not care for his health—and he became bedridden. He didn’t care . . . for any body—and everybody left him to his sorrows. And lastly, he didn’t care . . . for himself—and he died in a work-house.”

THIRD COMBINATION.

COLDNESS.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Cruelty.
3. Brows—Calmness.
4. Lid—Calm Attention.
5. Forehead—Drift.

EXPRESSION—COLDNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“This is some fellow
Who, having been praised for bluntness, doth
affect

A saucy roughness ; and constrains the garb,
Quite from his nature. He cannot flatter . . . he !
An honest mind and plain,—he must speak truth :
An’ they will take it . . . so ;—if not . . .
he’s plain—

These kind of knaves I know, which in this
plainness

Harbour more of craft, and more corrupter ends,
Than twenty silly, ducking observants,
That stretch their duties nicely.

Fetch forth the stocks, ho !

You stubborn ancient knave, you reverend brag-
gart.

We’ll teach you . . . Fetch forth the stocks :
As I’ve life and honour, there shall he sit till noon.”

FOURTH COMBINATION.

DISDAIN.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Cruelty.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—DISDAIN.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

FIRST SELECTION.

“I could not tame my nature down : for he
 Must serve who fain would sway,—and soothe—
 and sue—
 And watch all time, and pry into all place,—
 And be a living lie,—who would become
 A mighty thing amongst the mean ;—and such
 The mass are,—I disdained to mingle with
 A herd, though to be leader,—and of wolves,
 The lion is alone, and so am I.

SECOND SELECTION.

There may be in the cup a spider steeped,
 And one may drink, depart, and take no venom
 For his knowledge is not infected ;—but
 If one present the abhorred ingredient
 To his eye—make known how he hath drunk,
 He . . . cracks his gorge—his sides, with vio-
 lent hefts
 I . . . have drunk, and seen the spider !”

FIFTH COMBINATION.

DISGUST.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Scorn.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—DISGUST.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. The combination should not be undertaken until all the preceding exercises of this book are mastered.

“Go home, if you dare, go home, if you can, to your constituents, and tell them that you voted it down! Meet if you dare, the appalling countenances of those who sent you here, and tell them that you shrank from the declaration of your own sentiments that, you cannot tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger, affrighted you; that the spectres of cimeters, and crowns, and crescents gleamed before you, and alarmed you; and that you suppressed all the noble feelings prompted by religion, by liberty, by national independence, and by humanity!”

SIXTH COMBINATION.

AGGRESSIVE CRUELTY.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Cruelty and Quarrel.
3. Brows—Drift.
4. Lid—Calm attention.
5. Forehead—Calmness.

EXPRESSION—AGGRESSIVE CRUELTY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Some strike for hope of booty ; some to defend
 their all ;
 I battle for the joy I have to see the white man
 fall.
 I love, among the wounded, to hear his dying
 moan,
 And catch, while chanting at his side, the music of
 his groan.
 You’ve trailed me through the forest ; you’ve
 tracked me o’er the stream ;
 And struggling through the everglade your brist-
 ling bayonets gleam.
 But I stand as should the warrior, with his rifle
 and his spear,
 The scalp of vengeance still is red, and warns
 you—come not here ! ”

SEVENTH COMBINATION.

MALICE.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Cruelty and Quarrel.
3. Brows—Drift.
4. Lid—Intense Consideration.
5. Forehead—Drift.

EXPRESSION—MALICE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me of half a million: laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies; and what’s his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge! If a Christian wrong a Jew what should his sufferance be by Christian example? why, revenge! The villainy you teach me, I will execute, and it shall go hard, but I will better the instruction.”

EIGHTH COMBINATION.

HATE.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Cruelty and Quarrel.
3. Brows—Determination.
4. Lid—Calm Attention.
5. Forehead—Calmness.

EXPRESSION—HATE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Banished! I thank you for’t. It breaks my chain!

I held some slack allegiance till this hour;
 But now my sword’s my own. Smile on, my lords!
 I scorn to count what feelings, withered hopes,
 Strong provocations, bitter, burning wrongs,
 I have within my heart’s hot cells shut up,
 To leave you in your lazy dignities.
 But here I stand and scoff you! here, I fling
 Hatred and full defiance in your face!
 Your consul’s merciful! For this all thanks;
 He dares not touch a hair of Catiline!”

NINTH COMBINATION.

DEEP SEATED MALICE.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Cruelty and Quarrel.
3. Brows—Determination.
4. Lid—Intense Consideration.
5. Forehead—Calmness.

EXPRESSION—DEEP SEATED MALICE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Poison be their drink,
Gall, worse than gall, the daintiest meat they
taste ;
Their sweetest shade a grove of cypress trees,
Their sweetest prospects murdering basilisks,
Their softest touch as smart as lizzards’ stings,
Their music frightful as the serpent’s hiss,
And boding screech-owls make the concert full ;
All the fowl terrors of dark-seated hell.”

TENTH COMBINATION.

MEDITATION.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Calm Attention.
5. Forehead—Calmness.
6. Eye—Parallel.

EXPRESSION—MEDITATION.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“It must be so Plato, thou reason’st well !
 Else, whence this pleasing hope, this fond desire,
 This longing after immortality ?
 Or whence this secret dread and inward horror
 Of falling into naught ? Why shrinks the soul
 Back on herself, and startles at destruction ?
 ’Tis the divinity that stirs within us ;
 ’Tis heaven itself that points out an hereafter,
 And intimates eternity to man.
 Eternity ! thou pleasing, dreadful thought !
 Through what variety of untried being,
 Through what new scenes and changes must we
 pass !
 The wide, th’ unbounded prospect lies before me ;
 But shadows, clouds, and darkness rest upon it.”

ELEVENTH COMBINATION.

INSANITY.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Uncontrol.
5. Forehead—Calmness.
6. Eye—Parallel or Diverging.

EXPRESSION—INSANITY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Save me, and hover o’er me with your wings,
You heavenly guards! what would your gracious
figure?”

Do you not come your tardy son to chide,
That, lapsed in time and passion, lets go by
The important acting of your dread command?
O, say! Look you, how pale he glares!
His form and cause conjoined, preaching to stones,
Would make them capable. Do not look upon me;
Lest, with his piteous action, you convert
My stern effects: then what I have to do
Will want true color; tears, perchance, for blood.
Why, look you there! look how it steals away!
My father, in his habit as he lived!
Look where he goes, even now, out at the portals!”

TWELFTH COMBINATION.

ECSTASY.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Excitement.
5. Forehead—Calmness.
6. Eye—Parallel.

EXPRESSION--ECSTASY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbor air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.”

“O! Joy, thou welcome stranger, twice three years
I have not felt my vital beam, but now
It warms my veins, and plays about my heart ;
A fiery instinct lifts me from the ground,
And I could mount.”

THIRTEENTH COMBINATION.

DEEP MEDITATION.

Movements and elementary meanings.

1. Mouth—Abandon.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.
6. Eye—Parallel.

EXPRESSION—DEEP MEDITATION.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“To be, or not to be : that is the question :
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And, by opposing, end them? To die ; to sleep ;
 No more : and, by a sleep, to say we end
 The heartache, and the thousand natural shocks
 That flesh is heir to; 'tis a consummation
 Devoutly to be wished. To die ; to sleep ;
 To sleep! perchance to dream; ay, there's the
 rub ;
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause.”

FOURTEENTH COMBINATION.

LOVE.

Movements and elementary meanings.

1. Mouth—Pleasure.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—LOVE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I loved her, for that she was beautiful ;
And that she seemed to be all nature,
And all varieties of things in one :
Would sit at night in clouds of tears, and rise
All light and laughter in the morning : fear
No petty customs or appearances,
But think what others only dreamed about,
And say what others did but think, and do
What others would but say, and glory in
What others dared but do. So pure withal
In soul ; in heart and act such conscious, yet
Such careless innocence, she made round her
A halo of delight ! ’twas these which won me ;
And that she never schooled within her breast
One thought, or feeling, but gave holiday
To all ; and she made all even mine
In the communion of love ; and we
Grew like each other.”

FIFTEENTH COMBINATION.

DREAMY LOVE.

Movements and elementary meanings.

1. Mouth—Pleasure.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Intense Consideration.
5. Forehead—Calmness.

EXPRESSION—DREAMY LOVE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“But soft! What light through yonder window breaks!

It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou, her maid, art far more fair than she.
It is my lady; oh! it is my love:
Oh, that she knew she were!
She speaks, yet she says nothing: what of that?
Her eye discourses: oh, were those eyes in heaven,
They would through the airy region stream so
bright,
That birds would sing and think it were the moon.”

SIXTEENTH COMBINATION.

HAPPINESS.

Movements and elementary meanings.

1. Mouth—Pleasure.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Excitement.
5. Forehead—Calmness.

EXPRESSION—HAPPINESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Now, my co-mates and brothers in exile,
 Hath not old custom made this life more sweet
 Than that of painted pomp? Are not these woods
 More free from peril than the envious court?
 Here feel we but the penalty of Adam,
 The season's difference; as the icy fang
 And churlish chiding of the winter's wind,
 Which, when it bites and blows upon my body
 Even till I shrink with cold, I smile and say,
 This is no flattery; these are counselors
 That feelingly persuade me what I am.
 Sweet are the uses of adversity,
 That like a toad, ugly and venomous,
 Wears yet a precious jewel in its head;
 And this our life exempt from public haunts,
 Finds tongues in trees, books in the running
 brooks,
 Sermons in stones, and good in every thing.”

SEVENTEENTH COMBINATION.

MERRIMENT.

Movements and elementary meanings.

1. Mouth—Pleasure.
2. Nose—Calmness.
3. Brows—Interest.
4. Lid—Excitement.
5. Forehead—Calmness

EXPRESSION—MERRIMENT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“It was such a funny story ! how I wish you could
 have heard it ;
 For it set us all a-laughing from the little to the
 big ;
 I’d really like to tell it, but I don’t know how to
 word it,
 Though it travels to the music of a very lively jig.
 It was all about a-ha ! ha ! and a-ho ! ho ! ho !—
 well really,
 It is he ! he ! he ! I could never begin to tell you
 half
 Of the nonsense there was in it, for I just remem-
 ber clearly
 It begun with ha ! ha ! ha ! ha ! and it ended with
 a laugh.
 When age my hair has silvered, and my step has
 grown unsteady,
 And the nearest to my vision are the scenes of
 long ago,
 I shall see the pretty picture, and the tears will
 come as ready
 As the laugh did, when I used to ha ! ha ! ha ! ha !
 and ho ! ho ! ho ! ”

EIGHTEENTH COMBINATION.

WONDER.

Movements and elementary meanings.

1. Mouth—Astonishment.
2. Nose—Calmness.
3. Brows—Surprise.
4. Lids—Interest.
5. Forehead—Calmness.

EXPRESSION—WONDER.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Then the earth shook and trembled : the foundations of heaven moved and shook, because he was wroth. There went up a smoke out of his nostrils ; and fire out of his mouth devoured : coals were kindled by it. He bowed the heavens also, and came down ; and darkness was under his feet ; and he rode upon a cherub, and did fly ; and he was seen upon the wings of the wind ; and he made darkness pavilions round about him, dark waters, and thick clouds of the skies.”

NINETEENTH COMBINATION.

STRONG INTEREST.

Movements and elementary meanings.

1. Mouth—Calmness.
2. Nose—Calmness.
3. Brows—Interest.
4. Lid—Interest.
- 5 —Forehead—Calmness.

EXPRESSION—STRONG INTEREST.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“You blocks, you stones, you worse than senseless things!

O you hard hearts ! you cruel men of Rome !
Know you not Pompey ? many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea to chimney-tops,
Your infants in your arms, and there have sat
The livelong day with patient expectations,
To see great Pompey pass the streets of Rome ;
And do you now put on your best attire ?
And do you now cull out a holiday ?
And do you now strew flowers in his way
That comes to triumph over Pompey’s blood ?
Begone.”

TWENTIETH COMBINATION.

MADNESS:

Movements and elementary meanings.

1. Mouth—Horror.
2. Nose—Excitement.
3. Brows—Uncontrol.
4. Lid—Uncontrol.
5. Forehead—Dislike.

EXPRESSION—MADNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Ah!” said the man, bursting into tears, and sinking on his knees at the feet of the dead woman; “kneel down, kneel down; kneel round her, every one of you, and mark my words. I say she starved to death. I never knew how bad she was, till the fever came upon her, and then her bones were starting through the skin. There was neither fire nor candle; she died in the dark, in the dark! She couldn’t even see her children’s faces, though we heard her gasping out their names. I begged for her in the streets, and they sent me to prison! When I came back she was dying; and all the blood in my heart is dried up, for they starved her to death! I swear it before heaven that saw it, they starved her!” He twined his hands in his hair, and, with a loud scream, rolled grovelling upon the floor; his eyes fixed, and the foam gushing from his lips.

TWENTY-FIRST COMBINATION.

AMAZEMENT.

Movements and elementary meanings.

1. Mouth—Astonishment.
2. Nose—Excitement.
3. Brows—Surprise.
4. Lid—Excitement.
5. Forehead—Disturbed.

EXPRESSION—AMAZEMENT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Each hour, dark fraud
Or open rapine, or protected murder,
Cries out against them. But this very day
An honest man, my neighbor (there he stands)
Was struck, struck like a dog, by one who wore
The badge of Ursini, because, forsooth !
He tossed not high his ready cap in air,
Nor lifted up his voice in servile shouts,
At sight of that great ruffian ! Be we men,
And suffer such dishonor ? men, and wash not
The stain away in blood ? ”

TWENTY-SECOND COMBINATION.

EARNESTNESS.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—EARNESTNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“If ye are men, follow me! Strike down you guard, gain the mountain passes, and there do bloody work, as did your sires at old Thermopalæ. Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master’s lash? O comrades, warriors, Thracians, if we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honorable battle!”

TWENTY-THIRD COMBINATION.

RESOLUTION.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—RESOLUTION.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Look on that narrow stream, a silver thread, high on the mountain’s side. Slenderly it winds, but soon is swelled by others meeting it, until a torrent, terrible and strong, it sweeps to the abyss, where all is ruin. So Spartacus comes on! So swell his force, small and despised at first, but now resistless! On, on to Rome we come! The gladiators come! Let opulence tremble in all his palaces! Let oppression shudder to think the oppressed may have their turn! Let cruelty turn pale at thought of redder hands than his! Oh! we shall not forget Rome’s many lessons. She shall not find her training was all wasted upon indocile pupils. Now, begone! Prepare the Eternal City for our games!”

TWENTY-FOURTH COMBINATION.

FIERCE RESOLUTION.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Excitement.
5. Forehead—Calmness.

EXPRESSION—FIERCE RESOLUTION.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I die! but my death shall prove a proud triumph; and, for every drop of blood ye from my veins do draw, your own shall flow in rivers. Woe to thee, Carthage! Woe to the proud city of the waters! I see thy nobles wailing at the feet of the Roman senators! thy citizens in terror! thy ships in flames! I hear the victorious shouts of Rome! I see her eagles glittering on thy ramparts. Proud city, thou art doomed! The curse of God is on thee a clinging, wasting curse. It shall not leave thy gates till hungry flames shall lick the fretted gold from off thy proud palaces, and every brook runs crimson to the sea.”

TWENTY-FIFTH COMBINATION.

ANGER.

Movements and elementary meanings.

1. Mouth—Firmness.
2. Nose—Excitement.
3. Brows—Determination.
4. Lid—Excitement.
5. Forehead—Dislike.

EXPRESSION—ANGER.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“O, the magnanimity of Rome! Your haughty leaders, enraged at being cheated of their death-show, hissed their disappointment, and shouted, ‘Kill!’ I heeded them as I would heed the howl of wolves. Kill him? They might better have asked the mother to kill the babe, smiling in her face. Ah! he was already wounded unto death; and amid the angry yells of the spectators, he died. That night I was scourged for disobedience. I shall not forget it. Should memory fail, there are scars here to quicken it.”

TWENTY-SIXTH COMBINATION.

SYMPATHY.

Movements and elementary meanings.

1. Mouth—Grief.
2. Nose—Calmness.
3. Brows—Interest.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—SYMPATHY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“There is something exquisitely touching and beautiful in the enthusiasm of this youth in our behalf. France wished us success, because it would avenge her for the loss of her colonies in this country, and weaken the power of her rival in the New World; but these motives never entered into the heart of La Fayette. He saw only weak but brave people struggling to be free, and, overlooking all questions of interest, breaking away from all ties of home, family and country, threw himself alone into our arms.”

TWENTY-SEVENTH COMBINATION.

SORROW.

Movements and elementary meanings.

1. Mouth—Grief.
2. Nose—Calmness.
3. Brows—Interest.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—SORROW.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I should be surprised, indeed, if, while you are doing us wrong, you did not profess your solicitude to do us justice. From the day on which Strongbow set his foot upon the shore of Ireland, Englishmen were never wanting in protestations of their deep anxiety to do us justice; even Strafford, the deserter of the people’s cause, the renegade Wentworth, who gave evidence in Ireland of the spirit of instinctive tyranny which predominated in his character, even Strafford, while he trampled upon our rights, and trod upon the heart of the country, protested his solicitude to do justice to Ireland!”

TWENTY-EIGHTH COMBINATION.

DISAPPOINTMENT.

Movements and elementary meanings.

1. Mouth—Grief.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Dislike.

EXPRESSION—DISAPPOINTMENT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“To-morrow, and to-morrow, and to-morrow,
Creeps in this petty face from day to day.
To the last syllable of recorded time ;
And all our yesterdays have delighted fools
The ways to dusty death. Out, out, brief candle !
Life’s but a walking shadow ; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more : It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.”

TWENTY-NINTH COMBINATION.

SULKINESS.

Movements and elementary meanings.

1. Mouth—Lips pouting.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Dislike.

EXPRESSION—SULKINESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Why, get thee gone, horror and night go with thee,
Sisters of Acheron, go hand in hand,
Go dance about the bower, and close them in ;
And tell them I sent you to salute them.
Profane the ground, and for the ambrosial rose
And breath of jessamine, let hemlock blacken
And deadly night-shade poison all the air ;
For the sweet nightingale may ravens croak,
Toads pant, and adders rustle through the leaves :
May serpents, winding up the trees, let fall
Their hissing necks upon them from above,
And mingle kisses such as I would give them.”

THIRTIETH COMBINATION.

DISCONSOLATION.

Movements and elementary meanings.

1. Mouth—Grief
2. Nose—Calmness.
3. Brows—Uncontrol.
4. Lid—Indifference.
5. Forehead—Disturbed.

EXPRESSION—DISCONSOLATION.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Of comfort no man speak ;
 Let’s talk of graves, of worms, and epitaphs ;
 Make dust our paper, and with rainy eyes
 Write sorrow on the bosom of the earth.
 Let’s choose executors, and talk of wills
 And yet not so, for what can we bequeath,
 Save our deposed bodies to the ground ?
 Our lands, our lives, and all are Bolingbroke’s ;
 And nothing can we call our own but death,
 And that small model of the barren earth
 Which serves as paste and cover to our bones.
 For heaven’s sake, let us sit upon the ground,
 And tell sad stories of the death of kings :—
 How some have been deposed, some slain in war ;
 Some haunted by the ghosts they have deposed ;
 Some poisoned by their wives, some sleeping
 kill’d ;
 All murder’d.”

THIRTY-FIRST COMBINATION.

AGONY.

Movements and elementary meanings.

1. Mouth—Grief.
2. Nose—Calmness.
3. Brows—Pain.
4. Lid—Indifference.
5. Forehead—Trouble.

EXPRESSION—AGONY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Where should Othello go!—
 Now, how dost thou look now? O ill-starr’d
 wench!
 Pale as thy smock! when we shall meet at compt,
 This look of thine will hurl my soul from heaven,
 And fiends will snatch at it. Cold, cold, my girl;
 Even as thy chastity,—O, cursed slave!—
 Whip me, ye devils,
 From the possession of this heavenly sight!
 Blow me about in winds! roast me in sulphur!
 Wash me in steep-down gulfs of liquid fire!
 O Desdemona! Desdemona! dead! dead! oh! oh!”

THIRTY-SECOND COMBINATION.

REBUKE.

Movements and elementary meanings.

1. Mouth—Discontent.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—REBUKE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Sir, you are much mistaken if you think that your talents have been as great as your life has been reprehensible. You began your parliamentary career with an acrimony and personality which could have been justified only by a supposition of virtue ; after a rank and clamorous opposition, you became, on a sudden, silent ; you were silent for seven years ; you were silent on the greatest questions, and you were silent for money ! you supported the unparalleled profusion and jobbing of Lord Harcourt’s scandalous ministry. You, sir, who manufacture stage-thunder against Mr. Eden for his anti-American principles, you, sir, whom it pleases to chant a hymn to the immortal Hampden ; you, sir, approved of the tyranny exercised against America, and, you, sir, voted four thousand Irish troops to cut the throats of the Americans fighting for their freedom, fighting for your freedom, fighting for the great principle, liberty ! ”

THIRTY-THIRD COMBINATION.

THREATENING.

Movements and elementary meanings.

1. Mouth—Discontent.
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—THREATENING.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“If thou dost slander her, and torture me,
Never pray more ; abandon all remorse ;
On horror’s head horrors accumulate ;
Do deeds to make heaven weep, all earth amazed,
For nothing canst thou to damnation add
Greater than that.”

THIRTY-FOURTH COMBINATION.

SAVAGE TEMPER.

Movements and elementary meanings.

1. Mouth—Discontent.
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Interest.
5. Forehead—Dislike.

EXPRESSION—SAVAGE TEMPER.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Think ye to find my homestead? I gave it to the fire.
 My tawny household do ye see? I am a childless
 sire.
 But, should ye crave life’s nourishment, enough I
 have, and good ;
 I live on hate, ’tis all my bread ; yet light is not my
 food.
 I loathe you with my bosom ! I scorn you with my
 eye,
 And I’ll taunt you with my latest breath and fight
 you till I die !
 I ne’er will ask for quarter, and I ne’er will be
 your slave :
 But I’ll swim the sea of laughter till I sink beneath
 the wave.”

THIRTY-FIFTH COMBINATION.

MELANCHOLY.

Movements and elementary meanings.

1. Mouth—Discontent.
2. Nose—Calmness.
3. Brows—Uncontrol.
4. Lid—Indifference.
5. Forehead—Disturbed.

EXPRESSION—MELANCHOLY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“To be thus

Grey-hair'd with anguish, like the blasted pines,
Wrecks of a single winter, barkless, branchless ;
A blighted trunk upon a cursed root,
Which but supplies a feeling to decay ;
And to be thus eternally ; but thus,
Having been otherwise ! Now furrow'd over
With wrinkles, plough'd by moments, not by
years,
And hours all tortured into ages hours
Which I out-live ! Ye toppling crags of ice
Ye avalanches, whom a breath draws down
In mountainous o'erwhelming come and crush me !
I hear you momentarily, above, beneath,
Crash with a frequent conflict ; but, ye pass,
And only fall on things that still would live.”

THIRTY-SIXTH COMBINATION.

DESPAIR.

Movements and elementary meanings.

1. Mouth—Discontent.
2. Nose—Calmness.
3. Brows—Uncontrol.
4. Lid.—Indifference.
5. Forehead—Trouble.

EXPRESSION—DESPAIR.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“May one be pardoned, and retain the offence?
 In the corrupted currents of this world,
 Offence’s gilded hand may shove by justice;—
 And oft ’tis seen, the wicked prize itself
 Buys out the law. But ’tis not so above—
 There is no *shuffling*—there the action lies
 In his *true* nature; and we ourselves compell’d,
 Even to the teeth and forehead of our faults,
 To give in *evidence*. What then? What rests?
 Try what *repentance* can:—what can it *not*?
 Yet what *can* it, when one cannot repent?
 O wretched state? O bosom, black as death!
 O *limed* soul, that, struggling to be free,
 Art *more* engaged!”

THIRTY-SEVENTH COMBINATION.

ANGUISH.

Movements and elementary meanings.

1. Mouth—Grief.
2. Nose—Calmness.
3. Brows—Uncontrol.
4. Lid—Indifference.
5. Forehead—Trouble.
6. Lower Jaw—Energy Paralyzed.

EXPRESSION—ANGUISH.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“A poor old king, with sorrow for my crown,
Throned upon straw and mantled with the wind
For pity mine own tears have made me blind
That I might never see my children’s frown ;
And may be madness like a friend has thrown
A folded fillet over my dark mind
So that unkindly speech may sound for kind :
Albeit I know not. I am childish grown
And have not gold to purchase wit withal
I that have once maintained most royal state
A very bankrupt now’ that may not call
My child my child ! all beggared save in tears
Wherewith I daily weep an old man’s fate
Foolish and blind and overcome with years.”

THIRTY-EIGHTH COMBINATION.

STUBBORNNESS.

Movements and elementary meanings.

1. Mouth—Discontent (lower lip protruding).
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Indifference.
5. Forehead—Drift.

EXPRESSION—STUBBORNNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Let me not forget what I have gained
 From their own mouths ; all is not theirs, it seems ;
 One fatal tree there stands, of knowledge called,
 Forbidden them to taste. Knowledge forbidden ;
 Suspicious, reasonless ! Why should their Lord
 Envy them that ? Can it be sin to know ?
 Can it be death ? And do they only stand
 By ignorance ? Is that their happy state
 The proof of their obedience and their faith ?
 O, fair foundation laid whereon to build
 Their ruin ! Hence I will excite their minds
 With more desire to know ; and to reject
 Envious command, invented with design
 To keep them low, whom knowledge might exalt
 Equal with gods : aspiring to be such
 They taste and die ! ”

THIRTY-NINTH COMBINATION.

WILFULNESS.

Movements and elementary meanings.

1. Mouth—Discontent. Lower lip protruding.
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Indifference.
5. Forehead—Dislike.

EXPRESSION—WILFULNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Show me what thou’lt do ;
Woul’t weep? woul’t fight? woul’t fast? woul’t
tear thyself?
Woul’t drink up Esil? eat a crocodile?
I’ll do’t. Dost thou come here to whine,
To out face me with leaping in her grave?
Be buried quick with her and so will I :
And if you prate of mountains, let them throw
Millions of acres on us ; till our ground,
Singeing its pate against the burning zone,
Make Ossa like a wart ! Nay ! an’ thou’lt mouth,
I’ll rant as well as thou.”

FORTIETH COMBINATION.

PRIDE.

Movements and elementary meanings.

1. Mouth—Satisfaction.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—PRIDE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I was born free as Cæsar ; so were you.
 We both have fed as well ; and we can both
 Endure the winter’s cold as well as he !
 For once, upon a raw and gusty day,
 The troubled Tiber chafing with her shores,
 Cæsar said to me, Dar’st thou, Cassius, now
 Leap in with me into this angry flood,
 And swim to yonder point ? Upon the word,
 Accoutred as I was I plunged in,
 And bade him follow : so, indeed, he did.
 The torrent raised ; and we did buffet it
 With lusty sinews ; throwing it aside
 And stemming it with hearts of controversy ;
 But ere we could arrive the point proposed,
 Cæsar cried, Help me, Cassius, or I sink.
 I, as Æneas, our great ancestor,
 Did, from the flames of Troy, upon his shoulder,
 The old Anchises bear so, from the waves of Tiber
 Did I the tired Cæsar ! And this man
 Is now become a God ! and Cassius is
 A wretched creature.”

FORTY-FIRST COMBINATION.

SUPERCILIOUSNESS.

Movements and elementary meanings.

1. Mouth—Satisfaction.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—SUPERCILIOUSNESS.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Your grave shall pardon me, I will not back ;
 I am too high born to be propertied ;
 To be a secondary at control,
 Or useful serving-man and instrument
 To any sovereign state throughout the world.
 Your breath first kindled the dead coal of wars
 Between this chastised kingdom and myself,
 And brought in matter that should feed this *fire* ;
 And now 'tis far too huge to be blown out
 With that same weak wind that enkindled it.
 You taught me how to know the face of right,
 Acquainted me with interest to this land ;
 Yea thrust this enterprise into my heart ;
 And come ye now to tell me John hath made
 His peace with Rome ? What is that peace to me ?
 I, by the honour of my marriage-bed,
 After young Arthur, claim this land for mine ;
 And, now it is half conquered, must I back,
 Because that ‘John hath made his peace with
 Rome ?’ ”

FORTY-SECOND COMBINATION.

TRIUMPH.

Movements and elementary meanings.

1. Mouth—Satisfaction,
2. Nose—Calmness.
3. Brows—Determination.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—TRIUMPH.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

They have conquered ! The people, with grateful
acclaim ;
Look to Washington's guidance, from Washington's
fame ;
Behold Cincinnatus and Cato combined.
In his patriot heart and republican mind.
Oh, type of true manhood ! what sceptre or crown
But fades in the light of thy simple renown ?
And lo ! by the side of the Hero, a Sage,
In freedom's behalf, sets his mark on the age ;
Whom science adoringly hails, while he wrings
The lightning from heaven, the sceptre from kings !

FORTY-THIRD COMBINATION.

TAUNTING.

Movements and elementary meanings.

1. Mouth—Satisfaction.
2. Nose—Scorn.
3. Brows—Calmness.
4. Lid—Interest.
5. Forehead—Calmness.

EXPRESSION—TAUNTING.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“But you found, at last, that the Court had bought, but would not trust you. Mortified at the discovery, you try the sorry game of a trimmer in your progress to the acts of an incendiary; and observing, with regard to Prince and People, the most impartial treachery and desertion, you justify the suspicion of your Sovereign by betraying the Government, as you had sold the People. Such has been your conduct, and at such conduct every order of your fellow-subjects have a right to exclaim! The merchant may say to you, the Constitutionalist may say to you, the American may say to you, and I, I now say, and say to your beard, sir, you are not an honest man!”

FORTY-FOURTH COMBINATION.

CONTEMPT.

Movements and elementary meanings.

1. Mouth—Satisfaction.
2. Nose—Scorn.
3. Brows—Calmness,
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—CONTEMPT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I could not tame my nature down : for he
Must serve who fain would sway, and soothe and sue
And watch all time, and pry into all place,
And be a living lie, who would become
A mighty thing amongst the mean ; and such
The mass are. I disdained to mingle with
A herd, though to be leader, and of wolves;
The lion is alone, and so am I.”

FORTY-FIFTH COMBINATION.

RIDICULE.

Movements and elementary meanings.

1. Mouth—Satisfaction.
2. Nose—Scorn.
3. Brows—Interest.
4. Lid—Interest.
5. Lower Lid—Scrutiny.
6. Forehead—Calmness.

EXPRESSION—RIDICULE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“What a fool art thou,

A ramping fool ; to brag, and stamp, and swear
Upon my party ! Thou cold-blooded slave,
Hast thou not spoke like thunder, on my side
Been sworn my soldier ? bidding me depend
Upon thy stars, thy fortune, and thy strength ?
And dost thou now fall over to my foes ?
Thou wear a lion’s hide ! doff it off for shame,
And hang a calf’s skin on those recreant limbs.”

FORTY-SIXTH COMBINATION.

HUMOR.

Movements and elementary meanings.

1. Mouth—Laughter.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Calm.
5. Forehead—Calmness.

EXPRESSION—HUMOR.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“While he ramsacks his brain, and ponders and tries

To recall any scene that could ever give rise
To so monstrous a charge, just then his wife cries,
‘I have it, my love: you remember that night
When I had such a horrible, terrible fright.
We both were retiring that evening to rest,
I was seated, my dear, and but partly undressed,
When a nasty large rat jumped close to my feet;
My shrieking was heard, I suppose, in the street;
You caught up the poker and ran round the room,
And at last knocked the rat, and so sealed its
doom.

Our shadows, my love, must have played on the
blind;

And this is the mystery solved, you will find.’”

FORTY-SEVENTH COMBINATION.

MILD RIDICULE.

Movements and elementary meanings.

1. Mouth—Laughter.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Indifference.
5. Forehead—Calmness.

EXPRESSION—MILD RIDICULE.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

"We all ride something. It is folly to expect us always to be walking. The cheapest thing to ride is a hobby; it eats no oats; it demands no groom; it breaks no traces; it requires no shoeing. Moreover, it is safest; the boisterous outbreak of the children's fun does not startle it; three babies astride it at once do not make it skittish. If, perchance, on some brisk morning it throws its rider, it will stand still till he climbs the saddle. For eight years we have had one tramping the nursery, and yet no accident; though, meanwhile, his eyes has been knocked out and his tail dislocated. When we get old enough to leave the nursery we jump astride some philosophic, metaphysical, literary, political or theological hobby. Parson Brownlow's hobby was the hanging of rebels; John C. Calhoun's, South Carolina; Daniel Webster's the Constitution; Wheeler's, the sewing machine; Dr. Windship's, gymnastics. Goodyear's hobby is made out of India-rubber; Peter Cooper's, out of glue; Townsend's, out of sarsaparilla bottles; De Witt Clinton rode his up the ditch of the Erie canal; Cyrus Field, under the sea; John P. Jackson, down the railroad from Amboy to Camden; indeed, the men of mark and the men of worth have all had their hobby, great or small."

FORTY-EIGHTH COMBINATION.

INWARD LAUGHTER.

Movements and elementary meanings.

1. Mouth—Laughter.
2. Nose—Drift.
3. Brows—Surprise.
4. Lid—Intense consideration.
5. Forehead—Drift.

EXPRESSION—INWARD LAUGHTER.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Some sin, at last, beyond all measure,
 Incurred the desperate displeasure
 Of his severe and raging Highness ;
 Whether he twitched his most revered
 And sacred beard,
 Or had intruded on the shyness
 Of the seraglio, or let fly
 An epigram at royalty,
 None knows : his sin was an occult one ;
 But record tells us that the Sultan
 Meaning to terrify the knave,
 Exclaimed ‘ ’Tis time to stop that breath :
 Thy doom is sealed ; presumptuous slave !
 Thou stand’st condemned to certain death.
 Silence, base rebel ! no replying ;
 But such is my indulgence still
 That, of my own free grace and will,
 I leave to thee the mode of dying.’
 ‘Thy royal will be done, ’tis just,’
 Replied the wretch, and kissed the dust ;
 ‘Since my last moments to assuage,
 Your Majesty’s humane decree
 Has deigned to leave the choice to me,
 I’ll die, so please you, of old age !’ ”

FORTY-NINTH COMBINATION.

HILARITY.

Movements and elementary meanings.

1. Mouth—Laughter.
2. Nose—Excitement.
3. Brows—Surprise.
4. Lid—Excitement.
5. Forehead—Disturbed.

EXPRESSION—HILARITY.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Good morrow, fool,” quoth I ; “No, sir,” quoth he ;
 Call me not fool, till heaven hath sent me fortune !
 And then he drew a dial from his poke,
 And looking on it with lack lustre eye
 Says very wisely, “It is ten o’clock !”
 “Thus may we see,” quoth he, how the world wags ;
 ’Tis but an hour ago since it was nine,
 And after one hour more ’twill be eleven !
 And so from hour to hour we ripe and ripe,
 And then from hour to hour we rot and rot
 And thereby hangs a tale.” When I did hear
 The motley fool thus moral on the time,
 My lungs began to crow like chanticleer,
 That fools should be so deep contemplative ;
 And I did laugh, sans intermission,
 An hour by his dial. O noble fool !
 A worthy fool ! Motley’s the only wear.

FIFTIETH COMBINATION.

UNCONTROLLABLE LAUGHTER.

Movements and elementary meanings.

1. Mouth—Laughter.
2. Nose—Excitement.
3. Brows—Uncontrol.
4. Lid—Uncontrol.
5. Forehead—Disturbed.

EXPRESSION—UNCONTROLLABLE LAUGHTER.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“I am truly sorry, sir, but I could not help it. You see, sir, when I saw your feet fly out from under you, and your head come down, I could not keep from laughing. Ha! Ha! On my word I could not. Ha! ha! ha! ha! ha!”

“I’ll punch you, if I catch you alone,” said the stout man.

The lean man went out. That afternoon he approached the fat man again. This time he was really in earnest, for his face wore a very serious look. He extended his hand and said :

“I hope you will pardon my rudeness for laughing at you. I really did not mean to. I expect to live in this city and shall see you often. But we are all liable to accidents. You see I—ha! ha! once ha! ha! fell on an ha! ha! icy sidewalk ha! ha! and ha! ha! ho! ho! ho! ho! ho! ho!”

FIFTY-FIRST COMBINATION.

FEAR.

Movements and elementary meanings.

1. Mouth—Horror.
2. Nose—Excitement.
3. Brows—Calmness.
4. Lid—Calm Attention.
5. Forehead—Dislike.

EXPRESSION—FEAR.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Why start at death? Where is he? Death arrived
Is past; not come or gone he’s never here,
Ere hope, sensation fails: black boding man
Receives, not suffers death’s tremendous blow.
The knell, the shroud, the mattock and the grave,
The deep, damp vault, the darkness and the worm,
These are the bugbears of a winter’s eye,
The terrors of the living, not the dead.
Imagination’s fool, and error’s wretch
Man makes a death which nature never made;
Then on the point of his own fancy falls;
And feels a thousand deaths in fearing one.”

FIFTY-SECOND COMBINATION.

FRIGHT.

Movements and elementary meanings.

1. Mouth—Horror.
2. Nose—Calmness.
3. Brows—Calmness.
4. Lid—Excitement.
5. Forehead—Dislike.

EXPRESSION—FRIGHT.

The student should see that each movement is correctly performed and maintained during the recital of the following lines. This combination should not be undertaken until all the preceding exercises of this book are mastered.

“Ah ! mercy on my soul ! What is that ?—My old friend’s—*ghost* ? They say none but *wicked folks w-a-lk*—I wish I were at the bottom of a *coal-pit*. La ! how pale and *long* his face is grown since his death : he *never* was handsome ; and death has improved him very much the *wrong* way. Pray—do not come *near* me !—I wished you very well when you were *alive* ; but I could never abide a *dead* man cheek-by-jowl with me—Ah !—Ah !—mercy on us !—no nearer, pray ! If it be only to take *leave* of me that you are come back, I could have *excused* you the ceremony with all my heart. Or if you—mercy on us !—no nearer—*pray*—or if you have *wronged* anybody, as you always loved money—a *little*,—I give you the word of a frightened Christian, I will pray as long as you *please* for the deliverance or repose of your departed soul. My good—worthy—noble friend, do, pray—disappear—as ever you would wish your old friend to come to his *senses* again.”

CHAPTER EIGHT.

HOW TO READ CHARACTER IN THE HUMAN FACE.

As the meanings of all the elementary movements have been fully given and explained, but little remains to be said under this head. The careful student will first commit to memory all these meanings, and then apply them in actual practice until perfect familiarity is acquired with both the movements and the meanings.

The eyes and mouth are by far the most expressive parts of the face. Each of the elementary movements may be divided in finer degrees until there is no limit to the multitudinous expressions of the face.

Long habit has moulded the face into a stamp that is not easily changed. The attempt to look pleasant where the features have been long drawn down by years of discontent is only artificial. It seems cruel to make the assertion, but the author has uniformly found it true, nevertheless, that where the mouth is maintained in its normal carriage much below the level, no confidence can be placed in the good-will or pleasant nature of the possessor. Before undertaking to decide the character of a person in this particular, the pupil should be quite sure of the appearance of a level mouth; for if our eyes are raised much above another's face the features seem to rise and the corners of the mouth to turn up; and if we are below the face, the features seem to run in downward angles, and the corners of the mouth to turn down. So a person who carries the head thrown backward will

appear to carry the corners downward when they are level; and *vice versa*.

Now if we look squarely into the face of a person whose mouth corners are noticeably down, that person is not to be trusted as to good-nature, and generally not as to honesty of intentions. It would be unsafe to marry a person of either sex if such appearance was noticeable.

The best carriage of the mouth for all purposes is nearly level; if any change at all, the corners may be slightly, but not noticeably, down.

Persons who carry the corners *up* are good-natured, but if the corners are noticeably up the good-nature runs into a silly disposition.

Those who knit the brows,—that is make perpendicular wrinkles at the top of the nose,—are of a peevish disposition. It is claimed that deep thought is the cause of this, but such claim is unfounded. There is no doubt that small, irritable natures knit the brows as a habit. The occasional assumption of this position is not conclusive evidence of such a nature, for a temporary irritation is not always indicative of a permanent character. Those who lower the brows for strong thought are apt to knit the brows if the forehead is habitually raised at other times. A very slight knitting indeed is not objectionable, but it must not be deep or marked.

The lowering of the brows denotes firmness and a resolute character. If not too depressed they form a mark of manly and womanly strength. This must not be confounded with the fleshy projection of the brows which some persons possess. They are often beautiful also.

The careful and thorough mastery of the elementary movements will sufficiently apprise the pupils of all the remaining appearances of the face.

CHAPTER NINE.

IMPERSONATIONS.

In the whole field of entertainment nothing so pleases an audience as the Art of Impersonation.

The Actor has the assistance of elegantly mounted scenes and appropriate costumes, and head-dress and facial make-up; but the impersonator comes before his audience, unaided either by scenery or costume, and rarely assisted by head-dress.

The best Artists in this line are able to change the features instantly, and never employ the means just mentioned, except in changing sex—as in the case of a man with a beard or mustache, who would find it essential to use a fan to conceal the lower half of his face.

The laws of Facial Expression do not prevail in the Art of Impersonation. The latter deals only with *peculiarities* of people, or marked deformities and face. The entire body, also, may be impersonated whether in fun or in earnest.

Thus the stiff but bent leg of Richard III, the stooping body, raised shoulders and crouching neck, are subjects of Impersonation; while the villainy of his face follows the true laws of Facial Expression.

As the latter often aids the Art of Impersonation, we will not undertake to make the distinction at all times, but will furnish the following

CODE OF IMPERSONATIONS.

EMPLOYING FACE, VOICE AND BODY.

[The sole object of this code is to afford *variety* of representation, which is often done at the expense of the facts.]

1. A DUDE.—The lips should be partly pursed—that is, rigidly rounded, and projected very little. The brows are slightly elevated, and the upper eyelids depressed. A lady should twirl an imaginary mustache, and a gentleman a real one, if he has it, if not, then an imaginary one. The head is carried at one side. The voice is slightly laryngeal. The qualities of the voice are fully described in the book on Voice Culture.

2. AN INTOXICATED PERSON.—The hair must be tumbled. This is done instantly by running the hands upward through it and shaking the head; then with both hands pulling the hair down over the forehead. The time necessary is less than two full seconds. The scalp should be brought forward so as to wrinkle the forehead; the brows should be raised to their highest, the upper eyelids lowered; the lower jaw weak; the neck and waist muscles entirely relaxed, and the knees unsteady. The voice drawls, and a slight hiccup is noticed.

3. A CLERGYMAN.—The face is long; the hair may be quickly thrown back; the eyes look up; the brow has a very slightly troubled look; the hands touch at the tips of the finger ends and thumbs, and the body is slow in its movements. The voice is low in pitch, with an occasional singing tone above the middle pitch. This is merely a good natured “take off.”

4. A FISHERMAN.—The hair may be tumbled and made to stand on end as far as possible. The lower jaw projects slightly; the lower lip rises higher than its usual place; the forehead is slightly troubled while the brows are very much depressed. The latter action is quite important. The voice is “second nasal” in a low pitch with very strong force, and occasional half grunts. The “second nasal” is a resonance in the nasal chamber, but not in the nostrils. All persons with trained voices will readily understand the distinction. This impersonation may be used for any rough character.

5. A FARMER.—In this the “first nasal” voice is used. The resonance is in the nostrils ; drawls are frequent. The consonant “y” is introduced in such words as cow, now, how, etc., such as “cyow,” which is pronounced “kee-yow” and so on. The sides of the hair may be pointed forward over the ears in front. The face may be broadened and the mouth opened at all intervals in the recitation. A country woman may be impersonated in the same manner as the farmer, except as to the hair.

6. A JEW.—The hands are raised so that the palms face either upward or outward. The right hand is on a height with the shoulder ; the left on a height with the waist. The elbows are held in, almost touching the body. The upper or right hand may move back and forth on the wrist, the palm facing nearly upward ; the chin is projected forward, the neck craned ; the eyes leer, that is, move restlessly upward in the head. The voice is “second nasal,” but should not be too noticeably so. The circumflex inflections in a rather high pitch are also prominent. The shoulders stoop slightly.

7. A NEGRO.—The lips are rounded and projected as far forward as possible ; the brows are raised very high ; the forehead is slightly troubled. The voice is oral and may take any pitch. The female voice would be high and the male below the middle register. The consonants are not well sounded, and are omitted whenever this may be done without destroying the articulation entirely so as to conceal the same.

8. A FRENCHMAN.—A real or imaginary mustache with ends to play with ; a smiling face : the inside corners of the brow down and the outside corners up ; winking eyes ; a very polite manner ; a voice full of compound inflections and high pitch vanishes ; these portray the Frenchman. The voice has a tinge of nasal. The words are not accented, but every syllable is equally well pronounced, with a very slight tendency to make the last syllable (if

words of three or more syllables) the strongest. The French do not pronounce "th," but change the consonant formation to some other letter; as this (zis); the man (ze man); thimble (timble); thin (tin). Short "i" is made an "e" long, as will (weel); hit (heat); thin (teen); thimble (teemble). A guttural half nasal sound occurs wherever n, m, or ng, or nt are used, more especially in the last two. A few marked changes are sufficient.

9. AN IRISHMAN.—The chin is made very long by raising the lower lip against the upper teeth, and at the same time lowering the corners of the mouth very firmly. The forehead is clouded; the brows are lowered; the nose is turned up. The voice is guttural and very full of brogue. The Irish thicken all their consonants. In dialect reading the chief characteristics are sufficient to be observed. It is quite useless to attempt to change the language in every little detail, for indistinctness would result. The short vowel "e" as in "met" is generally changed to the short "i" as in "mit" as "whiniver" for "whenever." Long "e" as in "meet" is changed to long "a" as in "mate." The diphthong "i" or long "i" is changed to "oi," as "fight" is pronounced "foight." All vowels which are not accented are pronounced something like short "u," as in "up," or short "i," or a mixture of the two.

10. A DUTCHMAN.—The face should be stout. A common method is to puff out the cheeks by blowing air against them until the muscles are able to hold the face out at will. The mouth may be rounded and held slightly open. The forehead is slightly elevated. By running the chin forward, then lowering it so as to bring the spare flesh of the neck against the collar, and then moving the chin in, a large quantity of flesh is made to roll up under the chin and to fill the face. In this way thin people may look quite fat and robust. In the present case the face should remain long while the flesh is thus manipulated.

11. A FAT MAN.—The entire face should be put into the laughing position, without actually laughing. The flesh of the neck should be manipulated as described in the last character. The voice should be heavy and gruff.

12. A YOUNG WOMAN.—A man may easily assume this character by the use of a fan. This is necessary whether he has a mustache or not, for the masculine appearance of the face must be concealed. The use of a hat is also required. The change is also made instantly. Put on a girl's hat, after bringing the hair forward in "bangs" over the forehead; then conceal the lower half of the face by the use of a fan. The eyes should assume a playful look. The voice may be high pitched or a low falsetto.

13. AN OLD WOMAN.—In this case the hair should be brought forward as in bangs, then parted exactly in the middle and laid carefully to each side. A bonnet may be used or the head left bare! The fan is indispensable. More wrinkles should appear about the eyes by pinching the face—that is contracting it. The voice should be a cracked falsetto, which is made up of a guttural and falsetto combined. It is the style of voice that has made the fortune of many impersonators of character.

14. A SICK MAN.—This character is assumed by lengthening the face and pulling in the cheeks so as to make them hollow. The lower lids of the eyes are thus pulled down, and the appearance is sickly. The voice is of course quite weak and broken.

15. URIAH HEEP.—The chin is dropped very little and projected forward. The face is lowered, the neck craned, the shoulders elevated, the brows raised, the eyes leering, by rolling upward a great deal, and the upper lip a little longer than usual. The voice is highly modulated but soft and smooth. The face is broken into a troubled or wrinkled smile. The hands rub each other.

16. WILKINS MICAWBER.—The upper lip does nearly all the face work. It is lowered at the centre until it is stretched considerably, nearly twice its ordinary length, while the corners are raised. The general character of the face is humorous. The right hand is raised on the level with the head, palm facing outward, while the left hand is lowered, both laterally away from the body, in opposite directions. The voice is low pitched, mellow and full.

Many extravagant muscular movements of the face are easily acquired by practice. The face should be broken up into every possible combination conceivable, and the number is legion.

When this can be said to be perfectly mastered it is then an easy matter to "build" the face into almost any shape desirable. The better way is to take a photograph and a large hand-glass; place the two on a table side by side, and then seek to reproduce the shape of the face in the photograph. Another excellent way is to imitate as many people as possible. Every feature should be worked by its own muscles, separate from each other feature.

The following selections afford an opportunity for using a great variety of characters in recitation.

There are so many selections everywhere obtainable that it would be folly for the author to fill the pages of this book with such literature :

A CHRISTMAS CAROL.

Up Scrooge went, not caring a button for its being dark. Darkness is cheap, and Scrooge liked it. But before he shut his heavy door, he walked through his rooms to see that all was right. Sitting-room, bed-room, lumber-room, all as they should be. Nobody under the table, nobody under

the sofa ; a small fire in the grate ; spoon and basin ready ; nobody under the bed ; nobody in the closet. Quite satisfied, he sat down before the very low fire to take his gruel.

As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated, for some purpose now forgotten, with a chamber in the highest story of the building. It was with great astonishment, and with a strange, inexplicable dread, that, as he looked, he saw this bell begin to swing. Soon it rang out loudly, and so did every bell in the house. This was succeeded by a clanking noise, deep down below, as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar. Then he heard the noise much louder, on the floors below ; then coming up the stairs ; then coming straight towards the door.

It came on through the heavy door, and a spectre passed into the room before his eyes. And upon its coming in, the dying flame leaped up, as though it cried, "I know him ! Marley's ghost !"

The same face, the very same. Marley in his pigtail, usual waistcoat, tights, and boots. His body was transparent ; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

"How now !" said Scrooge, caustic and cold as eve. "What do you want with me ?"

"Much !" — Marley's voice, no doubt about it.

"Who are you ?"

"Ask me who I was."

"Who *were* you then ?"

"In life I was your partner, Jacob Marley."

"Can you—can you sit down ?"

"I can."

"Do it, then."

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair ; and felt

that, in the event of its being impossible, it might involve the necessity of an embarrassing explanation. But the ghost sat down on the opposite side of the fireplace, as if he were quite used to it.

"You don't believe in me."

"I don't."

"What evidence would you have of my reality beyond that of your senses?"

"I don't know."

"Why do you doubt your senses?"

"Because a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are!"

Scrooge was not much in the habit of cracking jokes, nor did he feel in his heart by any means waggish then. The truth is that he tried to be smart, as a means of distracting his own attention, and keeping down his horror.

But how much greater was his horror when, the phantom taking off the bandage around its head, as if it were too warm to wear in-doors, its lower jaw dropped down upon its breast!

"Mercy! Dreadful apparition, why do you trouble me? Why do spirits walk the earth, and why do they come to me?"

"It is required of every man, that the spirit within him should walk abroad among his fellow-men, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. My spirit never walked beyond our counting-house—mark me!--in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

"Seven years dead. And travelling all the time? You travel fast?"

"On the wings of the wind."

"You might have got over a great quantity of ground in seven years."

“O blind man, blind man ! not to know that ages of incessant labor by immortal creatures for this earth must pass into eternity before the good of which it is susceptible is all developed. Yet I was like this man ; I once was like this man.”

“But you were always a good man of business, Jacob,” faltered Scrooge, who now began to apply this to himself.

“Business !” cried the ghost, wringing its hands again. “Mankind was my business. The common welfare was my business ; charity, mercy, forbearance, benevolence, were all my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business !”

Scrooge was very much dismayed to hear the spectre going on at this rate, and began to quake exceedingly.

“Hear me ! My time is nearly gone.”

“I will But don’t be hard upon me ! Don’t be flowery, Jacob ! Pray !”

“I am here to-night to warn you that you have yet a chance and hope of escaping my fate. A chance and hope of my procuring, Ebenezer.”

“You were always a good friend to me. Thank’ee !”

“You will be haunted by Three Spirits.”

“Is that the chance and hope you mentioned, Jacob ? I—I think I’d rather not.”

“Without their visits, you can not hope to shun the path I tread. Expect the first to-morrow night, when the bell tolls one. Expect the second on the next night at the same hour. The third, upon the next night when the last stroke of twelve has ceased to vibrate. Look to see me no more ; and look that, for your own sake, you remember what has passed between us !”

It walked backward from him ; and at every step it took the window raised itself a little, so that, when the apparition reached it it was wide open.

Scrooge closed the window and examined the

door by which the ghost had entered. It was double-locked, as he had locked it with his own hands, and the bolts were undisturbed. Scrooge tried to say "Humbug!" but stopped at the first syllable. And being, from the emotion he had undergone, or the fatigues of the day, or his glimpse of the invisible world, or the dull conversation of the ghost, or the lateness of the hour, much in need of repose, he went straight to bed, without undressing, and fell asleep on the instant.

BARDWELL AND PICKWICK.

Sergeant Buzfuz began by saying: "The plaintiff is a widow; yes, gentleman, a widow. The late Mr. Bardell, after enjoying, for many years, the esteem and confidence of his sovereign, as one of the guardians of his royal revenues, glided almost imperceptibly from the world, to seek elsewhere for that repose and peace which a custom-house can never afford."

This was a pathetic description of the decease of Mr. Bardell, who had been knocked on the head with a quart-pot in a public-house cellar.

"Sometime before Mr. Bardell's death, he had stamped his likeness upon a little boy. With this little boy, the only pledge of her departed excise-man, Mrs. Bardell shrunk from the world, and courted the retirement and tranquility of Goswell street; and here she placed in her front parlor window a written placard, bearing this inscription: 'Apartments furnished for a single gentleman. Inquire within.'

"Now, I entreat the attention of the jury to the wording of this document, 'Apartments furnished for a single gentleman!' Did it remain there long? No. Before the bill had been in the parlor window three days—three days, gentlemen—a being, erect upon two legs, and bearing all the outward sem-

blance of a man, and not of a monster, knocked at Mrs. Bardell's door. He inquired within; he took the lodgings; and on the very next day he entered into possession of them. This man was Pickwick—Pickwick, the defendant. I shall show you that, on many occasions, he gave half pence, and on some occasions even sixpences, to her little boy; and I shall prove to you, by a witness whose testimony it will be impossible for my learned friend to weaken or controvert, that on one occasion he patted the boy on the head, and, made use of this remarkable expression: 'How should you like to have another father?' I shall prove to you, gentleman, on the testimony of three of his own friends, that on that morning he was discovered by them holding the plaintiff in his arms, and soothing her agitation by his caresses and endearments. And now, gentlemen, but one word more. Two letters have passed between these parties—letters which are admitted to be in the hand-writing of the defendant. Let me read the first: 'Garraway's, twelve o'clock. Dear Mrs. B.—Chops and tomato sauce, Yours, Pickwick.' Gentlemen, what does this mean? Chops! Gracious Heavens! and tomato sauce! Gentlemen, is the happiness of a sensitive and confiding female to be trifled away by such shallow artifices as these? The next has no date whatever, which is in itself suspicious. 'Dear Mrs. B. I shall not be at home till to-morrow. Slow coach.' And then follows this very remarkable expression, 'Don't trouble yourself about the warming-pan.' Why, gentlemen, who *does* trouble himself about a warming-pan? Why is Mrs. Bardell so earnestly entreated not to agitate herself about this warming-pan, unless it is, as I assert it to be, a mere cover for hidden fire—a mere substitute for some endearing word or promise, agreeably to a preconcerted system of correspondence, artfully contrived by Pickwick with a view to his contemplated desertion, and which I am not in a condition to explain?

Enough of this ; my client's hopes and prospects are ruined. But Pickwick, gentlemen, Pickwick, the ruthless destroyer of this domestic oasis in the desert of Goswell street ; Pickwick, who has choked up the well and has thrown ashes on the sward ; Pickwick, who comes before you to-day with his heartless tomato sauce and warming-pans--Pickwick--still rears his head with unblushing effrontery, and gazes without a sigh on the ruin he has made. Damages, gentlemen, heavy damages, are the only punishment with which you can visit him, the only recompense you can award to my client. And for these damages she now appeals to an enlightened, a high-minded, a right feeling, a conscientious, a dispassionate, a sympathizing, a contemplative jury of her civilized countrymen."

With this beautiful peroration Mr. Sergeant Buzfuz sat down and Mr. Justice Staveleigh woke up.

"Call Elizabeth Cluppins," said Sergeant Buzfuz, rising a minute afterward with renewed vigor.

"Do you recollect, Mrs. Cluppins, do you recollect being in Mrs. Bardell's back one pair of stairs, on one particular morning in July last when she was dusting Pickwick's apartment?"

"Yes, my lord and jury, I do."

"Mr. Pickwick's sitting-room was the first floor front, I believe?"

"Yes, it were, sir."

COURT. What were you doing in the back room, ma'am ?

"My lord and jury I will not deceive you."

COURT. You had better not, ma'am.

"I was there unbeknown to Mrs. Bardell. I had been out with a little basket, gentlemen, to buy three pound of red kidney purtaties, which was three pound, tuppence, ha'penny, when I see Mrs. Bardell's street door on the jar."

COURT. On the what ?

"Partly open, my lord."

COURT. She *said* on the jar.

"It's all the same, my lord."

The little judge looked doubtful and said he'd make a note of it.

"I walked in, gentlemen, just to say good mornin', and went in a permiscuous manner, up stairs, and into the back room. Gentlemen, there was the sound of voices in the front room, and—"

"And you listened, I believe, Mrs. Cluppinn?"

"Beggin' your pardon, sir, I would scorn the haction. The voices was very loud, sir, and forced themselves upon my ear."

"Well, Mrs. Cluppins, you were not listening, but you heard the voices. Was one of those voices Pickwick's?"

"Yes it were, sir."

"Nathaniel Winkle!" said Mr. Skimpin.

"Here!"

"Now, sir, have the goodness to let his lordship and the jury know what you name is, will you?"

"Winkle."

COURT. Have you any Christian name, sir.

"Nathaniel, sir."

COURT. Daniel—any other name?

"Nathaniel, sir—my lord, I mean."

COURT. Nathaniel Daniel, or Daniel Nathaniel?

"No, my lord, only Nathaniel; not Daniel at all."

COURT. What did you tell me it was Daniel for, then, sir?

"I didn't, my lord."

COURT. You did, sir; how could I have got Daniel on my notes unless you told me so, sir?

"Mr. Winkle has rather a short memory, my lord; we shall find means to refresh it before we have quite done with him, I dare say. Now, Mr. Winkle, attend to me if you please, sir; and let me recommend you be careful. I believe you are a particular friend of Pickwick, the defendant, are you not?"

"I have known Mr. Pickwick, now, as well as I recollect at this moment, nearly--"

“Will you, or will you not, answer my question, sir?”

COURT. If you don't answer the question, you'll be committed, to prison, sir.

“Yes, I am, sir.”

“Pray, Mr. Winkle, do you remember calling on the defendant, Pickwick, at these apartments in the plaintiff's house in Goswell street, on one particular morning in the month of July last?”

“Yes, I do.”

“Now, sir, tell the gentlemen of the jury what you saw on entering the defendant's room on this particular morning; come; out with it, sir; we must have it, sooner or later.”

“The defendant, Mr. Pickwick, was holding the plaintiff in his arms, with his hands clasping her waist, and the plaintiff appeared to have fainted away.”

“Did you hear the defendant say anything?”

“I heard him call Mrs. Bardell a good creature, and I heard him ask her to compose herself, for what a situation it was, if anybody should come, or words to that effect.”

“Call Samuel Weller.”

COURT. “What's your name, sir?”

“Sam Weller, my lord.”

COURT. “Do you spell it with a ‘V’ or with a ‘W’?”

“That depends upon the taste and fancy of the speller, my lord. I never had occasion to spell it more than once or twice in my life, but I spells it with a ‘V’.”

Here a voice in the gallery exclaimed, “Quite right too, Samivel, quite right. Put it down a we, my lord, put it down a we.”

COURT. “Who is that, who dares to address the court? Usher.”

“Yes, my lord.”

COURT. “Bring that person here instantly.”

“Yes, my lord.”

But as the usher didn't find the person, he didn't bring him ; and, after a great commotion, all the people who had got up to look for the culprit sat down again.

The little judge turned to the witness as soon as his indignation would allow him to speak, and said :—

COURT. Do you know who that was, sir ?

“ I rayther suspect it was my father, my lord.”

COURT. Do you see him here now ?

Sam stared up into the lantern in the roof of the court, and said : “ Why, no, my lord, I can't say that I *do* see him at the present moment.”

COURT. If you could have pointed him out, I would have sent him to jail instantly. Sam bowed his acknowledgments.

“ Now, Mr. Weller,” said Sergeant Buzfuz.

“ Now, sir.”

“ I believe you are in the service of Mr. Pickwick, the defendant in this case. Speak up, if you please, Mr. Weller.”

“ I mean to speak up, sir ; I am in the service o' that 'ere gen'l'man, and a wery good service it is.”

“ Little to do, and plenty to get, I suppose ?”

“ O, quite enough to get, sir, as the soldier said ven they ordered him three hundred and fifty lashes.”

COURT. You must not tell us what the soldier said, unless the soldier is in court, and is examined in the usual way ; it's not evidence.”

“ Wery good, my lord.”

“ Do you recollect anything particular happening on the morning when you were first engaged by the defendant ; eh, Mr. Weller ?”

“ Yes, I do, sir.”

“ Have the goodness to tell the jury what it was.”

“ I had a reg'lar new fit-out o' clothes that mornin', gen'l'man of the jury, and that was a wery partick'er and uncommon circumstance with me in those days.”

The judge looked sternly at Sam, but Sam's features were so perfectly serene that the judge said nothing.

"Do you mean to tell me, Mr. Weller, that you saw nothing of this fainting on the part of the plaintiff in the arms of the defendant, which you have heard described by the witnesses?"

"Certainly not, sir. I was in the passage till they called me up, and then the old lady as you call the plaintiff, she warn't there, sir."

"You were in the passage, and yet saw nothing of what was going forward. Have you a pair of eyes, Mr. Weller?"

"Yes, I have a pair of eyes, and that's just it. If they was a pair o' patent double-million magnifyin' gas microscopes of hextra power, p'r'aps I might be able to see through two flights o' stairs and a deal door; but bein' only eyes, you see, my wision's limited."

"Now, Mr. Weller, I'll ask you a question on another point, if you please."

"If you please, sir."

"Do you remember going up to Mrs. Bardell's house, one night in November?"

"O, yes, very well."

"O, you *do* remember that, Mr. Weller. I thought we would get at something at last."

"I rayther thought that, too, sir."

"Well; I suppose you went up to have a little talk about the trial,—eh, Mr. Weller?"

"I went up to pay the rent; but we *did* get a talkin' about the trial."

"O, you did get a talking about the trial. Now what passed about the trial? will you have the goodness to tell us, Mr. Weller?"

"Vith all the pleasure in life, sir. Arter a few unimportant observations from the two virtuous females as has been examined here to-day, the ladies gets into a very great state o' admiration at the honorable conduct of Mr. Dodson and Mr.

Fogg,—them two gen'l'men as is settin' near you now."

"The attorneys for the plaintiff. Well! They spoke in high praise of the honorable conduct of Messrs. Dodson and Fogg, the attorneys for the plaintiff, did they?"

"Yes; they said what a wery gen'rous thing it was o' them to have taken up the case on spec, and not to charge nothin' at all for costs, unless they got 'em out of Mr. Pickwick."

"It's perfectly useless; my lord, attempting to get at any evidence through the impenetrable stupidity of this witness. I will not trouble the court by asking him any more questions. Stand down, sir. That's my case, my lord."

Mr. Justice Stailliegh summoned up and then the jury then retired to their private room to talk the matter over, and the judge retired to *his* private room, to refresh himself with a mutton-chop and a glass of sherry.

An anxious quarter of an hour elapsed; the jury came back.

"Gentlemen, are you ail agreed upon your verdict?"

"We are."

"Do you find for the plaintiff, gentlemen, or for the defendant?"

"For the plaintiff."

"With what damages, gentlemen?"

"Seven hundred and fifty pounds."

Mr. Pickwick, having drawn on his gloves with great nicety, and stared at the foreman all the while, allowed himself to be assisted into a hackney-coach, which had been fetched for the purpose by the ever-watchful Sam Weller.

Sam had put up the steps, and was preparing to jump on the shoulder, when he felt himself touched on the shoulder; and his father stood before him.

"Samivel! the gov'nor ought to have been got off with a alleybi. O Sammy, Sammy, vy worn't there a alleybi!"

DIALECT READING.

The following selection is published for the benefit of pupils who desire a piece for practice, containing a VARIETY OF DIALECTS.

For the purpose of *practice* it is unequalled. As a recitation it will succeed only after considerable hard work.

Wherever it has been recited by good readers it has proved a great success.

THE GODDESS OF LIBERTY.

(Discussed by Foreigners.)

On the'deck of a steamer that came up the Bay,
Some garrulous foreigners gathered one day,
To vent their opinions on matters and things
 On this side the Atlantic,
 In language pedantic.
'Twas much the same gathering that any ship
 brings.

"Ah, look!" said the Frenchman, with pride his
 lips curled;
"Zee ze Liberte Statue enlighten ze world!
Ze grandest colossal zat evair vas known!
 Thus Bartholdi, he speak:
 Vive la France—Amerique!
La belle France make ze statue, and God make ze
 stone!"

Said the Scotchman: "Na need o'yer spakin sae
 free!
The thing is na sma', sir, that we canna see,
Do ye think that wi'oot ye the foik couldna tell?
 Sin' 'tis Liberty's Statye,
 I ken nu why thatye.
Did na keep it at hame to enlighten yoursel!"

The Englishman gazed through his watch-crystal
eye;

“ ’Pon ’onor, by Jove, it is too beastly high !
A monstwosity, weally, too lawge to be seen !

In pwoportion ; I say ;
It’s too lawge faw the Bay.

So much lawger than one we ve at ’ome of the
Queen !”

An Italian next joined the colloquial scrimmage :

“ I dress-a my monkey just like-a de image,
I call-a ‘Bartholdi’—Frenchman got a spunky--

Call-a me ‘Macaroni,’
Lose-a me plendy moany !

He break a my organ and keel-a my monkey !

“ My-a buoder a feesherman ; hear-a what he say ;
No more-a he catch-a de feesh in de Bay,
He drop-a de sein—he no get a de weesh.

When he mak a de grab-a,
Only catch a be crab-a.

De big a French image scare away all de feesh !”

“ By the home rule !” said Pat, “ and is *that*
Libertee ?

She’s the biggest owld woman that iver I see !
Phy don’t she sit down ? ’Tis a shame she’s to
stand,

But the truth is Oi’im towld,
That the sthone is too cowld.

Would ye moind the shillelah she howlds in h’r
hand !”

Said the Cornishman : “ That’s a ‘shillelah,’ ye
scaamp !

Looaks to I like Diogenes ’ere wi’ ’is laamp,
Searchin’ haard fur a ’onest maan.” “ Faith, that
is true,”

Muttered Pat, “ phat ye say,
Fur he’s lookin’ moi way,

And by the same favor don t *recognize* you !”

“Shust vait und I dolt you,” said Hans, “vat s der
matter ;
It vas von of dem mermaits coomed ouwd fun der
vater ;
Unt she had noddings on ; unt der vintry vind
plows,

Unt fur shame, unt fur pidy,
She vent to dar cidy,
Unt buyed her asuit fun der reaty-mate clo's.,'

“Me no sabee you foleners ; too muchee talkee !
You no likee Idol, you heap takee walkee.
Him allee same Chinaman velly big Joshee,
Him Uncle Sam gal-ee ;
Catch um lain, no umblallee
Heap velly big shirtee—me no like washee !”

“Oh !” cried Sambo amazed, “Dat's de cullud man's
Lor'!

He's cum back to de earf ; somefin' he's lokin' for.
Allus knowed by de halo surroundin' he's brow ;
Jess you looken dat crown !
Jess you looken dat gown !

Lor' 'a' mussy, I knows I'se a gone nigg' now !”

Said the Yankee : “I've heerd ye discussin' her
figger ;
And I reckon you strangers haint seen nothin'
bigger.

Wall, I haint much on boastin' but I'll go my pile—
*When you furreners cum
You'll find her to hum !*

Dew I mean what I say ? Wall somewhat—I should
smile !”

CHAPTER TEN.

THE IMMUTABLE EXPRESSIONS OF THE FACE AND THEIR MEANINGS.

The muscles change the appearance of the features to correspond with the emotions.

The variable feelings, the phases of our nature, the fluctuations of character, are all pictured upon the face from hour to hour during life. The will sometimes directs these changes, but more often that in our being which controls the will also commands the face in spite of the will. The elementary expressions of a previous chapter furnish a complete key to the meaning of the Mutable Expressions, but shed little or no light upon those which are Immutable.

In the formation of the body, national or tribal and family peculiarities are preserved. These denote the type of the race. Through many generations these typical marks and formations were developing under the sway of character; so that the so-called immutable expressions are but the result of exceedingly slow changes.

Man does not wag his ears, for he has no occasion to. As the necessity for this movement gradually ceased the action died with it. So slight a change required hundreds of years to accomplish. They have not only lost their activity but have grown smaller as the human family has receded from the conditions which caused the movements. Large and movable ears were used in a barbaric state, when the human teeth were large, and man fought his battles by biting. This was long before implements of war were used. Nature has en-

dowed all forms of creation with some means of carrying on warfare, or of self-defence. The canine race use the teeth ; the feline race the claws chiefly ; horned animals the tusks and horns ; the serpent its deadly bite ; the slow insect its sting, and the swift its wings ; the porcupine its quills, and man his genius. Any species of creation left without means of self-defence would become extinct.

These facts have an important bearing upon the meaning of the immutable expressions of the face.

Man depends upon his genius by which he devises cunning methods of defence, such as arms and strategy. This was not so in his primitive condition. His teeth were probably the only means employed before he was able to invent arms. This method is now used by the more brutal members of the human family, and often by young children. The ears were large in those purely physical days.

Traces of man's early condition are now found in the projecting jaw, receding forehead and large ill-shaped ears of persons whom we sometimes meet. For the best evidences of a delicate and highly intellectual nature we must look to the finely formed and beautifully shaped ear. If it is unduly large or coarse, the hands and feet are sure to be. "If the ear be well made, hands and feet will be well made."

The chin and jaw of man must have been large in his primitive condition. If he defended himself by biting he must have possessed the necessary strength of jaw to justify the use of his teeth. The animal or brute tendencies in man are denoted by the predominance of the lower jaw and its size. In a perfect face the features of man approach a perpendicular line ; while animals' faces approach a horizontal line. The forehead of a human being should be slightly receding, but its general position should be far enough forward so that a per-

pendicular line commencing at the lower extremity of the chin should emerge from a point half way the height of the forehead, or about an inch-and-a-half lower than the roots of the hair. In an animal a perpendicular line running from the chin would be far in front of the forehead.

So a test of the preponderance of the brute or animal nature in a human being would be effected by placing the line as before stated. In negroes and prize fighters the excess of jaw at once indicates their general natures.

Persons whose portraits are found in the police periodicals of the day, as well as persons who contribute to and support such periodicals will be found to have faces approaching the horizontal line.

There are some animals whose faces approach the perpendicular line; such are said to be human-like. There are men whose faces distinctly approach the horizontal line; such are said to be beast-like.

By the mere act of projecting the jaws, we give an animal expression to an otherwise beautiful face. This is often done in the personation of character.

If the bridge of the nose is entirely lacking so that the upper part of the nose is merely a part of the general contour of that section of the face, it indicates an approach to the horizontal, and is consequently animal. This is seen in many persons who have projecting and almost horizontal terminations to the nose, while the bridge is lacking or hollow. A change of vertical lines into horizontal, or a tendency to such change speaks plainly of the inherited nature of the person.

The jutting out of the cheek bones is another departure from the vertical lines, and is therefore unfavorable.

A sketch of the heads of a horse, dog, negro or prize-fighter, will clearly illustrate these principles.

If the forehead retreats from the perpendicular so far that it may be said to incline more to the horizontal than to the vertical, the result is a decided expression of low mental power. On the other hand a forehead that is perfectly vertical, or that projects unduly or is unusually large is deformed, and may or may not indicate strength of mind, depending upon the condition of the brain within. A projecting forehead, accompanied by a concave face is generally a mark of deformity. A very slight projection of the forehead accompanied by an otherwise regular shape of the lower face and nose is the majestic form of divinity.

If the features depart from the perpendicular line, there are generally other defects to be found ; thus the absence or depression of the bridge of the nose is likely to be associated with high cheek bones and thick lips.

Therefore the following laws have been laid down :—

1. *When the forehead is depressed or departs from the vertical the cheek bones project.*
2. *An intellectual forehead is not found on a person whose jaws are coarse and animal-like. As the jaws advance the forehead retreats.*
3. *A rounded forehead accompanies mental weakness.*

This third law is not necessarily discouraging. Mental weakness may be only an undeveloped state of the brain, as we find in all infants. As soon as the brain commences to develop the roundness or convex shape changes into straight lines which show intellectual strength. The brain has its mental, moral and physical divisions. Thus the mental division is in the forehead ; the moral, emotional or reverential division is in the middle and upper brain, showing a lofty elevation of the dome of the skull where it is super-abounding ; and the physical division, or the seat of the will is at the base of the brain, back of the head.

It is of the forehead we are speaking when we say convexity indicates undeveloped mental power. The *absence* of this portion of the brain is shown by a depressed forehead; the presence of the mental portion of the brain undeveloped or weak is shown by a rounded forehead; the presence of the mental portion of the brain developed is denoted by straight lines. We have restated this in order to make the principle clear.

The ablest physiognomists state, and observation confirms the view, that a projecting line of bone at or just above the eye-brows indicates aptitude for long-continued study. Some claim that strong perceptive ability is indicated by the same projection.

Aristotle asserted that a forehead loaded with wrinkles denotes a gloomy disposition. If these wrinkles are massed over the eye cruelty is indicated. Deep vertical wrinkles of the forehead show that the will has been greatly exercised.

A crossing of the two kinds of wrinkles shows disturbance of some kind, such as trouble, pain, etc. These have been discussed under the elementary expression of the face. Permanent horizontal wrinkles of the forehead, if few and well marked, show a disposition to pay attention to everything, and therefore indicates good judgment. This rule is apt to be misunderstood and is not a safe guide; for people are disposed to apply it to all foreheads which possess horizontal wrinkles.

There are two well-marked modes of setting the eyes in the head:—

1. The sunken eye.
2. The projecting eye.

In the first case, the sunken eye indicates dullness. This must not be confounded with the apparent inward location of the eyes compared with a mental development of the forehead. High cheek bones and other animal tendencies of the face are accompanied by the sunken eye-balls.

The projecting eye indicates fullness of brain and active mental strength.

Small eyes belong to cunning, cruel and physical natures.

Medium sized eyes are the most reliable.

The large eye denotes a fullness of the emotional nature at the expense of the mental.

Of all the features of the face the mouth does more to distinguish man from the beasts than any other. The connection of the upper lip with all the expressive muscles of the face is so direct and important that the slightest change of this organ, either in temporary action or in permanent development, moves the entire face excepting the forehead.

A muscle encircles the entire mouth. By an inward action it closes and presses the lips.

The muscle is controlled by ten others leading from prominent bones in the face and converging toward the circular muscle of the lips. Each eye is surrounded by five muscles, making ten muscles at the eyes. The nostrils are moved by four. These added to the eleven of the mouth (including the circular muscle), complete the twenty-five muscles of the face.

The upper lip is the sign of the departure of man out of his semi-animal state ages ago. The short lip was animal. It was devoid of expressional form, was stiff, lacked variety of muscular movement, and was easily raised or "curled," disclosing the canine teeth. Coarse, heavy, clumsy lips are indications of ugly dispositions. Refinement softens, and the art of speech develops the upper lip.

The ability to color vocal expressions is denoted by the delicate shades of contour formed by the muscles of this lip. The combinations of which those alone are capable are so multitudinous that the mind is at once bewildered in the attempt to figure them out. Man, like animals, was once

speechless. The chief use of the mouth was to tear flesh and to fight. The curling of the upper lip was an easy and a frequent matter. It disclosed the canine teeth as a menace to an enemy. The same sign of ferocity is present in humanity. Man "sneers" and animals "snarl." Both words are derived from the same original or root. Man sneers, when feeling ferocious, by lifting one side of the lip, so as to show the canine tooth on one side of the face only, the head being thrown back as in Arrogance, (see "Lessons in Acting") and the face being turned half away. The dog does precisely the same thing, as do most animals.

As the mouth of man was used for tearing flesh and for fighting, the circular muscle was distended so as to enable him to use the teeth freely. Large mouths are simply the result of a stretching of the circular muscle which is in fact merely the edge of the two lips. Practice in stretching this muscle has been known to somewhat enlarge the mouth. The advantage of this lies only in the added power of a firmer and more distinct articulation; whereas the original excessive distension was too great for articulative and vowel requirements. Thus an animal cannot use speech, for his mouth is too large.

As the necessity for tearing flesh and fighting with the teeth gave way to the implements which the human instinct began to invent, the mouth gradually began to adapt itself to the growth of the mental portion of the brain. Thinking man felt the need of a medium for the conveyance of thought. This was speech. The jaws receded as the forehead advanced. This shortened the circular muscle of the lips, and articulation became possible.

From this we learn that large mouths are inherited from the animal side of our nature, and denote animal propensities.

The eye-brows assume certain angles in brutes which are quite different from those in human

beings. Man, however, gives evidence of his disposition by the inclination of his brows. In the most advanced form of human development the brows are nearly horizontal, although not straight. The curvature is on a horizontal plane. The meaning is that of calmness, dignity, benevolence and everything good in human character.

In animals the brows depart from the horizontal and seek an elevation at the outer extremities. Thus the inside corners of the brows near the upper end of the nose become depressed, while the outer ends are raised. This is a characteristic of all animals and some men. It is an immutable expression in some, and is adopted in others. All students of "Facial Expression" are able to assume it by practice. Its meaning is, of course, strongly animal; and its significations are: Arrogance, Anger, Rage and Ferocity.

It is a peculiar fact that as the outer corners of the brows are elevated the corners of the mouth are depressed. This combination when found confirmed in a human face as an immutable expression is decidedly against the individual. Although inherited the face may be changed to one more beautiful and more God-like.

No person is responsible for the bony structure of his face, nor can practice or a life of an opposite nature do much to change the general shape of the bones, except perhaps the forehead. Proper study and partial retirement for thought and deliberation, have been known to alter the receding forehead and incline it toward the vertical. But the muscles are pliant servitors of the will. This source of action is subservient to our inclinations. There are two ways of affecting the Immutable Expressions of the face: one is by the mechanical practice of the Elementary Movement as described in the early part of this book; the other is to seek to alter our inclinations. However reluctant we may be in our desire to confess it, yet it is true

that each person possesses inclinations which correspond with the meanings laid down in the present chapter. Seek, then, to develop inclinations of an opposite nature.



CHAPTER ELEVEN.

IMPERSONATIONS ILLUSTRATED.

In closing this work the pupil is reminded that the many muscles of the face are capable of forming a multitude of shapes which stamp distinct characters upon it. If we study the physiognomy of the Irishman we find a peculiar bunching of the muscles which belong to that type of the human race. Each nationality has its distinctive features. These are immutable as far as the hereditary shape is concerned while they are capable of all the elementary expressions which belong to the human race as an entirety.

Many a person has acquired a large fortune by his or her ability to impersonate a variety of characters. It is an art which *all* may achieve. There is no secret connected with it. Nothing but the knowledge of what to do and the disposition to *practice* until it is done.

The twenty-seven appearances of the face of a single person, which are found in this chapter, are but a few of the changes which he is able to accomplish. They were all taken with great rapidity as fast as the photographer could change his plates; all at a single visit. The expense of transferring the photographs by the half-tone process in order to preserve the exact expressions of the face, is so expensive that twenty-seven were deemed amply sufficient to illustrate the changes which may be made in one's physiognomy.

It must be remembered that in most every person there are many dormant muscles, which, while capable of partial use, have never been exerted

even to their ordinary power. This being true, what wonderful expressions may be expected when they are exerted to an extraordinary power, as they may be in due time by sufficient practice.

Facial Expression proper is used for the presentation of moods in an exact and truthful manner. Impersonation is a form of amusement, both for audiences, and for the student, and employs exaggerations to depict a character. This is allowable on the theory that Immutable Expressions are found as characteristics of certain classes of people, and also in individual cases, which the impersonator seeks to reproduce for the amusement of his audience.

A description of the facial changes which are illustrated in this chapter and the manner by which they are effected will now be given :

No. 1 is the gentleman himself who kindly consented to be photographed. He appears with his ordinary "face" on.

No. 2. Two seconds later, much to the surprise of the photographer, and of the instrument, the same gentleman appeared as a member of the noble "Irish" family. The details of the change are as follows: The forehead is lowered at the centre just above the nose, forming the lateral line between the brows. While holding this position the entire forehead is elevated. The nostrils are elevated, forming lines of a deep nature at the sides of the nose. The lower lip is protruded.

A distinct Irish brogue accompanying this facial change will enable any one to deceive his nearest relative. The hair should be half dry, just damp enough to move and *stay* in any direction, and yet not mat together. The comb, passed through the hair three times with great rapidity will bring it down over the forehead. The facial changes are all made while the hair is being thus treated, and are instantaneous. A beginner will require more time to make a quick change, even after he has

developed the muscular movements necessary to make them at all.

It is a good idea to have a small partition erected either on or at the side of the table to be used in the recitations. The reader or impersonator may step quickly behind this, make a quick change and emerge at once in a new character. This will enable him to assume as many characters as he likes. A mirror behind the partition is an aid to a novice. An accomplished impersonator will require no partition at all. He simply puts both hands to his face, arranges the hair, and thus passes quickly from one character to the other.

No. 3. Mr. Tigg is somewhat of the same character as his Irish friend. The outer corners of the eye-brows are more elevated, and the forehead more contracted. The line at the sides of the nose are not as deep, for the nostrils are contracted in Mr. Tigg, and expanded and raised in the Irish gentleman. This movement alone alters the lines, a fact which is well worth knowing. The lower lip is brought to a point and is raised to its highest elevation, close under the nose. The eyes are more ferocious. The hair is brought to a central point, and covered by a hat. The latter is used merely because the Mr. Tigg of Dickens rarely ever appeared in society without his hat.

No. 4. The photographer had glanced down to seize another plate, and on looking up found a member of the Indiana delegation in the chair. He was inclined to believe that the first gentleman had gone out and another had been substituted in his place, but the color of the hair and eyes, the mustache and clothing all confirmed his doubts and removed the temporary belief. He, therefore, proceeded to photograph the Hoosier. The hair is quickly arranged by finding a line with the combing and spreading it apart but slightly over the forehead. The face is merely elongated, the jaw depressed, and the mouth open at one side. This

is merely a characteristic expression of the typical Hoosier of history, and no reflection upon the highly intelligent race of Indiana farmers who are often included in the term.

No. 5. From Indiana to Utah is "some miles," but the photographer was carried in one second from the careless expression of the Hoosier to the care-worn, religious and weighty face of the Mormon Elder. The features show hereditary traits of too much married life. The face is lengthened: that denotes seriousness, and is used for religious impersonations. The forehead is double-wrinkled for the expression of care, anxiety and suffering. This is attributable to his multiplicity of family duties. The hair is changed but slightly from the last number.

No. 6. At this juncture the photographer stepped out for a moment to get new plates, and the gentleman slipped on a lighter coat. He brushed his hair up over the head, brought a portion of it forward over the ear, raised the forehead slightly and made a few horizontal wrinkles, the same as those referred to in the last chapter on "Immutable Expressions," which denote careful thought; then pursed the lips into a calculating shape. The photographer on returning asked: "Where is Prof. Edgerly." It required an assumption of the normal features and an apology before he would proceed.

No. 7. The impersonation of "The Dutchman" is quite difficult, and must be carefully made or the effect will be lost. The hair is quickly tumbled, the forehead wrinkled, the eyes made dull, or slightly stupid, by keeping the upper lids down; the side wrinkles are effected by raising and distending the nostrils; the mouth enlarged; and the neck made "fat" by raising the shoulders and catching the skin of the neck in the collar in such a way as to project the folds of the skin forward. A high stiff collar is a great help in such case.

The skin of the neck is not always pliable. A few months of practice will render it so.

No. 8. Two seconds later the humorous change to the typical Scotchman appeared. The mouth is rounded to adapt itself to the numerous round sounds of the Scotch dialect. The rest of the face is made dull, or as a Scotchman once said of his fellow-people, "They look as if they were going to sneeze."

No. 9. Wilkins Micawber is well known to all as a familiar personage for the reader to depict. The secret of the face given to him is chiefly in lengthening the upper lip, stretching it as far downward as possible, then raising the corners of the mouth. The eyes have a very happy expression while the lower face is a cross between a smile and a cloud of gloom.

No. 10. Burlesque is sometimes in order. In the Shakespearean comedies many characters of the low-comedian type appear. They are always greatly aided by costumes, wigs, heads and face make-up. The impersonator is supposed to have none of these aids. In his readings he must make the characters distinct and separate by some well-marked peculiarities. In "Midsummer Night's Dream" the personage who revels in the euphonious title of Bully Bottom would obtain the characteristics that mark his place in the drama from make-up and costume; but the unaided impersonator uses the distortions of the face merely. The sole purpose is to give the character some appearance, not inconsistent, that will distinguish him from others. This is often done in portraying other parts. These facial changes may be used for similar characters in other plays or readings. Bully Bottom has a silly look. This is accomplished by lolling the tongue, elevating the brows, and lowering the upper lid, while a laughing mouth is employed.

No. 11. The offended but conceited Malvolio comes in for his place in these facial changes.

The tumbled hair, half flat ; the sharp eye ; knitted brows ; long face ; projecting under lip ; and wrinkled folds of the neck complete the change.

No. 12. The Scrooge of Dickens was a business man, hard fisted, sharp and cruel. He was not a low ruffian, nor a degraded, ignorant fellow. He had the bluntness and semi-business-refinement of many Londoners. An avaricious mouth is generally pursed, with a projecting and pointed under lip. The nostrils are contracted in cruelty. The eyes are mean, the forehead depressed and the brows knitted.

No. 13. Again we meet a burlesque character. It is not to be presumed that the general type of a Yankee is like the photograph which is here presented, any more than the Hoosier, Irishman and others are typically represented in the pictures at the end of this chapter. Impersonation picks out selected characters which are associated with the popular idea of a nationality or class. The Yankee is said to have *cheek*, and one side of the face is puffed out by blowing air into it. The squinting eye is significant of the sharpness, shrewdness and duplicity of the trading Yankee.

No. 14. The Lancashire Farmer is noted the world over as being the highest living embodiment of dullness, or perfect stupidity. In proportion as the brows are raised while the lids are lowered stupidity is developed in the human face. The wheezy nose and open mouth, with dishevelled hair make the character perfect.

No. 15. The Aged Gentleman is a transformation of a complete character. Five wrinkles thicken about the eyes and face. The lids lack muscular strength. The upper lip recedes under the pressure of the lower, until the latter nearly reaches the nose. It is one of the peculiarities of old men that they seem to be chewing the upper lip with the lower.

No. 16. The genial photographer whose patience had been sorely tried and who had several times asked, "How many more of these infernal faces will there be?" was quite unprepared for a violent change, as he afterwards termed it. It is but just to him to say that his surprise was not affected or in any degree assumed. He has previously heard footsteps in the outer room where women with babies were waiting to have their off-spring photographed; and he was prepared for any invasion that might be made; but when he had stooped to pick up another plate and on arising had seen a very stout head in the chair before the camera he shouted "Good heavens!" and sat down.

These remarks are not intended as facetious, but are genuine descriptions of absolute surprise. The impersonation of Grover Cleveland is as near as can be obtained without being guilty of an exact counterfeit. The features, of course, are not pretended to be his, for no man but the ex-President could present them. In effecting this change the hair at the side is brought forward over each ear, and the upper portion raised. The folds of the skin at the neck are caught in the collar and made to project forward. The cheeks are distended to their utmost by being filled with air. The gaze of the eye is steady and benignant. The shoulders are raised. All these changes may be wrought in a single action by an experienced impersonator. Although the name of Grover Cleveland is applied to this character it may serve for any stout and serene middle-aged gentleman.

No. 17. We now reach the characters who were present at the famous Pickwick trial. The first and foremost is Mrs. Bardell, the plaintiff. The hair is parted in the middle and smoothed down on each side. A fan is placed before the mouth for the sole purpose of concealing the mustache. The smile is bland as the good lady had confidence in the "justice" of her suit. However it is a very

easy matter to change the facial expression into that of injured innocence.

No. 18. The defendant, Pickwick himself, comes next to our notice. He seems to be in a mood that we might expect to find him in during the argument or "plea" of his counsel to the jury, although history is silent on this part of the case. The hair is made to stand out over the ears so as to broaden the general shape of the head. The eyes smile, and are wrinkled at the sides to denote the maturity of the man. The mouth is encircled by a ring of indented flesh. The fat appearance of the neck is accomplished by catching the folds of the skin in the collar, and raising the shoulders very high. This facial change may be used for many characters beside Pickwick himself.

No. 19. Mrs. Bardell employed a very smart, petti-fogging lawyer, Sergeant Buzfuz. The firm mouth, widely open eyes, erect hair and severe cast of countenance must have proven a combination that was certainly calculated to terrify a witness, as it did in fact the timid Mr. Winkle.

No. 20. Messrs. Dodson and Fogg were the associate counsel of the foregoing attorney, on the side of the plaintiff. Mr. Dodson was keen and piercing. His hair was brought forward to a very menacing point, and his lips were pursed.

No. 21. Mr. Fogg was a lean little fellow, very foxy and obscure. He is supposed to be able to look through you and discover the inmost secrets of your heart, brain and soul.

No. 22. On the side of the plaintiff was a gay and frisky female with banged hair and a sinister smile. Mrs. Cluppins was a great help to the long-suffering Mrs. Bardell.

No. 23. Mr. Tracy Tupman lurked about the out-skirts of the case. He was evidently unfamiliar with the experience of a court trial, if his features are any indication of his feelings.

No. 24. But of all distressed and suffering witnesses Nathaniel Winkle was undoubtedly the most unfortunate. He told the facts in such a way that there could be but little doubt of the guilt of his beloved leader. Sergeant Buzfuz "wormed" the evidence from him in a skillful and wicked manner.

No. 25. Sam Weller, on the other hand, was master of the situation. He had a most willing disposition, an accommodating face and suave manners.

No. 26. The crusty old Judge could not be better depicted than by the projecting jaw, prominent lower lip, contracted and lowered brows, and general disagreeableness of face. This type of man is a very distinct and marked one.

No. 27. We cannot better close this series of facial changes than by showing the student what kind of a jury sat in judgment upon Mr. Pickwick, and returned the verdict for the plaintiff. The picture of the intelligent foreman tells at once the character of all twelve. Many men in Mr. Pickwick's situation have been tried by such jurors.

The foregoing are but a few of the numerous facial changes which may be effected by a proper control of the muscles which move the features. No better amusement, no pleasanter occupation, no more instructive art from a scientific standpoint can be pursued than the study and practice of

FACIAL EXPRESSION.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 1.



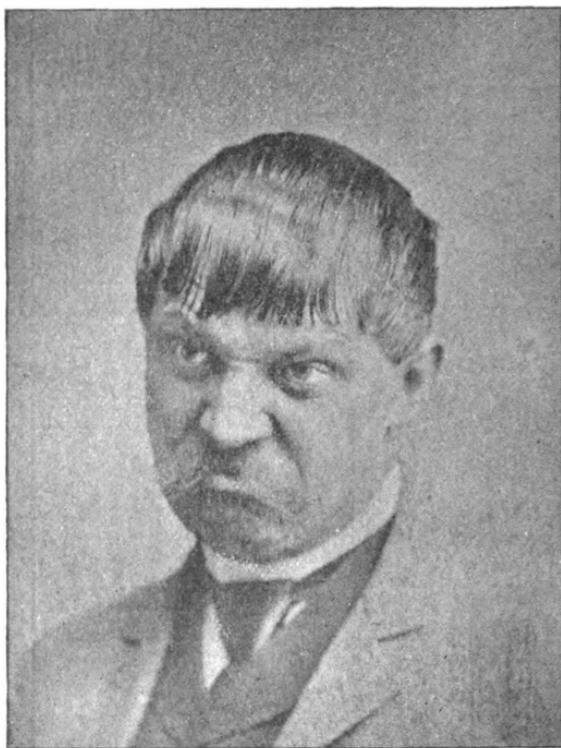
Webster Edgerly
As he appeared on entering the Studio of the Photographer,
May 8, 1889.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 2.



Webster Edgerly

AS

AN IRISH GENTLEMAN.

The Change is Instantaneous, requiring but two seconds
of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 3.



Webster Edgerly

AS

MR. TIGG.

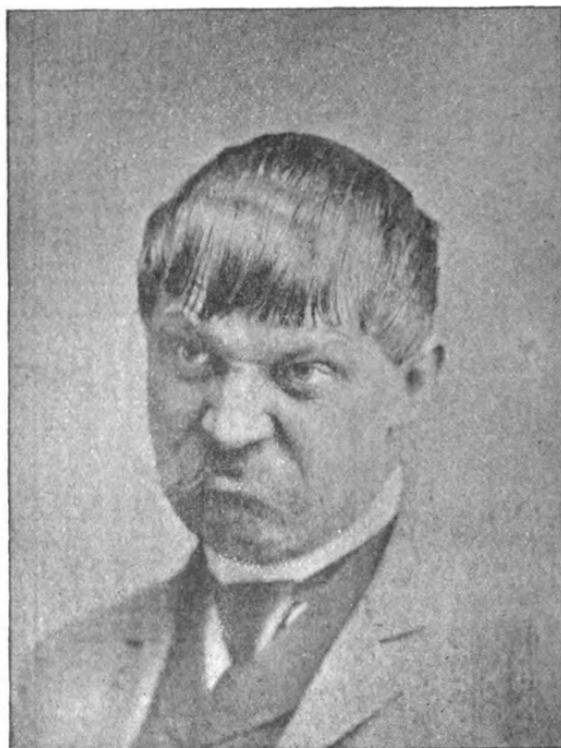
The change requires three seconds.

FACIAL EXPRESSION.

**IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.**

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 2.



Webster Edgerly

AS

AN IRISH GENTLEMAN.

The Change is Instantaneous, requiring but two seconds
of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 3.



Webster Edgerly

AS

MR. TIGG.

The change requires three seconds.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 4.



Webster Edgerly

AS

THE HOOSIER.

The change requires two seconds.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 5.



Webster Edgerly

AS

THE MORMON ELDER.

The change requires but one second of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 6.



Webster Egerly

AS

THE GERMAN PHILOSOPHER.

The change requires three seconds of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 7.



Webster Edgerly

AS -

THE DUTCHMAN.

The Change is Instantaneous, requiring two seconds of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 8.



Webster Egerly

AS

THE SCOTCHMAN.

The Change is Instantaneous requiring but two seconds of
time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 9.



Webster Edgerly

AS

WILKINS MICAWBBER.

The Change is Instantaneous, requiring but one second of
time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 10.



Webster Edgerly

AS

BULLY BOTTOM

In "Midsummer Night's Dream."

The Change requires two seconds of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 11.



Webster Edgerly

AS

MALVOLIO

In "Twelfth Night, or What You Will."

The change requires two seconds of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 12.



Webster Edgerly

AS

MR. SCROOGE.

The Change requires two seconds.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 13.



Webster Edgerly

AS

THE YANKEE.

The Change requires three seconds.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 14.



Webster Edgerly

AS

THE LANCASHIRE FARMER.

The Change is Instantaneous, requiring two seconds of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 15.



Webster Edgerly

AS

AN AGED GENTLEMAN.

The Facial Change is Instantaneous, requiring but one
second of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 16.



Webster Edgerly

AS

GROVER CLEVELAND.

The Change is Instantaneous, requiring but two seconds of
time.

IMPERSONATIONS.

**IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.**

**Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.**

No. 17.



Webster Edgerly

AS

MRS. BARDELL,

Plaintiff in the famous trial of "Bardell vs Pickwick."

The Change is Instantaneous, requiring six seconds of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 18.



Webster Edgerly

AS

MR. PICKWICK HIMSELF.

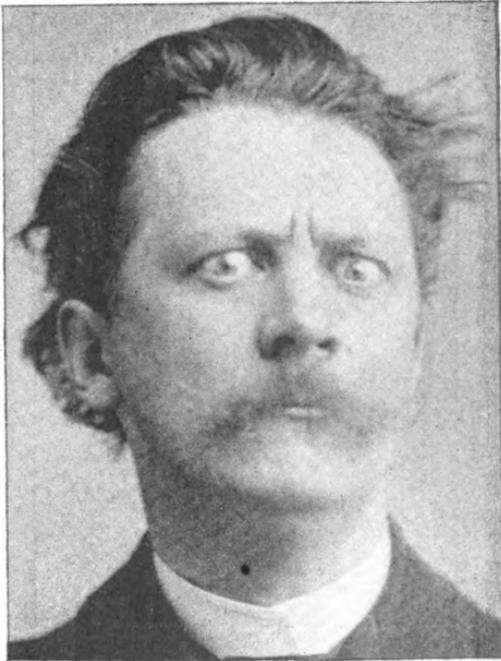
Defendant in the famous trial of "Bardell vs Pickwick."

The Change requires three seconds of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.
No. 19



Webster Edgerly

AS

SERGEANT BUZFUZ.

Attorney for the Plaintiff, in the famous trial of "Bardell
vs Pickwick."

The Change requires but three seconds of time.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 20.



Webster Edgerly

AS

MR. DODSON,

Senior member of the firm of Dodson and Fogg, Attorneys
at Law.

The Change requires three seconds.

IMPERSONATIONS.

**IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.**

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 21.



Webster Edgerly

AS

MR. FOGG,

Junior member of the firm of Dodson and Fogg, Attorneys
at Law.

The Change requires one second.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 22.



Webster Edgerly

AS

ELIZABETH CLUPPINS,

Witness for the Plaintiff in the famous trial of "Bar. Jell vs
Pickwick."

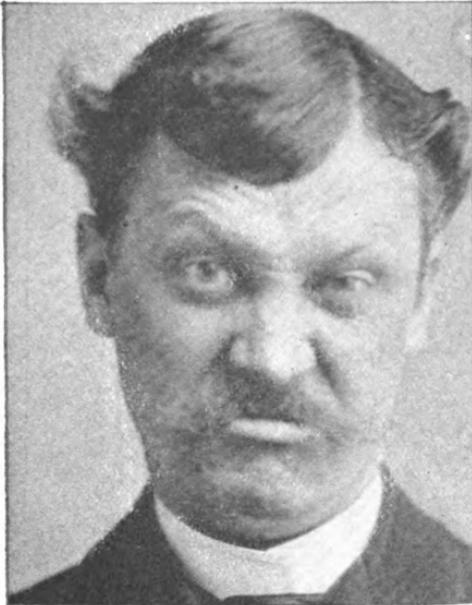
The Change requires six seconds.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 23.



Webster Edgerly

AS

TRACY TUPMAN.

The Change requires one second.

FACIAL EXPRESSION.

**IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.**

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889. •

No. 24.



Webster Edgerly

AS

NATHANIEL WINKLE,

Unwilling witness for the Plaintiff, in the famous case of
‘Bardell vs Pickwick.’

The Change requires one second.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 25.



Webster Edgerly

AS

SAM WELLER,

Willing Witness in the famous case of "Bardell vs Pickwick."

The Change requires one second.

FACIAL EXPRESSION.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 26.



Webster Edgerly

AS

THE JUDGE,

In the famous trial of "Bardell vs Pickwick."

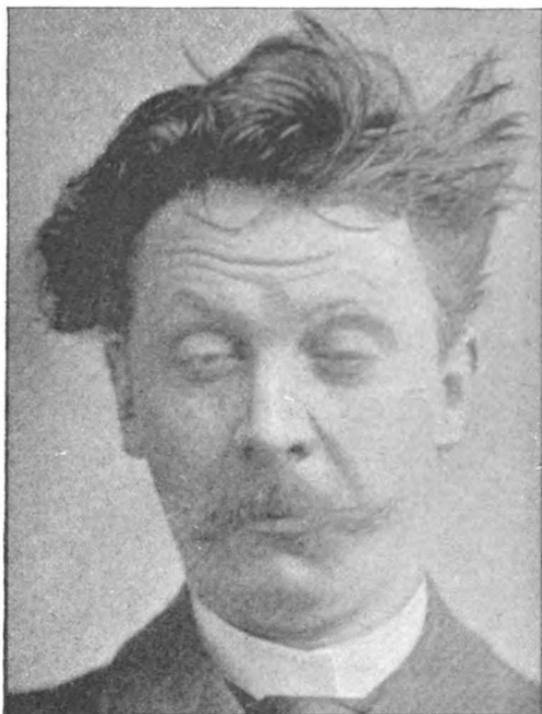
The Change is Instantaneous, requiring one second of time.

IMPERSONATIONS.

IMPERSONATIONS
EFFECTED BY INSTANTANEOUS CHANGES
OF FACIAL EXPRESSION.

Without the aid of wig, beard, or costume. The following is
from a photograph taken May 8, 1889.

No. 27.



Webster Edgerly

AS

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In the famous case of "Bardell vs Pickwick."

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